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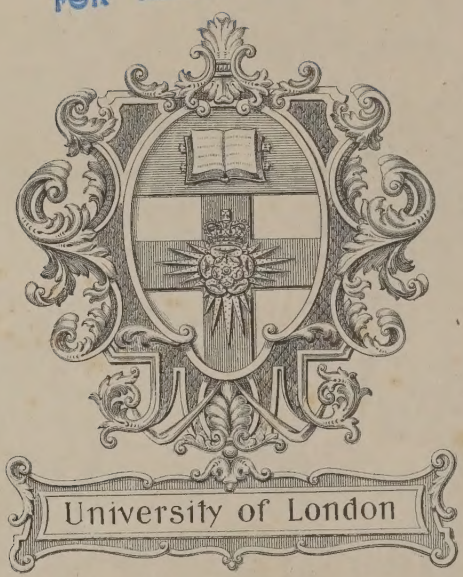

REPORTS

FROM

COMMITTEES:

THIRTY-TWO VOLUMES.

— (28.) —

NATIONAL GALLERY.

Session

4 *November* 1852 —— 20 *August* 1853.

VOL. XXXV.

1852-53.

REPORTS FROM COMMITTEES:

1852-53.

THIRTY-TWO VOLUMES:—CONTENTS OF THE

TWENTY-EIGHTH VOLUME.

N. B.—*THE* Figures *at the* beginning of the line, *correspond with the* N° *at the foot of each* Report; *and the* Figures *at the* end of the line, *refer to the* MS. Paging *of the Volumes arranged for The House of Commons.*

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REPORT

FROM THE

SELECT COMMITTEE

ON THE

NATIONAL GALLERY;

TOGETHER WITH THE

PROCEEDINGS OF THE COMMITTEE,

MINUTES OF EVIDENCE,

APPENDIX AND INDEX.

Ordered, by The House of Commons, *to be Printed,*
4 *August* 1853.

Martis, 8° *die Martii*, 1853.

Ordered, That a Select Committee be appointed to Inquire into the Management of the National Gallery; also, to consider in what mode the collective Monuments of Antiquity and Fine Art possessed by the Nation may be most securely preserved, judiciously augmented, and advantageously exhibited to the Public.

Sabbati, 19° *die Martii*, 1853.

Ordered, That the Committee do consist of 17 Members.

Committee nominated, of—

Colonel Mure.
Mr. Labouchere.
Mr. Charteris (Lord Elcho).
Mr. Stirling.
Mr. Raikes Currie.
Mr. Monckton Milnes.
Mr. Marshall.
Lord Seymour.
Mr. Vernon.
Lord Brooke.
Mr. Goulburn.
Mr. Ewart.
Mr. Baring Wall.
Sir William Molesworth.
Mr. Hardinge.
Lord William Graham.
Mr. Hamilton.

Ordered, That the Committee have power to send for Persons, Papers, and Records.

Ordered, That Five be the Quorum of the said Committee.

Martis, 3° *die Maii*, 1853.

Ordered, That the Committee have power to adjourn from place to place.

Lunæ, 20° *die Junii*, 1853.

Ordered, That the Petition of certain "Artists, praying for extension of the Inquiry to the management of that part of the National Gallery devoted to the exhibition of the works of living artists," be referred to the Committee.

Jovis, 4° *die Augustii*, 1853.

Ordered, That the Committee have power to Report their Opinion and Observations, together with the Minutes of Evidence taken before them, to The House.

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REPORT.

THE SELECT COMMITTEE appointed to Inquire into the Management of the National Gallery; also, to consider in what mode the collective Monuments of Antiquity and Fine Art possessed by the Nation may be most securely preserved, judiciously augmented, and advantageously exhibited to the Public; to whom several Petitions were referred, and who were empowered to Adjourn from Place to Place, and to Report their Opinion and Observations, together with the Minutes of Evidence taken before them, to The House;——Have considered the Matters to them referred, and have agreed to the following REPORT:

AS the subject referred to Your Committee is varied and extensive, it has been thought desirable in this Report to consider it under the following separate heads:

I. The Constitution and General Management of the National Gallery.

II. The Management of the Gallery, as specially connected with Picture Cleaning.

III. The Changes and Improvements to which the System may require to be subjected.

IV. The Site, present or future, of the Gallery, and the expediency of combining the National Collections of Monumental Antiquity and Fine Art in one Building or group of Buildings, and under a single System of Management.

I. The Constitution and General Management of the Gallery.

The investigation of this part of the subject has engaged much of the time and attention of Your Committee.

They have examined a number of Witnesses, comprising several members of the trust, and the principal salaried officers of the establishment.

In the course of their inquiries, many imperfections and some irregularities in the working of the present system have been brought under their notice.

They have further been led to believe that these originate, for the most part, in certain fundamental defects and anomalies of the system itself; in the want, more especially, of any clear definition of the powers or responsibilities of the managing body of the Institution, and in the absence of specific regulations for their guidance in the performance of their duties.

5286. 5275. 5278. 5283. 5290. 5363. 5972. 7052. 5749. 7435. 7887. 8077. 6650. 6809. 7223. 9510.

The National Gallery derives its origin from the purchase of the Angerstein Collection of pictures, negotiated by the Treasury, and confirmed by a vote of Parliament in 1823. After the collection became public property, the principal charge of it devolved on the Treasury; to this department, consequently, has attached the primary responsibility for the conduct of the establishment.

5271, 5272.

On the 30th March 1824, the Treasury, by a Minute of that date, appointed the late Mr. William Seguier, Keeper of the Gallery, with a yearly salary of 200*l.*, and defined his duties as follows: He was "to have the charge of the Collection; "to attend to the care and preservation of the Pictures; and to superintend the "arrangements for admission; to be present occasionally in the Gallery; and "to value and negotiate (if called upon) the purchase of any Pictures that may "in

See Parliamentary Return, No. 104, of Sess. 1853, pp. 48, 49.

"in future be added to the Collection; and to perform such other services as "he may from time to time be called upon to do by instructions from the Board."

On the 2d of July of the same year, by another Treasury Minute, a "Committee of six gentlemen" was nominated to "undertake the superintendence of "the National Gallery of Pictures, and to give such directions as may be necessary "from time to time, for the proper conservation of them, to Mr. Seguier, who "will be instructed to conform to their orders." A copy of this Minute was sent to Mr. Seguier, with these additional instructions, "that he will in future "submit to the Committee above mentioned his requisitions for advances of "money to defray the expenses of his establishment, and forward them to this "Board, under their sanction."

No salary was assigned to the members of this Committee.

Appendix to Report of Committe of 1835, on Arts and Manufactures, p. 139.

On the 31st of March 1824, Colonel Thwaites was appointed "Assistant "Keeper and Secretary" with a salary of 150*l*. He is instructed, by a letter from the Treasury, to attend in the Gallery on public days; to act as Secretary; and to superintend, under the Keeper, the arrangements for the admission of the public, and of the artists who study in the Gallery, &c.

These are the only documents of the nature of regulations which have been framed by the Treasury. By the first, the Keeper is to receive his instructions from the Treasury; by the second, he is to receive them from the Committee, as an intermediate agent between the Treasury and himself. He is accordingly found, in the sequel, acting upon this double responsibility, applying for orders, as a general rule, to the Committee, but in certain cases applying direct to the Treasury.

Among the duties imposed on the Keeper by the minute of his appointment, is specially mentioned that of negotiating purchases for the Collection. In the minute appointing the Committee, no such duty is assigned to them; they are directed "to watch over the preservation of the Pictures;" and in respect, it must be presumed, solely or chiefly to that branch of management, the Keeper is directed to be guided by their instructions.

5270.

The Committee of Gentlemen appear, from these minutes, and from the evidence of one of the two surviving original members, to have been at first intended merely as a visiting or inspecting body, who, on behalf of the Treasury, were to exercise a certain ill-defined superintendence over the Keeper's management of the Collection. During the earlier period of the Institution their services were accordingly limited solely or chiefly to such inspection or superintendence. For the first three years and a half after their appointment no meetings were held. Their interference seems to have consisted in occasional visits to the Gallery, and in offering such suggestions to the Keeper as might occur to them.

5274. 5282–5288.

Appendix I. No. 2. Thwaites, 9671.

During this period, consequently, no authentic record was kept in the establishment of the transactions of the Gallery, of the purchases of Pictures, the prices paid, or of other details of the management. But as the Collection increased, chiefly by gifts or bequests from public spirited individuals, the character and functions of the Committee, and the relative positions of that body and of the Keeper, underwent considerable alteration. The number of the Committee was augmented from time to time, and at present amounts to 17; while their office exchanged the name of Committee for that of Trust, and the members acquired the title of Trustees.

The first formal meeting of the Committee or Trust is dated 7 February 1828. Two other meetings took place in that year. In 1829, no meeting was held; in 1830, two were held; in 1831, one meeting was held; in 1832, one; in 1833, two meetings were held. In the ensuing years they became more frequent; but no rule or practice as to holding periodical meetings was introduced prior to the year 1840, the 16th of the Trust. In that year a resolution was passed, of date 10 June, "That a meeting should be held on the first Monday of each "month during the sitting of Parliament;" which rule has since been generally though not closely adhered to.

Appendix I. No. 3.

Since this epoch the Trustees have gradually taken a more active part in the management of the Institution, which ultimately placed them, during the part of the year to which their activity has been limited, in the position of immediate Directors of the Gallery.

The

The resolution passed by the Trustees in 1840 for the periodical holding of meetings, contains no specification of the mode in which the meetings were to be held. No number of Trustees has, either by that or by any subsequent minute, been established as a quorum. The business of the meetings has been settled by one or two or more members, according as attendance might suit the convenience of each. A matter of business consequently which may have been set on foot by one set of members, was often continued on a future occasion by an entirely different set; and this mode of proceeding has led to corresponding irregularity in the keeping of the minutes. Allusion occurs from time to time in the minute-book to what are called regulations for the management of the Gallery; but the Trustees who have been examined are unable to give any account of them, further than that the term seems to allude to such usages as may at different times have prevailed in their conduct of business. Of various important transactions no entry whatever is made in the minutes. Nor has it been customary in framing the minutes of meetings to record dissents, even in the more important questions, where difference of opinion may have arisen among the Trustees. The resolutions of every meeting are made to appear in those documents as if adopted unanimously, although differences of opinion have been shown by the evidence to have existed, in cases where it appears to Your Committee desirable that they should have been recorded.

4408. 5289. 4811. 5951. 9693-4. 4620. 4583. Compare Minutes, 12 Nov. 1852, in App. III.

Prior to 1846, the First Lord of the Treasury was usually, if not invariably, one of the nominated Trustees; and by a Treasury Letter of 12 August 1846, the First Lord of the Treasury and the Chancellor of the Exchequer were appointed *ex officio* Trustees.

By the resolution to hold monthly meetings, of date 10 June 1840, the period of the year during which they were to be held was limited to the Session of Parliament. During that season they have since been frequent, and the Trustees present have been used to enter with much diligence into the details of management. At other times five, six, and, in some instances, seven months have elapsed, without a meeting having been held, or any interference whatever by the Board in the affairs of the Gallery. The Keeper, after having been thus relieved during one half of the year from the more onerous obligations of his office, was suddenly left for an equal or longer space to his own discretion.

When the existing Gallery was erected, the pictures being then few as compared with the present number, one-half of the accommodation contained in the building was made over to the Royal Academy, on the understanding, as stated in the Report of the Committee of 1836, that the possession of this portion of the building by that body was to be contingent on the space not being required for other public purposes.

Parl. Paper 568, p. ix.

In regard to copying of pictures in the Gallery, it has been complained that undue privileges have been granted to the students of art connected with the Academy over other classes of students or copyists. There does not appear to be any regulation of the Trustees respecting the admission of students.

6650. 9227. 9252. 9293.

The want of regulations, which was comparatively unimportant in the infancy of the institution, became more serious as the business increased. Under these circumstances it would have been desirable either that the Treasury should have laid down more specific instructions for the management of the Institution, or that the Trustees should have provided a remedy for the defect, by framing, as in the case of the British Museum, regulations for their own guidance, and that of the subordinate officers.

The duty or responsibility of picture purchasing, attached by the original Minute of Treasury to the office of Keeper, but from an early date the Trustees appear to have recommended pictures for purchase.

5285.

By a more recent instruction from the Treasury, of date 14 August 1845, the Keeper is understood to have been relieved from all responsibility whatever in regard to the purchase of pictures. That duty has consequently since devolved, under the Treasury, exclusively on the Trustees.

Minutes, in Parl. Paper, 1847 (40) 6181.

The Trustees appear also, since the appointment of Mr. Uwins to the office of Keeper, to have assumed the entire responsibility in regard to picture-cleaning, which, in Sir Charles Eastlake's time, had been largely shared by the Keeper.

5286. 5402. 5636. 5735. 5829. 6023. 6040. 6194. 6226.

It has been alleged by numerous witnesses, and admitted by members of the Trust, that the additions to the Collection have not been made on any definite principle; whether with a view of imparting to it completeness, of illustrating the history of art, or of raising the standard of national taste.

It has been also stated, that many opportunities have been lost, for effecting valuable additions to our limited stock of the class of pictures specially adapted to those important objects. A Committee of the House, in 1836, recommended that the pictures of Raffaelle, and of the time antecedent, should be particularly sought for in forming our National Collection: this recommendation does not appear to have been generally attended to.

9741. Parl. Paper, 568, p. x.

II. The Management of the Gallery, as specially connected with Picture Cleaning.

It has been considered desirable that the management of the Gallery, as specially connected with picture cleaning, should be treated in this Report under a separate head; partly owing to the technical nature of the subject; partly owing to the mode and extent in which it has lately attracted public attention.

The term "picture-cleaning," comprises several very different operations. Those which consist in the mere wiping, dusting, or partial washing of the surface of a picture, will be subsequently noticed under the head of Occasional Cleaning.

Picture cleaning, in its more familiar sense, denotes the removal, by mechanical or chemical processes, in whole or in part, of the old varnishes or other incrustations, by which a painting may be obscured, but by which it is usually also in some measure protected from injury. This process usually necessitates the revarnishing of the picture.

498. 525. 838. 142. 257.

The mechanical means generally employed are stated to consist in rubbing with the finger the surface of the varnish, when in a perfectly dry state, so as to bring the varnish off in a fine white powder: and also in the use of sharp steel instruments, without which in some cases dirt and incrustations of various kinds cannot, it is said, be safely or effectively removed.

The chemical processes consist in the application of solvents to the surface of a picture, by which the old varnishes are removed.

Your Committee, with the view of ascertaining as far as possible the comparative safety or danger of the mechanical and chemical processes as thus applied to the cleaning of pictures, took evidence upon these points at great length.

242. 257. 260. 2909.

The evidence, however, is extremely inconclusive and unsatisfactory; for whilst friction has been pronounced by several witnesses to be the method which they prefer in all cases where it may be available, by other authorities this same process has been condemned as dangerous and to be avoided.

One great danger of friction is said to arise from the inequalities of the surface of the picture, or of the canvas on which it is painted, the effect of which necessarily is, that the higher or more prominent portions run the risk of being over-rubbed, whilst the parts adjoining remain comparatively untouched. On the other hand, friction is stated to possess this advantage, that where a picture is painted on a smooth substance, such as wood or metal, a portion of the varnish can be rubbed off, while a thin coat may still remain as a protection to the surface paint.

Steel instruments appear to be used by many picture cleaners, especially in Italy; but Your Committee have received no evidence to show that they have been employed in the National Gallery.

So likewise with reference to solvents. Some witnesses, picture-cleaners, artists, and amateurs, have given it as their opinion that the safest way of cleaning a picture is by means of solvents; but it has been held by others that some solvents might not only destroy the varnish, but bite through the paint to the ground of the canvas.

Of the various solvents employed in picture-cleaning, soap and water, and spirits of wine, appear to be most in use, in the National Gallery.

Soap would seem to be chiefly used for the removal of dirt or oil from the surface of a varnished picture; it requires, however, like other solvents, to be employed with extreme caution, as its alkaline qualities are calculated, in the event of its being incautiously applied, to produce the most injurious effects upon the texture and colour of a picture. 649. 778. 1847. 3026.

With regard to spirits of wine, it has been stated to Your Committee that a seasoned oil painting is not susceptible of injury from its application, and that consequently there can be no risk in using it in a pure state for the purpose of removing dirt or varnish from a picture of the above description. 591. 780. 3027. 1186.

From the experiments undertaken by Mr. Faraday, at the request of Your Committee, in order to test the value of these conflicting opinions as to the effects of alcohol, it appears that a vehicle of pure oil is in fact little, if at all, affected by an application of spirits of wine. The same experiments, however, have shown that a slight addition to that oil, of varnish, or of the resinous substances of which varnish is usually composed, would render the paint proportionally as susceptible of decomposition from alcohol as the varnish with which the picture is covered. It is stated that such an addition has been more or less customary with some painters in every period of the art of oil painting, and while this fact sufficiently explains the contradictory evidence as to the effect of alcohol upon pictures, it forcibly proves the danger which is to be apprehended from the incautious application of chemical solvents to the works of the Ancient Masters. 5472. 5513.

When a picture has passed through the above stated mechanical or chemical processes, it still requires, according to the evidence of some Witnesses, a certain tone to be given to it, without which it will appear crude, harsh, and inharmonious. How this tone can be attained, is again a matter of dispute; some persons consider that fresh colour or a thin wash of coloured varnish should be applied; others assert that time will restore the mellowness which cleaning has removed: artists even recommend that the picture should be again exposed, so that it may gather a thin veil of dirt, which, it is said, will be favourable to its effect. These opinions are contradicted by other Witnesses, who affirm that the tone of a painting when once lost, can never be restored, and that picture cleaners destroy the works of art which they pretend to improve. This practice of toning does not, however, appear to have been resorted to in the National Gallery. 3449. 4592. 3076.

The foregoing brief review of the evidence submitted to Your Committee sufficiently shows the discrepancies and variety of opinion, and the general uncertainty that prevail, even amongst professional men, upon the subject of picture cleaning.

The method to be adopted must depend on the school from which a painting has emanated, and should vary according to the condition of the picture, the state of the lining, the nature of the material upon which it is painted, and the composition of the varnishes with which it has been covered. 892. 1106. 1615.

In connexion with the changes of varnish, and the repairs and restorations which injuries occasioned by accident, by violent usage, by exposure to damp and variable atmosphere, or by the mere lapse of time, would seem occasionally to render necessary, it will be proper briefly to advert to the subject of relining. p. 10.

It is maintained by witnesses of high professional reputation, that in many cases a picture cannot be safely cleaned and restored until it has been relined. 1521-2. 1615.

This operation consists in the removal of the damaged canvass, or other material on which the picture is painted, and the substitution of a fresh canvass.

It is obviously a work of difficulty, involving therefore considerable risk, but evidence has been given that it can be executed in a thoroughly skilful and satisfactory manner, and one witness has stated that in his opinion the process of lining has never been so well understood as it is in the present day. 8179. 1231.

Occasional Cleaning.

It now remains to notice those lighter operations, which may more properly be classed under the head of "Occasional Cleaning."

These, though they do not require any great amount of skill, nor involve any extraordinary risk, are yet important, inasmuch as due attention to them tends to the preservation of pictures, and may obviate the necessity of cleaning in the larger sense of the word.

Occasional cleaning mainly consists,—

1st. In the use of a feather brush or silk handkerchief to remove dust and dirt lying lightly on the surface of a picture.

233. 2877. 4678.

Of this operation, requiring only ordinary caution, it is at present unnecessary to speak further.

2d. In the removal of dirt, and also of chill or bloom, as it is technically called, which arises from varnish, especially from pure mastic varnish, and gives a dull filmy appearance to the surface of a picture.

Various methods for restoring the brilliancy of the varnish are habitually adopted. Those most commonly in use are, gentle friction with a silk handkerchief or wash leather, and the application of a damp sponge or moistened cotton, after which the picture is wiped with a soft cloth, and subsequently when dry, rubbed to a polish with a silk handkerchief.

Minute of 9 Feb. 1852. 380. 388. 4684. 1698. 1728. 2367. 1014.

With regard to the application of water to the surface of a picture, various opinions have been expressed. When a picture is painted on wood, with a tendency to chip, water, it is said, cannot safely be used, because subsequent rubbing might tear up some of the particles which are disposed to chip off. Again, in cases where the surface of a picture offers any fissures in the varnish, into which the water can penetrate, it may, if incautiously applied, occasion blistering, and lay the foundation of future decay. Where the painting is on an absorbent ground, the risk of such mischief is increased. It has also been stated that some painters occasionally used water colours in finishing their pictures, and, consequently, any crack in the varnish would here render water destructive.

Buchanan, in Appendix XI.

There seems, indeed, to be a general understanding that the application of water should be limited to a mere moistening of the surface, as distinguished from washing in the more familiar sense of the term.

Picture Cleaning in the National Gallery.

Appendix I. No. 4.

A Return in the Appendix shows that the number of pictures in the National Collection amounts at present to 406.

During the keepership of Mr. William Seguier there is no record of any pictures having been cleaned.

4387. 4437. 4441.

In November 1843, upon the death of Mr. William Seguier, Sir C. Eastlake was appointed keeper of the National Gallery. He states that, at that time, he found the pictures in a bad condition, and, after consulting with Mr. John Seguier, a professional picture-cleaner, and brother of the late keeper, both as to the pictures which required cleaning, and as to those which could safely bear the operation, he brought the subject to the notice of the Trustees, not in a formal report, but in communication at a meeting.

4440.

Minutes of 4 Feb. Buchanan, in Parl. Paper, 1847 (40).

The Trustees thereupon gave to the keeper a general authority to cause such pictures to be cleaned as in his opinion required cleaning, and to select fit persons for the performance of this duty. Under this authority Sir C. Eastlake employed Mr. Seguier and Mr. Brown.

The picture-cleaning in the autumn of 1846 attracted some notice, and was severely condemned by Mr. Morris Moore, in a letter to the Earl of Ellesmere. The Trustees referred this letter to Sir C. Eastlake, and requested him to report upon the subject. His Report is annexed to the Minutes. In it Sir C. Eastlake states his opinion that the results of these operations had been satisfactory, and he adds the testimony of distinguished artists, confirming his own opinion. The

letters

letters of W. Mulready, W. Etty, E. Landseer, C. Stanfield, and other eminent artists, expressed decided approbation of the cleaning, and declared that the effect of the pictures had been improved by the process.

After considering this Report, the Trustees resolved, that "the Report is entirely satisfactory, and justifies the confidence which they have reposed in Mr. Eastlake's judgment in respect of the treatment of the pictures in the National Gallery."

The effect produced on these pictures is still a matter of dispute. 1057.

Mr. Uwins was appointed to succeed Sir C. Eastlake, as keeper, in November 1847.

Your Committee endeavoured to ascertain from Mr. Uwins the system which had been pursued in regard to the cleaning of pictures during the period of his keepership. It appears from his evidence, that he strongly recommended to the Trustees the cleaning of "The Consecration of St. Nicholas," a picture by Paul Veronese; but, with this single exception, he never spoke to the Trustees on the subject of picture-cleaning, nor was he ever consulted by them. He considered it his duty to attend to the directions of the Trustees, and not to offer any suggestions, either as to the pictures which in his opinion required cleaning, or as to the process to be adopted. The statement of Mr. Uwins has, however, been met by the evidence of several Trustees, to the effect that Mr. Uwins was habitually present in his official capacity at the meetings of the Board, and that it has always been understood that he was authorised and expected, on such occasions, to give his opinion, even when not formally consulted, especially on matters of a technical description. Your Committee do not feel competent to decide as to such delicate points of difference between the Trustees and their chief officer. But the existence of so entire a misunderstanding, in a case where mutual confidence was so greatly to be desired, seems little compatible with the efficient management of the institution. During the keepership of Mr. Uwins, from November 1847 to the present time, it appears that 12 pictures have been cleaned in a greater or less degree. It appears that a difference of opinion existed among the Trustees themselves as to the propriety of cleaning these pictures.

See Evidence of 17 June 1850. 32–37. 45–49. 5042. 5102. 4421.

Sir C. Eastlake, being President of the Royal Academy, became *ex officio* a Trustee in November 1850. He states, that although he considers the pictures which have been lately cleaned required it, he himself uniformly opposed the cleaning. He considered cleaning some of the pictures (namely, those by Canaletti and Nicholas Poussin) to be injudicious and hazardous. Sir C. Eastlake, however, following the usual practice of the Trustees, abstained from recording his dissent in the minutes of any meeting, and after the operations had been completed, he concurred with other Trustees in a resolution approving the result, "as evinced in the improved appearance of the pictures," and also approving "the manner in which the operations had been performed by Mr. Seguier, under the superintendence of Mr. Uwins."

4555. 4562–4568. 4559. 4581. *See* Minutes of 12 November 1852

It appears, from the evidence of Mr. W. Russell, that at the meeting of the 5th of July 1852 a disagreement arose among the members of the Trust, regarding the extent to which Mr. Seguier should be authorised to carry his operations. By one portion of the members it was proposed that he should be empowered, not only to remove the old varnish, but, under certain restrictions, to improve or repair the surface of the pictures below. An objection was, however, taken by Sir Charles Eastlake to the too great latitude of these powers, and they were restricted in an amended resolution to the "removal of the old varnish."

4831. 4997.

In reply to the questions of Your Committee, Sir C. Eastlake did not state his views very definitely, but he said that he considered the instructions of the Trustees in regard to the late cleaning had been "overpassed," which he afterwards interpreted by saying that too much of the old varnish had been removed; he thought that one or two pictures had been ill cleaned, that is, unequally cleaned, but he felt certain that in no case had the original work of the Master been disturbed. The crudeness and want of harmony resulting from unequal cleaning would soon be remedied by the discolouration of varnish, and the film of dirt which would again spread over the painting.

4620. 4592. 5938. 4711. 4590. 6229.

Your Committee referred to the instructions given by the Trustees to Mr. Seguier, in order to guide him in his operations. These instructions, as originally proposed and as finally sanctioned, after the amendment of Sir C. Eastlake, will be found in the Evidence of Mr. W. Russell, a Trustee of the National Gallery.

4563-4618. 4826.

In former years the Trustees confided implicitly in the discretion of the keeper, as to the care and treatment of the pictures. Such appears to have been the practice during the keepership of Mr. W. Seguier. Again, while Sir C. Eastlake was keeper, he was likewise entrusted with a general power to clean and restore such pictures as he deemed necessary. Of late years, during the keepership of Mr. Uwins, the Trustees have exercised a more immediate control over the management of the Gallery; this control rested, however, on recent usage, and not upon any rules or resolutions. The practice of referring to the Trustees in all matters of detail had become so strict, that, it is stated, the keeper did not consider himself authorised to apply a silk handkerchief to the surface of a picture without the express directions of the Trustees.

4443. 4815. 4412.

By the exercise of this control the Trustees took upon themselves the responsibility of all details in the treatment of the pictures, and they seem to have felt this obligation in its full force, since in July 1852, as has been already stated, they deliberated upon the precise instructions to be given to Mr. Seguier, and decided upon the several pictures to be cleaned.

4831. 4563.

Under these instructions, as finally agreed upon, Mr. Seguier was authorised to clean nine pictures, by the removal of the old varnish and re-varnishing; he was also directed to operate upon some other pictures, if he could find time during the vacation, which occupies six weeks. Those pictures were selected from a list given in by Mr. Seguier at the request of the Trustees, who do not appear, on this or on any other occasion, to have required a written report from the keeper of the Gallery as to the state of the pictures and the necessity of cleaning them. Mr. Uwins and Mr. Seguier differ as to the processes to which these pictures have been subjected. For example, Mr. Seguier states, that, after washing off certain upper coats of oil or dirt with soap and water, he partially removed the lower sounder coat of varnish from seven of the pictures by the process of friction or dry rubbing. Mr. Uwins, on the other hand, maintains that this process of friction, which he condemns as dangerous, was never employed by Mr. Seguier in his presence, and that he was daily present in the Gallery during the progress of the operation.

839. 260. 2740.

Your Committee examined many artists, amateurs, and picture dealers, for the purpose of ascertaining their opinions upon the present condition of the pictures which had been cleaned under the above instructions.

Upon this point the evidence exhibits great contrariety of judgment and irreconcileable differences of taste. In order that every facility might be afforded for the elucidation of these conflicting opinions, Your Committee visited the National Gallery, in company with several Witnesses, and in some instances they had also the advantage of engravings and painted sketches of the pictures, so that the Witness could point out in detail the precise grounds upon which his conclusions were founded.

In regard to the effect produced by the late cleaning, Mr. Morris Moore, who had found fault with the picture cleaning in 1846, is now again the most vehement in his complaints. He states that the original painting of the Master has been in many cases removed, rubbed out, and that in one case an eye has been actually wiped away and obliterated by the process of the cleaner. Other pictures, he says, have been flayed, scrubbed, and so irretrievably ruined, that whereas before they were in fine condition, they are now offensive to the sight, and deprived not only of artistic beauty, but of commercial value. He further states, that the evidence given by almost every Witness is worthless, and that Sir C. Eastlake and Mr. Uwins are alone responsible for the lamentable proceedings at the National Collection.

2031. 22663. 2155. 1409. 2279. 2340. 2185. 2291. 2204. 2480. 2078. 2390. 2385.

Mr. Uwins, with equal confidence, pronounces a directly opposite opinion; he has characterised the evidence of Mr. Morris Moore as displaying a mass of ignorance and want of intelligence. He declares that one picture, so far from being

2777.

being brilliant before it was cleaned, was dark, dingy, and abominable in his sight; whereas now it is exactly what the Master intended, all harmony and sweetness, a school of art in itself. 3161–3166.

Without dwelling further on the evidence of Witnesses, whose fervent love of art seems to have kindled some personal animosity, Your Committee wish to direct attention to the unprejudiced opinions of many eminent artists and amateurs, who have been long intimately acquainted with these pictures, and who are well qualified to pronounce a judgment on their present condition. 2335. 2615. 3258–3281. 3363–3427.

The weight of evidence varies considerably in respect of the effect produced upon each of the nine pictures which have been lately subjected to the process of cleaning. In some instances the Witnesses are of opinion, that the operation was not required; in other cases they state that it has been either too severely or unequally performed. Even in those cases where there appears the strongest body of adverse evidence, testimony has been borne by experienced artists and amateurs to the difficulty of distinguishing in regard to a picture previously obscured by coats of dirt, or discoloured varnish, how far the blemishes observable on the removal of such coats are to be ascribed to the cleaner last employed, or how far they may have been caused by others through whose hands the picture may have passed at various periods of its transmission from the easel of the master to the walls of the Gallery. 4293. 4303. 4309. 3474. 3710.

Another mode in which various witnesses would explain or palliate defects that have been apparent since the last cleaning has been a reference to the well-known fact that repairs or repaints are liable to be brought away by applications which would not affect the original surface of an old seasoned picture; and therefore, that had such repairs been removed or disturbed in the last cleaning, the result might be a want of harmony, the usual remedy for which, a fresh restoration, or re-toning, is not, as has been already stated, alleged in any instance to have been resorted to by the Gallery cleaner. 528. 1251. 2684.

Others again maintain that pictures newly cleaned, no matter how skilfully and carefully, invariably appear at first crude and inharmonious, more especially when contrasted with other pictures that have not recently undergone the process of cleaning, and that time and exposure will restore their tone and harmony.

The preponderance of testimony is to the effect that the appearance of the pictures has for the present been rendered less agreeable by the operation of cleaning; in some of them, in regard to their general aspect, by the removal of the mellow tone which they previously exhibited; in others, from special blemishes which have become apparent, and which in a former state of the pictures were not perceptible.

Your Committee inquired into the qualifications of Mr. Seguier, to whom the cleaning of these pictures, as well as of other pictures in the National Collection has been entrusted. His long experience and professional ability are acknowledged by the possessors of many of the finest collections of the kingdom, who testify to the care and skill with which he has invariably treated their pictures. In the employment of Mr. Seguier, therefore, where the services of a picture cleaner were required, the Trustees appear to have made their selection with the view of securing the highest professional ability which it was in their power to obtain. 427. 4837. 1514.

Time allotted to the Operation.

The time allotted to the execution of the work (the six weeks of annual vacation) has been stated by many witnesses to be inadequate for the safe treatment of so many pictures, several of them of very large size. The whole number of pictures consigned to Mr. Seguier during the recent vacation was 14, and the number actually cleaned was 12. Of these, nine were subjected to the operation in its wider sense, by the removal of the old coats of varnish. Three others, of very large dimensions, the Sebastiano del Piombo, the Parmigianino, and a Murillo, underwent a slighter process of washing and re-varnishing. The cleaning of the remaining two, a Salvator Rosa and a Claude, was postponed for want of time. It is true that Mr. Seguier has been in the habit of employing an assistant. Several eminent picture cleaners have stated their disapproval of this practice, 1104. 1497. 1505. 2492. 1681. Eastlake, in Minutes, Parl. Return of 1847, No. 40, p. 13. 753. 889. 1053. 1109. 1110. 1682.

practice, as inconsistent with the proper application of processes depending so entirely for their success on the skill of the individual operator. These objections appear to have been shared by Sir C. Eastlake at the time when he held
816, 817. the office of keeper; it having been stated by Mr. Seguier that, in consequence of an order from Sir Charles, the services of his assistant were discontinued in the Gallery during Sir Charles's tenure of office. They have, however, been
955-957. renewed since the appointment of Mr. Uwins, apparently without the express sanction of that gentleman, but without opposition or remark on his part.

It is said that the time necessary for the cleaning of a picture depends upon a variety of details, and that it is impossible to predict beforehand what length of time the cleaning of an old picture will require.

Varnish used in the Gallery.

In connexion with the subject of picture cleaning, another question which has occupied the attention of Your Committee, is the mode of varnishing the pictures, which, until recently, has prevailed in the Gallery. The species of varnish which has long been generally preferred in this country, and throughout Europe, as best calculated both to protect the surface of a picture, and to preserve its colour and cleanliness, is that called mastic varnish, consisting of the gum or resin of the mastic tree, combined with spirits of turpentine. With this varnish Mr. Seguier has, during the whole period of his employment in the Gallery, until within the last year or two, been in the habit of mixing a certain por-
1288. 1355. 1520. 1648, 1649. 1764, 1765. tion of linseed oil. The effect of this mixture is stated to be, that it renders the mastic more liable to discoloration, and that it imparts to it a greater tendency to attract dirt and noxious effluvia. It has also been stated, that another objectionable property of this mixed varnish is a peculiar hardness and adhesiveness, which renders it difficult to remove, unless by the application of solvents so powerful as to endanger the safety of the paint below; and to this cause much of
1297-1300. 1766. the injury alleged to have been suffered by the lately cleaned pictures has, on the same authority, been attributed. But on this latter point there is the usual conflict of opinions among the professional gentlemen. For Mr. Seguier asserts that he has always found his gallery varnish easily give way to a mild solvent of soap and water; and this statement is supported by that of Mr. Brown, founded on
1071. his experience of the work performed by him in 1844. The opinion, however, of the latter gentleman, as to the safety and facility of such removal, is qualified by the condition, that the coat of mixed varnish should have been spread over a previous coat of pure mastic varnish. Of the other objectionable properties of the "Gallery varnish," its tendency to change colour and to attract dirt, there seems now to be no question in any quarter. They have, in fact, been practically admitted, Mr. Seguier having lately received instructions to abandon his former method, and the use of the pure mastic varnish has since been adopted.

The reason assigned by Mr. Seguier for the employment of this mixture is that mastic varnish has a tendency, in a pure state, to throw out chill or bloom on the surface of the picture, which he considered to be counteracted by the presence of the oil. This effect the Baron von Klenze has stated to the Committee he has never observed anywhere except in London and in Dresden, and he attributes it to the influence of the sulphur contained in coal smoke.

It does not appear from the Minutes that the Trustees have at any time had their attention turned to the nature of the varnishes used in the Gallery; although assuredly a matter of great importance as affecting the state of the Collection; it being obvious how greatly the well being of a picture must depend on the quality of the adhesive substances with which its surface may be overspread. Of the recent change of practice no mention occurs in the minutes; nor does it appear that the subject had ever been under the consideration of the Board of Trustees.
373. 659. 661. 866. 4870. The change appears to have been the result of a suggestion incidentally made by a single Trustee to Mr. Seguier, and acted upon by him. Mr. Uwins, in this as in some other similar cases, does not appear to have been consulted.

4873. 4879. An active member of the Board of Trustees, the same on whose suggestion Mr. Seguier abandoned his previous practice, has stated, that he thought the question of varnishes was one which it was better to leave to the discretion of the cleaner, a practice which appears to have been generally adopted in the Gallery,

as

as may be seen in the evidence of Mr. Brown and other witnesses. It does not appear to Your Committee that any chemical knowledge has, at any time, been brought to bear with the view of ascertaining the exact composition and quality of the varnishes employed in the Gallery.

Backs of the Pictures.

In May 1850, a Commission which had been appointed to consider the state of the pictures made a Report on the subject, and among other recommendations, suggested, that some means should be adopted to preserve the backs of the pictures from the accumulations of dust which lodged there, and which, it was stated, tended to injure the pictures. A Committee of this House, after further inquiry, approved of the recommendation. Two members of that Commission have been since that year Trustees of the National Gallery, yet no effect has been given to the above recommendation, nor does it appear that the subject has ever been brought to the notice of the other Trustees.

See Report on National Gallery, July 1850. 4883–4890.

The backs of the pictures were examined by Your Committee, and were found to be covered with a thick deposit of filth, which, if the Reports of the Committee and Commission of 1850 are of any value, must daily be producing the mischief described in those documents.

This state of the pictures tends to show the general absence of combined action or definite responsibility in the system of management..

It appears, that some three years ago the whole of the pictures were taken down from their places and their backs dusted. There is, however, no notice in the Minutes of any such transaction, and, owing to the failure of the memories of the persons concerned, it has not been possible to ascertain under what circumstances, by what authority, or at what precise time, the operation was performed, or whether before or after the Committee of 1850. 738. 2983.

Precautions suggested for the Future.

For the better preservation and security of the Pictures, Your Committee are of opinion that the following precautions might with advantage be adopted:—

That no picture-cleaner shall be employed in the Gallery who declines to give a full and distinct explanation of the mode in which, and the materials with which, he proposes to operate on the pictures submitted to him for treatment.

That no picture shall hereafter be cleaned, lined, or otherwise repaired without a previous written report from the Director of the Gallery to the trustees.

That the trustees shall, if they see fit, appoint a Commission, consisting of not less than three experienced persons, including one practical chemist; by whom the picture shall be carefully examined. 1583. 4166–4167. 3501.

That the Commission shall draw up a report, stating whether it is desirable that the picture should be cleaned or repaired; and, if so, as to the mode and extent in which the operation should be performed.

That the recommendation of the Committee of 1850, as to the permanent protection of the backs of the pictures, shall, with all convenient speed, but with the necessary caution, be carried into effect; and that, until the whole collection shall be so protected, the back of each picture shall, at least once a year, be relieved of the dust or impurities which it may have contracted.

Your Committee, however, deem it desirable to point attention to the evidence of Baron von Klenze, who states that if the Gallery is lighted on scientific principles, the pictures may be hung upright against the wall, in which case little or no dust will accumulate upon their backs.

That no varnish should be used in the Gallery without the sanction of the Director, who shall be responsible for the mode of its composition and the quality of its materials.

Your Committee are further of opinion, that it were much to be desired that some simple means could be adopted by which a picture, once in a clean state, could be preserved in the same, without the necessity of stripping it, at certain intervals, in whole or in greater part of its coats of varnish.

Among the suggestions offered by witnesses towards the attainment of this object, are two which appear deserving of attention.

Sebright, 3484–3491.

The first is contained in the evidence of Sir Thomas Sebright, as to the mode in which the late Mr. Andrew Wilson was accustomed to polish his pictures, by rubbing them from time to time alternately with moist and dry leather. By this mode the varnish, with its deposits of dirt, was undergoing a constant, though gradual process of removal; so that while still adequately protecting the surface of the picture, it ultimately became so thin, as to require an additional application of the same material; which renovated coat was subjected in its turn to the same course of treatment.

Dyce, 7525–7530. 7645–46.

Another plan has been suggested by Mr. Dyce. It consists in the application of two coats of varnish; the one pure mastic varnish, spread over the surface of the picture; the other a lighter, more delicate, resinous varnish, spread over the coat of mastic. This more delicate upper varnish, being easily soluble by processes not calculated to act effectively on the mastic below, may thus, when saturated with dirt or effluvia, be removed and renewed from time to time, the lower coat still remaining clean and entire.

The lighter resinous varnish adapted to the above purpose, has been stated by Armenini, a well-known Italian writer on art in the sixteenth century, to have been used by Correggio and Parmigiano. The same author has described its ingredients and the mode of its composition.

Dyce, 7531.

Mr. Dyce has further stated that this plan has been tried, with much success, both by himself and by Sir Charles Eastlake. Its feasibility seems also to be partially confirmed by the evidence of Mr. Brown and Mr. Seguier, as to the facility with which they found an upper coat of "Gallery varnish" yield to their applications, when spread over a lower coat of pure mastic varnish.

The question as to the expediency of covering the pictures with glass, is one on which there is much difference of opinion. The returns procured from abroad, in answer to queries transmitted by the Commission of 1850, show that the Directors of most of the principal foreign galleries are unfavourable to glazing; partly as interfering with the view of the pictures, partly as tending to impede the circulation of air essential to their preservation. In the Dresden Gallery alone glass has been extensively, and, in the opinion of the Directors, beneficially, used; in regard at least to the object with which alone it was resorted to,—that of protecting the pictures from noxious deposits. The justice of this opinion seems to be confirmed by the fine condition of the few glazed pictures in the National Gallery. If the pictures, therefore, are to remain in their present situation, exposed to the same atmospheric influences as hitherto, Your Committee deem it desirable to afford them, to every practicable extent, the benefit of this species of protection. If, on the other hand, they are to be removed to some more airy locality, the impediments which glass interposes to the full enjoyment of the beholder, might more than counterbalance any advantage to be derived from it in other respects.

Your Committee having thus performed their duty of calling attention to the defects of the present management, consider it but an act of justice to the Trustees to add their opinion, that those defects are chargeable on the system rather than on the individual managers. They are sensible of the obligation under which the public lies to the Trustees for their disinterested services. The system itself, when first instituted, also appears to have been not only comparatively free from the more serious objections to which it has since become liable, but to have been calculated, in many respects, to promote the objects which its founders had in view.

III. and IV.

In regard to the future management of the Gallery, the site of the building, and the expediency of combining the national collection of monumental antiquity and fine art in one building or group of buildings, Your Committee have come to the following resolutions:—

1. That it is the opinion of this Committee that a system of management by a Board of Trustees should be continued.

2. That no person should in future, in virtue of any office, become a Trustee of the National Gallery.

3. That the Trustees be appointed by the Treasury.

4. That it is expedient that the number of Trustees be diminished as vacancies occur.

5. That the office of Keeper of the Gallery should be abolished.

6. That a salaried Director should be appointed by the Treasury for a definite time; at the expiration of which he may be re-appointed.

7. That every recommendation for the purchase of a picture should originate with the Director, and be made in writing to the Trustees.

8. That a fixed sum should be annually proposed to Parliament for the purchase of pictures, and placed at the disposal of the Trustees.

9. That the site of the present National Gallery is not well adapted for the construction of a new Gallery.

10. That the estate at Kensington Gore, purchased by the Royal Commissioners of the Exhibition of 1851, and by them offered to the nation, presents many of the advantages recommended by the witnesses before Your Committee. The position which has been suggested at the extremity of Kensington Gardens, would afford a better guarantee for the future protection of the Works of Art there collected, from the evils incident to a crowded neighbourhood, and would improve the opportunity of erecting an edifice worthy of the purpose; but Your Committee are fully aware that the acquisition of such a site is attended with difficulties they see no adequate means of removing; and, in consequence, they are prepared to recommend the acceptance of the offer of the Commissioners. 8839–40–41. 10311 to 10323.

11. That the Committee are of opinion that the question of combining the various artistic and archæological collections in the British Museum with the National Gallery be referred to a Royal Commission.

12. That no time should be lost in obtaining the decision upon the above question, in order that the new National Gallery should be commenced with all convenient speed.

In directing their attention to the changes or improvements which it may be desirable to introduce in the management of the Gallery, Your Committee have made every effort to obtain the evidence of witnesses conversant with public institutions of a parallel nature, or who have devoted their attention to the peculiarities and defects of the present system. Your Committee have also procured from abroad, in answer to queries transmitted through the Foreign Office, much valuable information relative to the constitution and government of the principal European museums of antiquity and fine art.

Various schemes of alteration and reform have been brought under the notice of Your Committee.

In one instance it has been proposed to retain the present system of management by an unpaid Board of Trustees, with certain modifications in the conduct of the subordinate details of business. Another proposal has been made to continue the Trustees merely in the more restricted capacity of a visiting or controlling body; the immediate direction being otherwise constituted. 8095. 5328. 6736. 7233.

5755. 6740. 5976. Some other authorities would vest the management in a Board or Council, consisting of three or more paid directors; but much difference of opinion prevails among the advocates of this system, as to the relative duties, or responsibilities, to be assigned to the several members of such a Board.

5293. 5414. 7440. 7449. 7890. 9364. 6833. 9512. 9516. 7245. 7714. 7778. 6289. 6328. Appendix VII. Another form of government, namely, that of a single director-in-chief, has been also recommended by numerous witnesses; in this director it has been proposed to place the entire responsibility. This plan now generally prevails in the foreign Galleries.

The most important duty attached to the management, in whatever mode it may be constituted, and the one involving the greatest amount of responsibility, seems to be generally admitted to be that of picture purchasing. The qualifications of a director, whose duty it will be to recommend pictures for purchase, should comprise not only a complete knowledge of the styles of the various masters and schools of art, and of the value, both intrinsic and commercial, of their works, but also an enlightened taste in appreciating their several merits, to the exclusion of all partiality for particular schools, epochs, or authors. With the view of obtaining the services of a person so qualified, and one in whose judgment and discretion the Trustees should be enabled to place full confidence, Your Committee are of opinion that the director should be appointed for a term of at least five years, and should receive a salary of not less than 1,000*l.* a year.

Report of Committee of 1836, p. x., 5286. 5402. 6559. 8142–8147. 7469. 5840. 7908. The absence hitherto of any definite plan or system in the formation of the National Gallery, has been repeatedly admitted and regretted.

The intelligent public of this country are daily becoming more alive to the truth, which has long been recognised by other enlightened nations, that the arts of design cannot be properly studied or rightly appreciated by means of insulated specimens alone; that in order to understand or profit by the great works, either of the ancient or modern schools of art, it is necessary to contemplate the genius which produced them, not merely in its final results, but in the mode of its operation, in its rise and progress, as well as in its perfection. A just appreciation of Italian painting can as little be obtained from an exclusive study of the works of Raphael, Titian, or Correggio, as a critical knowledge of English poetry from the perusal of a few of its master pieces. What Chaucer and Spenser are to Shakespeare and Milton, Giotto and Masaccio are to the great masters of the Florentine school; and a National Gallery would be as defective without adequate specimens of both styles of painting, as a National Library without specimens of both styles of poetry. In order, therefore, to render the British National Gallery worthy of the name it bears, Your Committee think that the funds appropriated to the enlargement of the collection should be expended with a view, not merely of exhibiting to the public beautiful works of art, but of instructing the people in the history of that art, and of the age in which, and the men by whom, those works were produced.

5307. 7471. 5828. 5853.

Your Committee have carefully inquired into the site and condition of the present Gallery in Trafalgar-square.

That structure was completed in the year 1837; and the pictures were removed to the portion of it allotted to the Collection in 1838. It has long been found altogether inadequate for its purpose. Even were the portion of it now occupied by the Royal Academy to be made over to the Trustees, although sufficient accommodation might probably be obtained for the present collection, little, if any, space would remain for future augmentations. The enlargement of the site would be attended with unusual expense and difficulty. The property of the institution is limited to the ground on which it stands. Of the two contiguous properties, the barracks to the north-west, and the workhouse to the north-east, the former cannot be acquired on any terms. The latter perhaps might be purchased, but at a cost disproportioned to the means of extension which it would afford.

8820–8827. 8829.

Even could the whole of the requisite area be obtained on reasonable terms, the adaptation of a building on that site for a Gallery of Paintings would be questionable. The spot certainly possesses in a high degree the merits of being central and accessible; but the Commission appointed in 1850 to report on the state of the pictures, expressed an opinion adverse to the construction of a

new

new Gallery in the same situation, chiefly on account of its exposure to smoke, dust, idle crowds, and other influences unfavourable to the preservation of pictures. The report of that Commission was partially adopted by the Committee of the House which sat in the same year.

Complaints, however, have since been made by a portion of the public favourable to the present site of the Gallery, that the question as to its relative merits and disadvantages had not been thoroughly sifted. Your Committee have, therefore, considered it their duty to enter fully into that question; and the result of their examination of numerous witnesses has been to induce them to adhere to the view of the Committee of 1850, and to recommend the removal of the Gallery to some more suitable locality.

8817. 8820. 8828. 4681. 4691. 5225. 5471. 7490. 7943. 7946. 8184–8186. 8206. 9439. 9442. 9466. 9389. 9413. Appendix VIII. 18, 19, 20. 30, 31. 7058. 7100. 7355. 7397. 7432. 6922. 6924. 10013. 10015. Appx. IX.

Most of the witnesses who have been examined as to the removal of the Gallery to a better site have coupled their opinion with certain conditions, considered by them essential to insure the full advantage of that removal. They consider it desirable that the new structure should be placed in the centre of some open space removed from the immediate vicinity of streets or buildings, and that the character of the space selected should offer some security against future encroachments. In recommending the removal of the National Gallery to Kensington Gore, Your Committee would express an anxious hope that in quitting the present site the Government will not lose sight of its great value, unrivalled as a central position, and as eminently lending itself to the improvement of the architectural embellishment of the metropolis.

9075. 7952–7956. 8197. 7757–7759. 8290–8299. Appendix VIII. No. 32. 35. 8450. 8460. 8852. 5526. Appendix IX.

Your Committee have also taken evidence regarding the collections of Monumental Antiquity and Fine Art in the British Museum. The difficulties experienced in the National Gallery from want of space, have lately been felt in the same or a similar degree in the Museum. Every portion of that building is stated to have become so crowded, that neither the arrangement nor the augmentation of the collections can be effectually proceeded with. Your Committee has already recommended that the question of combining these various collections with the National Gallery should be referred to a Royal Commission.

9012. 9016. 7721. 7729. 8265. 8270. 8361. 7834.

The attention of Your Committee has been directed to several proposed sites.

The first is that suggested by Sir Charles Eastlake in his evidence before the Committee of 1850, also by witnesses examined by this Committee. It is nearly in the centre of the wide expanse of forest and pleasure ground comprised under the names of Hyde Park and Kensington Gardens, at the extremity of the vista in front of Kensington Palace, and near the sunk brick wall which separates the Gardens from the Old Deer Park.

Two other sites, in Kensington Gardens, were recommended by the Commission appointed in 1850, to examine and report on the localities best adapted to the proposed object. One of these is nearly in the centre of the north side of the Gardens, fronting the Bayswater-road; the other is near the northern extremity of the west side of the Gardens.

A fourth site has been suggested by Mr. Pennethorne, partly in Kensington Gardens and partly adjoining to the turnpike at Kensington; that is, upon the site of the small barracks, and where Rotten-row comes into the Kensington-road.

Another site is that proposed by the Commissioners of the Great Exhibition of 1851. It forms the upper or northern extremity of the ground lately purchased by them at Kensington Gore, with the view generally of affording sites for Public Institutions of Science and Art, and fronts to the Knightsbridge-road.

The first site here suggested, although combining the advantages of an airy situation, good soil, and a convenient distance, would be liable to the objection of the appropriation of a central portion of Hyde Park to a public building, and the necessity which would arise of opening up the drives on each side to hackney carriages.

The sites proposed by the Commission of 1850 possess the advantage of freedom of space and air on the Kensington Garden side; but on the remaining sides are exposed, by the contiguity of the high road, and of suburbs and houses, to smoke and other noxious influences.

The fourth site would secure the main benefits of the three former; would be removed in some degree from the high road, and would enjoy an open space behind, which might be laid out ornamentally for purposes of public recreation.

The objection to the appropriation of any portion of the parks to these purposes
10347. would apply, though with less force, to this last proposal; if therefore such objection should be found to be insuperable, an alternative remains in the offer which has been made to the public in the estate at Kensington Gore, purchased jointly by the Royal Commissioners of 1851 and by grant of Parliament.

Under these circumstances, Your Committee are prepared to recommend the acceptance of this offer as the site of a new National Gallery.

4 *August* 1853.

PROCEEDINGS OF THE COMMITTEE.

Lunæ, 18° *die Aprilis*, 1853.

MEMBERS PRESENT:

Colonel Mure.	Mr. R. Currie.
Mr. Charteris.	Lord W. Graham.
Mr. Goulburn.	Mr. Monckton Milnes.
Mr. Ewart.	Mr. Marshall.
Mr. B. Wall.	Mr. Labouchere.
Lord Brooke.	Mr. Hardinge.
Mr. Stirling.	Mr. Vernon.

Colonel Mure was called to the Chair.

Committee deliberated as to their course of proceeding.

[Adjourned to Tuesday, 26th, at Twelve o'clock.

Martis, 26° *die Aprilis*, 1853.

MEMBERS PRESENT:

Colonel Mure in the Chair.

Lord Seymour.	Mr. Labouchere.
Mr. Goulburn.	Sir W. Molesworth
Mr. Baring Wall.	Mr. Stirling.
Mr. Ewart.	Mr. Vernon.
Mr. Raikes Currie.	Lord Brooke.
Mr. Marshall.	Mr. Hardinge.
Mr. M. Milnes.	Lord W. Graham.

Mr. *Thomas Uwins*, R. A., Mr. *G. S. Thwaites*, and Mr. *John Seguier* examined.

Veneris, 29° *die Aprilis*, 1853.

MEMBERS PRESENT:

Colonel Mure in the Chair.

Mr. Vernon.	Mr. Charteris.
Mr. Raikes Currie.	Lord Brooke.
Mr. Marshall.	Lord W. Graham.
Mr. Hamilton.	Mr. Hardinge.
Mr. B. Wall.	Mr. Labouchere.

Mr. *John Seguier* further examined.

Mr. *Retra Bolton* examined.

[Adjourned till Tuesday, at Twelve o'clock.

Martis, 3° die Maii, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Raikes Currie.	Mr. Vernon.
Sir W. Molesworth.	Lord W. Graham.
Mr. B. Wall.	Lord Brooke.
Mr. Hamilton.	Mr. Labouchere.
Mr. Charteris.	Mr. Stirling.
Mr. Marshall.	Mr. Monckton Milnes.
Mr. Ewart.	Mr. Hardinge.

Mr. *Thomas B. Brown,* Mr. *Henry Farrer,* and Mr. *John Nieuwenhuys* examined.

[Adjourned to Friday next, at Twelve o'clock.

Veneris, 6° die Maii, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Raikes Currie.	Mr. Hamilton.
Mr. Ewart.	Mr. Stirling.
Mr. Marshall.	Sir W. Molesworth.
Mr. Charteris.	Mr. Vernon.
Mr. M. Milnes.	Lord Brooke.
Mr. Labouchere.	Mr. Baring Wall.
Mr. Hardinge.	

Mr. *John Bentley,* Mr. *Morris Moore,* and Mr. *Alfred Arney* examined.

The Chairman was instructed to move The House, that the Committee have power to adjourn from place to place.

[Adjourned to Tuesday next, at Twelve o'clock, at the National Gallery.

Martis, 10° die Maii, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Baring Wall.	Mr. Raikes Currie.
Lord W. Graham.	Mr. Ewart.
Mr. Vernon.	Mr. Marshall.
Mr. Stirling.	Mr. Hardinge.
Mr. Hamilton.	Mr. Labouchere.
Mr. Charteris.	

Mr. *Morris Moore,* Mr. *Richard Evans,* and Mr. *Henry Fradelle* examined.

[Adjourned till Friday, at Twelve o'clock.

Veneris, 13° *die Maii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Marshall.	Mr. Raikes Currie.
Mr. Vernon.	Mr. Baring Wall.
Mr. G. A. Hamilton.	Mr. Ewart.
Lord W. Graham.	Mr. Goulburn.
Mr. Labouchere.	Mr. Stirling.
Mr. Monckton Milnes.	Mr. Hardinge.
Mr. Charteris.	

The Committee examined Mr. *Henry Fradelle*, Mr. *William Coningham*, Mr. *Seguier*, Mr. *Uwins*, R. A., and Mr. *Thicke*.

[Adjourned to Friday, at Twelve o'clock.

Veneris, 20° *die Maii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Baring Wall.	Mr. Raikes Currie.
Mr. Ewart.	Mr. Monckton Milnes.
Mr. Charteris.	Mr. Hardinge.
Lord W. Graham.	Sir W. Molesworth.
Lord Seymour.	

Mr. *Uwins*, R. A., Mr. *Seguier*, Mr. *S. A. Hart*, R.A., Mr. *James Dennistoun*, Sir *Thomas Sebright*, Bart., and Mr. *D. Roberts*, R.A., examined.

[Adjourned to Monday, at Twelve o'clock.

Lunæ, 23° *die Maii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. M. Milnes.	Mr. Marshall.
Mr. Charteris.	Mr. Ewart.
Mr. Hamilton.	Lord W. Graham.
Mr. B. Wall.	Mr. Labouchere.
Mr. R. Currie.	

Mr. *Samuel Lawrence*, Mr. *Clarkson Stanfield*, R. A., Mr. *William Dyce*, R. A., Mr. *Richard Ford*, Mr. *Richard Monroe*, and Mr. *Alfred Stevens* examined.

[Adjourned to Friday, at Twelve o'clock.

Veneris, 27° *die Maii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair,

Mr. B. Wall.	Mr. Ewart.
Mr. Marshall.	Mr. Stirling.
Mr. M. Milnes.	Mr. Hamilton.
Mr. Charteris.	Mr. Labouchere.
Lord W. Graham.	Mr. Hardinge.
Mr. Raikes Currie.	Lord Seymour.

Sir *Edwin Landseer*, R. A., Mr. *William Dyce*, R. A., Mr. *Davenport Bromley*, and Mr. *Edward Cheney* examined.

[Adjourned to Monday next, at Twelve o'clock.

Martis, 31° *die Maii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Granville Vernon.	Mr. Labouchere.
Mr. Baring Wall.	Mr. Wm. Marshall.
Mr. Charteris.	Mr. Ewart.
Mr. Raikes Currie.	Lord Brooke.
Lord M. W. Graham.	Mr. Hardinge.

Sir *Charles Eastlake*, P. R. A., examined.

Committee deliberated.

Sir *C. Eastlake*, P. R. A., further examined.

[Adjourned till Friday, at Twelve o'clock.

Veneris, 3° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. B. Wall.
Mr. Charteris.	Lord Wm. Graham.
Mr. Ewart.	Mr. Vernon.
Mr. R. Currie.	Mr. Labouchere.

Mr. William *Russell* and the Right Hon. Lord *Monteagle* examined.

[Adjourned to Monday, at Twelve o'clock.

Lunæ, 6° *die Junii*, 1853.

MEMBERS PRESENT:

Mr. CHARTERIS took the Chair in the absence of Chairman.

Mr. B. Wall.	Mr. Ewart.
Mr. Labouchere.	Mr. Vernon.
Lord W. Graham.	Colonel Mure.
Mr. R. Currie.	Mr. Hardinge.

Lord *Monteagle* and Mr. *George Lance* examined.

Committee deliberated.

Motion made and question proposed, "That the Chairman be requested to draw up a Draft Report upon the question of picture cleaning in the National Gallery, for the consideration of the Committee."—(Mr. *Charteris*.) Question put and agreed to.

[Adjourned to Friday, at Twelve o'clock.

Veneris, 10° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Ewart.
Mr. Labouchere.	Mr. M. Milnes.
Mr. Vernon.	Mr. Hamilton.
Mr. Baring Wall.	Mr. Stirling.
Mr. Raikes Currie.	Mr. Hardinge.
Lord W. Graham.	Mr. Marshall.
Mr. Charteris.	

The Earl of *Aberdeen*, Lord *Overstone*, Professor *Faraday*, and Sir *David Brewster* examined.

[Adjourned till Tuesday, at Twelve o'clock.

Martis, 14° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord W. Graham.	Mr. Marshall.
Mr. Baring Wall.	Mr. Vernon.
Mr. Raikes Currie,	Mr. Stirling.
Lord Brooke.	Lord Seymour.

Mr. *Dennistoun* and Sir *C. Eastlake* examined.

[Adjourned till Friday, at Twelve o'clock.

Veneris, 17° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord William Graham.	Mr. Baring Wall.
Mr. Raikes Currie.	Mr. Marshall.
Lord Seymour.	Mr. Ewart.
Mr. M. Milnes.	Mr. Labouchere.
Mr. Charteris.	Mr. Stirling.
Mr. Vernon.	Mr. Hardinge.

Sir *Charles Eastlake* further examined.

[Adjourned till Monday, at Twelve o'clock.

Lunæ, 25° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Charteris.	Lord Seymour.
Mr. Baring Wall.	Lord William Graham.
Mr. M. Milnes.	Mr. Hardinge.
Mr. Vernon.	Mr. Stirling.
Mr. Marshall.	

Sir *C. Eastlake* further examined.

[Adjourned to Friday, at Twelve o'clock.

Veneris, 24° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Baring Wall.	Mr. Labouchere.
Mr. Stirling.	Mr. Vernon.
Mr. Charteris.	Mr. Marshall.
Lord William Graham.	Mr. Raikes Currie.
Lord Seymour.	Mr. Monckton Milnes.
Mr. Ewart.	Sir William Molesworth.

Sir *Charles Eastlake* further examined, Mr. *Frederick Hurlstone* examined.

Committee deliberated as to the relevancy of Mr. Vernon's questions to the witness, and decided that the examination should continue.

Mr. *William Coningham* examined.

[Adjourned until Monday next, at Twelve o'clock.

Lunæ, 27° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Ewart.	Mr. Vernon.
Lord Seymour.	Mr. Baring Wall.
Lord W. Graham.	Mr. R. Currie.
Mr. M. Milnes.	Sir William Molesworth.
Mr. Stirling.	

Mr. *Frederick Hurlstone* and Mr. *Foggo* examined.

[Adjourned to Thursday, at Twelve o'clock.

Jovis, 30° *die Junii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Marshall.
Mr. Baring Wall.	Mr. Raikes Currie.
Lord William Graham.	Mr. Labouchere.
Mr. Ewart.	Lord Brooke.
Mr. Hardinge.	Mr. Monckton Milnes.
Mr. Vernon.	Mr. Stirling.

Committee deliberated.

Motion made, and question, "That this Committee do proceed on Monday week to consider a Report on the subject of picture-cleaning, and management so far as it is connected with picture-cleaning, for the purpose of presenting it to the House" (Mr. *Labouchere*), put and agreed to.

Mr. *W. Dyce*, R. A., Mr. *Edward Hawkins*, and Mr. *Antonio Panizzi* examined.

[Adjourned to Monday, at Twelve o'clock.

Lunæ, 4° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Baring Wall.
Mr. Vernon.	Mr. Raikes Currie.
Lord William Graham.	Mr. Hamilton.
Mr. Ewart.	Mr. Hardinge.
Mr. M. Milnes.	

Mr. *George Lance*, Mr. *H. S. Day*, Mr. *Richard Ford*, and Mr. *William Russell* examined.

[Adjourned to Friday, at Twelve o'clock.

Veneris, 8° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Labouchere.
Mr. M. Milnes.	Mr. G. E. Vernon.
Lord William Graham.	Mr. Ewart.
Mr. Hardinge.	Mr. Raikes Currie.
Mr. Baring Wall.	Mr. Stirling.

Major-General *James Freeth*, Mr. *Edmund Oldfield*, Mr. *James Ferguson*, Mr. *Edgar A. Bowring*, Mr. *Thomas Cubitt*, and Mr. *James Pennethorne* examined.

[Adjourned to Monday, at Twelve o'clock.

Lunæ, 11° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Ewart.	Lord Seymour.
Mr. B. Wall.	Mr. Vernon.
Lord William Graham.	Mr. Hardinge.
Lord Brooke.	Mr. Raikes Currie.
Lord Elcho.	Mr. Monckton Milnes.

Draft Report on Picture Cleaning (proposed by the Chairman) read 1°, as follows:

"It has been considered desirable that the management of the National Gallery, as specially connected with picture-cleaning, should be treated in the form of a separate Report, partly owing to the technical nature of the subject, partly to the mode and extent in which it has lately attracted public attention.

"The term 'picture-cleaning,' in its more familiar sense, and that in which it is to be understood when used without qualification in this Report, denotes the removal, by mechanical or chemical processes, in whole or in part, of the old varnishes or other incrustations, by which a painting may be obscured, but by which it is usually also in some measure protected from injury. That lighter less hazardous operation which consists in the mere wiping, dusting, or partial washing of the surface of the picture or its varnish, has here been classed under the head of Occasional Cleaning, and will be further noticed in the sequel.

"In reporting on the state of the nine pictures which have lately undergone the wider process of cleaning in the National Gallery, Your Committee do not feel themselves called upon to express any opinion founded on their own taste or judgment in matters of Fine Art. Their duty will be to offer, in a concise but comprehensive form, the substance of the evidence which they have collected from numerous witnesses of credit and experience in questions of this nature.

"*Conflicting Evidence as to the Results of the late Cleaning.*

"The chief difficulty which they have encountered in the performance of this duty has arisen from the conflicting tenor of the statements or opinions elicited from the witnesses, either as to the propriety of cleaning the pictures at all, or as to the results of the process when performed. The preponderance of testimony is to the effect that the appearance of the paintings has been deteriorated; of some, in regard to their general aspect, by the removal of the mellow tone which they previously exhibited; whether that tone may have been due to the finish of the master, to the influence of time, or to the varnish or other applications with which they may have been overspread. In other cases special blemishes have been found or alleged to exist, which in the former state of the pictures were not perceptible. But the discrepancy in the views of individual witnesses tends much to diminish or neutralise this balance of unfavourable evidence. While there is no picture in the list but has been pronounced by one or more critics to have been seriously damaged, in many instances the same picture condemned by one authority, has been declared by another to have escaped from the hands of the cleaner unimpaired, or, it may be, in improved condition. Even in those cases where there appears the strongest body of adverse evidence, testimony has been borne by experienced artists and amateurs to the difficulty of distinguishing, in regard to a picture previously obscured by coats of dirt or discoloured varnish, how far the blemishes observable on the removal of such coats are to be ascribed to the cleaner last employed; how far they may not be due to others through whose hands the picture may have passed, at various periods of its transmission from the easel of the master to the walls of the Gallery.

Compare 4711, 4300, 1623 with 1034. Compare 2202, 3059, 3068, 3093, 3527 with 2618, 3257, 4303, 4363. Compare 3289 with 3538. Compare 3381, 3423 with 2208, 4309. Compare Leslie, Cavalcaselle, Richmond, Buchanan, in *Appendix* XI–XV. Bolton, 1026. Farrer, 1440. 1474. Fradelle, 2598. Sebright, 3429. Dyce, 3743.

"Another mode in which various witnesses would explain or palliate defects that may have become apparent since the late cleaning, has been a reference to the well-known fact, that spurious repairs or repaints are liable to be brought away by applications which would not affect the original surface of a picture. Had, therefore, such repairs previously existed, and been removed or disturbed in the last cleaning, the result might be a want of harmony, the usual remedy for which, a fresh restoration or retoning of the picture, is not alleged in any instance to have been resorted to by the Gallery cleaner.

Seguier, 528. Farrer, 1251. Fradelle, 2684.

"But while abstaining, for the reasons above intimated, from any more specific judgment on the effect of the late operations, Your Committee cannot express their approval of the mode in which they have been authorised and executed.

Eastlake, 4631. Roberts, 3511.

"*Defective State of the Art of Picture Cleaning.*

"It appears from the evidence that picture-cleaning, as at present practised, is an empirical process, rather than an art guided by fixed principles. While each cleaner has his own

Moore, 2399. Eastlake, 6630, 4473.

own peculiar methods, which he for the most part endeavours to keep secret, the method adopted or commended by one as safe and efficacious, is often condemned by another as mischievous or destructive. Even the more experienced members of the profession seem rarely to possess that elementary stock of scientific acquirement which Your Committee consider desirable, if not indispensable, in the application of processes of so hazardous a nature to precious works of art. The necessity of a certain amount of such acquirement appears the greater by reference to the fact stated by experienced artists, that the numerous different modes of painting practised by different masters or schools, require a similar variety of modes in dealing with their works.

Uwins, 77. Seguier, 456. Farrer, 9434.

Nieuwenhuys, 1731. Roberts, 3503.

"Mr. John Seguier, who has of late years been exclusively employed in the Gallery, and who enjoys a reputation equal to that of any of his fellow practitioners, has himself stated that he knows nothing of chemistry, and that he is ignorant of the ingredients of which the varnish he uses is composed. Of the two principal modes of removing dirty varnish, the one by friction or 'dry rubbing,' the other by the application of chemical solvents, the former has been pronounced by several witnesses, among whom is Mr. Seguier, to be safe and efficacious, and is that which he uses by preference in cases where it may be available. By other authorities, inclusive of Mr. Uwins, the keeper of the Gallery, under whom Mr. Seguier acts, the same process of friction has been condemned as dangerous, and specially to be avoided. Mr. Seguier, and another picture cleaner in extensive practice, have asserted, that a seasoned oil painting is not susceptible of injury from any application of spirits of wine to its surface; and that by consequence there can be no risk in using that solvent in a pure state to remove dirt or varnish from a picture of the above description. By a number of other picture-cleaners, both professional and amateur, it has been maintained, that pure spirits of wine freely applied to the surface of any picture, would bite through the paint to the ground of the canvas.

Monroe, 3992. 427. 4837. 2956. 2958. 493. 924. 498. 525. 808. 142, 143. 257. 261. Seguier, 591. 780, 781. 3027, 3028. Brown, 1186. Farrer, 1541, 1542. Bentley, 1841–1846. Nieuwenhuys, 1721. Fradelle, 2694. Munro, 3993. 3997. Ford, 3872–3874.

"From the experiments undertaken by Mr. Faraday, at the request of Your Committee, to test the value of these conflicting opinions, it appears that a vehicle of pure oil is, in fact, little if at all affected by any application of alcohol. But the same experiments have shown that a slight addition to that oil, of varnish, or of the resinous substances of which varnish is usually composed, which addition has been more or less customary during every period of the art of oil-painting, more especially in finishing off the surface of a picture,—would render the paint proportionally as susceptible of decomposition from alcohol as the varnish with which the picture is covered. If to this consideration be added the difficulty of distinguishing in any case, without experimental analysis, the precise materials of which what is commonly called an 'oil painting' may in whole or in part be composed, there can be little question of the danger to which some of the Gallery pictures have been exposed by the treatment they have lately undergone, especially the two Canaletti. From both of these Mr. Seguier states he removed the entire coats of varnish down to the paint with pure spirits of wine. It is therefore worthy of remark, that one of these pictures, that entitled 'A View in Venice,' is the one of the whole number cleaned, which by the general admission of all classes of witnesses, offers the least equivocal traces of having been injured by the late treatment.

Faraday, 5472–5513.

508. 581. 587. 590, 591. 823. Stanfield, 3603–3605.

"Want of the requisite Precautions in the Gallery.

"Such being the risks with which picture cleaners themselves admit their processes to be attended, it will hardly be necessary to point out the expediency, in cases where their services may be deemed indispensable, of imposing every practicable check or safeguard on their operations. Your Committee regret being unable to report that an adequate amount of such precaution has been adopted by the managers of the National Gallery.

"It has been stated in evidence by Mr. Uwins, the present keeper of the Gallery, a Royal Academician, who, it may be presumed, owes his appointment to his eminence as an artist and a judge of art, and who is, consequently, or ought to be, the person officially responsible to the Trustees for the safe preservation of the collection,—that in respect to the lately cleaned pictures he has not been consulted, either as to how far they required cleaning, or as to the mode in which they ought to be cleaned. He adds, that, had he been consulted, he would not, for reasons stated in his evidence, have recommended the cleaning. The person by whose advice he considers the Trustees to have been guided is Mr. Seguier, who is not even a salaried officer of the establishment. The only duty stated by Mr. Uwins to have been performed by himself on the occasion, was that of transmitting to and from Mr. Seguier the communications which passed between him and the Trustees on the subject. The mode in which the pictures were to be treated was left, he asserts, altogether to the discretion of the cleaner. Nor was Mr. Seguier required previously to give in any report, either as to the condition of the pictures (beyond the fact of their dirty surface), as to the materials with which they were painted, or as to the nature of the processes to which they were to be submitted.

10. 12. 37. 48. 33. 35. 239. 253. 89.

"The statements of Mr. Uwins are partially confirmed by both Mr. Seguier and Sir Charles Eastlake, now himself a Trustee, and formerly keeper of the Gallery; also by the tenor of the Minutes of the Trust. They have, however, been met by the evidence of several other Trustees, to the effect that Mr. Uwins was habitually present in his official capacity at the meetings of the Board, and that it has always been understood that he was authorised and expected, on such occasions, to give his opinion, even when not formally consulted, especially on matters of technical description. Your Committee do not feel competent to decide as to such delicate points

Seguier, 440. 442. 450. 459. 668, 669. 688. 862. 864. Eastlake, 4450. 4565–4567. Parliamentary Return, No. 104, 1853, pp. 42, 43. 49.

Russell, 4802. Lord Monteagle, 5042. 5102. Eastlake, 4421.

points of difference between the Trustees and their chief officer. But the existence of so entire a misunderstanding, in a case where mutual confidence was so greatly to be desired, seems little compatible with the efficient management of the institution. It also appears that a difference of opinion existed among the Trustees themselves as to the expediency of the late cleaning, and that Sir C. Eastlake, President of the Royal Academy, and the only member of the Trust who is himself a professional artist, was, like Mr. Uwins, opposed to it. Under these circumstances, it was the more desirable that the official adviser of the Trustees, even had he, from diffidence or other causes, abstained from spontaneously offering his advice, should have been specially consulted.

Eastlake, 4556. 4568. Russell, 4831.

" Time allotted to the Operation.

" The time allotted to the execution of the work, the six weeks of annual vacation, has also been described, by witnesses conversant in such matters, as inadequate to the safe treatment of so many pictures, several of them of large dimensions. The whole number of pictures consigned to Mr. Seguier during the recent vacation was 14, and the number actually cleaned was 12. Of these, nine were subjected to the operation in its wider sense, by the removal of the old coats of varnish. Three others, of very large size, the Sebastiano del Piombo, the Parmigianino, and a Murillo, underwent a slighter process of washing and re-varnishing. The cleaning of the remaining two, a Salvator Rosa and a Claude, was postponed for want of time. It is true that Mr. Seguier has been in the habit of employing an assistant; but this practice, although it may enable him to get more rapidly through his work, seems open to question in regard to the proper execution of it. Several eminent picture cleaners have stated their disapproval of the practice, as inconsistent with the proper application of processes depending so entirely for their success on the skill of the individual operator; unless in so far as the aid afforded may be limited to mere manual labour, or to other functions of a comparatively unimportant nature. No such restriction, however, seems to have been imposed on the assistant of Mr. Seguier. These objections appear to have been shared by Sir C. Eastlake at the time when he held the office of keeper; it having been stated by Mr. Seguier that, in consequence of an order from Sir Charles, the services of his assistant were discontinued in the Gallery during Sir Charles's tenure of office. They have, however, been renewed since the appointment of Mr. Uwins, apparently without the express sanction of that gentleman, but without opposition or remark on his part.

Brown, 1104. Farrer, 1497. 1505. Moore, 2492. Nieuwenhuys, 1681. Eastlake, in Minutes; Parl. Return of 1847 (40.), p. 13. 753. 889. 1053. 1109, 1110. 1682. 810–812. 839. 816, 817. 955–957.

" Another objection to the late extensive undertakings in the cleaning department, by which both Sir Charles Eastlake and Mr. Uwins seem to have been influenced in their disapproval of them, is the present defective state of the Gallery building, both in regard to space and site. These defects interfere not only with the deliberate and careful cleaning of the pictures, but with their permanent maintenance in their new state of cleanliness; exposed as they are to influences which, in the judgment of the managers of the Gallery, must tend to bring them rapidly back to their previous state of dirt and obscurity.

48. 52.

" Discordant Views of the Managers as to the Result.

" In justice to Mr. Uwins, attention must be drawn to his statement, that, while neither consulted by the Trustees as to whether the pictures should be cleaned, nor as to the mode of cleaning them, he yet considered it his duty, though without instructions to that effect, carefully to superintend the progress of the work, and see that no mischief happened to the pictures; and that he would have thought it right to stop Mr. Seguier, had he observed danger in his mode of treatment. Your Committee, however, have been led to doubt whether much benefit can have resulted from this measure of precaution, owing to the discordance in the accounts given by the two gentlemen of the processes to which the pictures were subjected. Mr. Seguier states, that, after washing off certain upper coats of oil or dirt with soap and water, he partially removed the lower sounder coat of varnish from seven of the pictures by the process of friction or dry rubbing. Mr. Uwins, on the other hand, maintains that this process of friction, which he condemns as dangerous, was never to his knowledge employed by Mr. Seguier in the case of any one of the cleaned pictures. The discrepancies of opinion, or assertion, among the members of the managing body, in regard to the late proceedings, tend forcibly to illustrate the uncertainty and danger of the whole system of picture cleaning, as carried on in the establishment. Attention has already been drawn to a disagreement among the members of the Trust, regarding the extent to which Mr. Seguier should be authorised to carry his operations. By one portion of the members it was proposed that he should be empowered, not only to remove the old varnish, but, under certain restrictions, to improve or repair the surface of the picture below. An objection was taken by Sir Charles Eastlake to the too great latitude of these powers, and they were restricted in an amended resolution to the 'removal of the old varnish.' Mr. Seguier states, accordingly, that in acting on this limited instruction, he removed the whole varnish from three of the pictures, the two Canaletti and the Guercino; but that he left a thin coat of the old varnish on the surface of the remainder. Mr. Uwins maintains, that in no single instance was such entire removal of the old varnish effected, but that in every instance Mr. Seguier left a thin coat for the protection of the picture. Sir Charles Eastlake, on the other hand, has expressed his belief that Mr. Seguier 'overpassed his instructions;' which implies that he had done something more than remove the old varnish. But in what mode he had thus exceeded his powers, Sir Charles has not clearly explained.

38. 88, 89. 260. 2740. Russell, 4831. Lord Monteagle, 4997. 110. 399. Eastlake, 4620. 4586. 5938. 5942. Lord Monteagle, 4099. 4583. 4712. 4739. 5940.

"Picture-cleaning prior to the Keepership of Mr. Uwins.

"During the keepership of Sir Charles Eastlake, 1843–1847, which preceded that of Mr. Uwins, a greater degree of discretional power was exercised by the holder of that office than has since been the case. The Trustees appear, indeed, at that period, in the particular matter of picture-cleaning, to have divested themselves of their own immediate share of control and responsibility, to an extent scarcely compatible with that special superintendence of the details of management which they seem to have regarded as incumbent on them in other respects.

"In a minute, of date 5 August 1844, it is stated, 'that Mr. Eastlake brought to the notice of the Trustees the expediency of causing such of the pictures in the National Gallery as require cleaning, &c., to be so dealt with during the ensuing vacation.' It was resolved accordingly, 'That Mr. Eastlake be authorised to take this opportunity of causing such work to be executed by proper persons to be selected for the purpose.' The Keeper, by this minute, as by other similar minutes on other occasions, is empowered to take down, at his pleasure, any number of pictures, without specification of names or places on the walls, and deliver them into the hands of any cleaner he may select, to be treated in any manner he may think fit. In pursuance of this instruction, a gentleman named Brown was entrusted by Sir Charles with the putting in order of six pictures, which were accordingly cleaned,—in one instance partially repainted,—and hung up again during the vacation, without any report of the transaction being made to the Trustees. No mention of the names, either of the cleaned pictures or of the cleaner, occurs in the minutes until upwards of two years afterwards, when the circumstances were incidentally brought under the notice of the Trustees in connexion with another series of similar operations.

1067, 1068.

1093.

Minutes in Parliamentary Return, 1847 (40), p. 13.

"In 1845, the 'Susanna' of Guido was cleaned, retouched, and hung up in the Gallery, without any communication between the keeper and the Board of Trustees, or any knowledge of the transaction on their part until it was completed. The authority on which Sir C. Eastlake acted on this occasion was that of Sir Robert Peel, then First Lord of the Treasury, and also a Member of the Trust; to whose single instructions Sir Charles describes himself as deferring on other occasions, without communication with the Trustees. The correspondence with Sir Robert, in consequence of which the 'Susanna' was cleaned and restored, is described by Sir Charles as so strictly private, that he did not think himself at liberty to report its contents to the Trustees without Sir Robert's express permission.

Minutes, 4 Feb. 1847.
Eastlake, 4545. 4608.

4400–4404. 4614, 4615. 4656.

Minutes, 4 Feb. 1847, p. 14.

"Your Committee deem it their duty to express their sense of the irregularity of these proceedings, an irregularity of which Sir Charles Eastlake has declared himself to be now fully conscious.

4635, 4636. 4658.
Lord Monteagle, 5087.

"Apart from these defects in the mode of authorising the cleaning of pictures, an undue latitude seems then, as now, to have been permitted to the discretion of the cleaner. This appears from the evidence of Mr. Brown, who states, that after he had cleaned and restored the 'Judgment of Paris,' by Rubens, under the superintendence and with the assistance of Sir Charles Eastlake, several other pictures were made over to him, with Sir Charles's assurance 'that he would not look at them till they were done, and that he (Mr. Brown) might do what he pleased with them.' Accordingly Sir Charles did not see them again until Mr. Brown's operations were completed. It has been remarked by Sir Charles, that from his experience of the skill and care exhibited in the treatment of the Rubens, he felt assured that the other pictures would be equally safe in Mr. Brown's hands. Your Committee, however, are inclined to doubt how far any such amount of experience could warrant so unconditional a surrender of a part of the national collection into the hands of any cleaner whatever.

Brown, 1089.
Eastlake, 4462.

4543.

"Your Committee here consider it proper to call attention to the fact of the great and sudden extension which seems to have been given to the practice of picture-cleaning in the Gallery immediately after the death of Mr. William Seguier, and the succession of Sir Charles Eastlake to the office of Keeper. 'From a return obtained of the number of pictures cleaned since the removal of the collection to the present building, it appears that during the six years that elapsed from the epoch of that removal, in 1837, to the death of Mr. W. Seguier in 1843, no picture had been cleaned to such an extent as to render it necessary to keep any record of the transaction. In the year 1844, the first of Sir Charles Eastlake's Keepership, 11 pictures are returned as cleaned in a greater or less degree; and the whole number cleaned during the nine years from 1844 to 1852 amounts to 28. It has been stated by Sir Charles, that he found the collection, on the death of Mr. William Seguier, in bad condition, rendering it necessary that extraordinary measures should be taken for its improvement; other witnesses have, however, given evidence to an opposite effect.

Appendix, V. No. 3.

4437, 4438
Wm. Seguier (in Committee on National Monuments, 1841, Q. 2510).
Nieuwenhuys, 1598. 1605. 1700.
Thwaites, 9704.

"Backs of the Pictures.

"The dirty state in which the backs of the pictures have been found by Your Committee, tends further to evince the absence of combined action or definite responsibility in the system of management. In the year 1850 a Committee of this House recommended that the backs of the pictures 'should be carefully protected from the dust and other impurities continually deposited on them.' This recommendation was founded on the Report of a Commission, consisting of Sir Charles Eastlake, Mr. William Russell, and Mr. Faraday, appointed 'to inquire into the state of the pictures in the National Gallery.' In that Report attention was directed 'to the great quantities of dust lodged about the backs, especially of the

the pictures in canvas, which, being of themselves more or less porous, are subjected to the action which arises from impure accumulations;' and a mode was suggested for providing the necessary protection against this evil. In the Committee of 1850, to whose Report that of the Commission was appended, further evidence was collected from experienced artists and picture-cleaners, Mr. Seguier among others, to the effect that as much or more injury was done from the action of such noxious influences upon the back than upon the front of a picture. It is, therefore, with some surprise that Your Committee have observed that the question of a better protection of the backs has never, during the three years that have elapsed, been brought under the notice of the Trustees; although two of the three members of the Commission of 1850 have, since November of that year, been themselves members of the Trust. The backs of the pictures are now, accordingly, covered with a deposit of filth, which, if the Reports of the Committee and Commission of 1850 are of any value, must daily be producing the mischief described in those documents as inherent in such a condition.

Uwins, 179. 263. Russell, 4884. Eastlake, 4670, 4671.

"It has been stated in evidence by Mr. Seguier that he several times brought this subject under the attention of Colonel Thwaites, the Assistant keeper of the Gallery, in the hope that his own opinion as to the necessity of something being done might, through that channel, have been reported to the Trustees. Colonel Thwaites has no recollection of any such communication having ever been made to him by Mr. Seguier.

739. 740. 747. 751. 2960–2964. 2986–87. 2989, 2990.

"It appears from the evidence of Colonel Thwaites, Mr. Seguier, and Mr. Thick, the frame-maker habitually employed in the Gallery, that about three years ago the whole of the pictures were taken down from their places and their backs dusted. There is, however, no notice in the Minutes of any such transaction, and, owing to the failure of the memories of the persons concerned, it has not been possible to ascertain under what circumstances, by what authority, or at what precise time the operation was performed, or whether before or after the Committee of 1850. Mr. Seguier thinks that it was on the suggestion of either Mr. Uwins or Colonel Thwaites.* Both these gentlemen disclaim having ever made any such suggestion.† Colonel Thwaites, however, remembers the dusting. Mr. Uwins, on the other hand, asserts that he never, until the question was raised in this Committee, had so much as heard of any such operation,‡ although one, as he himself seems to be well aware, of such magnitude and importance as to demand the special superintendence of the Keeper.§ If it actually took place, it was, he asserts, without his sanction or knowledge; but he adds, that he does not believe it ever did take place.‖ Mr. Thick, on the other hand, the person entrusted with its execution, states, in equally distinct terms, that Mr. Uwins himself ordered it. Whatever may be the relative value of these conflicting statements, there can be little doubt that, under such a system of management, the pictures must have been exposed to very serious risks.

738. 2983.

Thwaites, 2969, 2270.

* Seguier, 2986, 2987. 2972.

† Uwins, 2769; Thwaites, 2968, 2969.

‡ Uwins, 2759–2762.

§ Uwins, 179.

‖ Uwins, 2775. Thick, 2983.

"The chief or only apology which has been offered for this neglect of the recommendation of the Committee of 1850, is the want of time, and space in the building, for carrying into effect any more important measures required for the preservation of the pictures. It appears, however, to Your Committee, that the time and space which have been occupied during the last vacation in stripping the fronts of the pictures of old varnish, from which they are not alleged to have been receiving any real or permanent damage, would have been better employed in protecting their backs against an accumulation of influences, pronounced on high authority to be most prejudicial to their preservation.

Uwins, 179.

"Varnish used in the Gallery.

"In connexion with the subject of picture-cleaning, the attention of the Committee has been directed to the mode of varnishing the pictures, which, until recently, has prevailed in the Gallery. The species of varnish which has long been generally preferred in this country and on the Continent, as best calculated both to protect the surface of a picture, and to preserve its colour and cleanliness, is that called mastic varnish, consisting of the gum or resin of the mastic tree combined with spirits of turpentine. With this varnish Mr. Seguier has, during the whole period of his employment in the Gallery, until within the last year or two, been in the habit of mixing a certain portion of linseed oil. The effect of this mixture is to render the mastic liable to a more rapid process of discoloration, and to impart to it a greater tendency to attract dirt and noxious effluvia. It has also been stated in evidence, that another objectionable property of this mixed varnish is a peculiar hardness and adhesiveness, which renders it difficult to remove, unless by the application of solvents so powerful as to endanger the safety of the paint below; and to this cause much of the injury alleged to have been suffered by the lately cleaned pictures has, on the same authority, been attributed. But on this latter point there is the usual conflict of opinions among the professional cleaners. For Mr. Seguier asserts that he has always found his gallery varnish easily give way to a mild solvent of soap and water; and this statement is supported by that of Mr. Brown, founded on his experience of the work performed by him in 1844. The opinion, however, of the latter gentleman, as to such facility of removal, is qualified by the condition, that the coat of mixed varnish should have been spread over a previous coat of pure mastic varnish. Of the other objectionable properties of the 'Gallery varnish,' its tendency to change colour and to attract dirt, there seems now to be no question in any quarter. They have, in fact, been practically admitted by the managers of the Gallery; Mr. Seguier having lately received instructions to abandon his former method, and the use of the pure mastic varnish has since been adopted.

Farrer, 1288. 1355. 1520. Nieuwenhuys, 1648, 1649. Bentley, 1764, 1765. Farrer. 1297–1300. Bentley, 1766.

Brown, 1071.

"The reason assigned by Mr. Seguier for the employment of this mixture is the tendency of mastic varnish, in a pure state, to throw out chill or bloom on the surface of the picture; a tendency which he considered to be counteracted by the presence of the oil. But this advantage would be insufficient to compensate for the attendant evils; chill being a temporary inconvenience, pregnant with no serious injury to the pictures, and easily remedied by care and skilful treatment.

"It does not appear that the Trustees have at any time had their attention turned to the nature of the varnishes used in the Gallery, although assuredly a matter of much importance as affecting the state of the collection; it being obvious how greatly the well-being of a picture must depend on the quality of the adhesive substances with which its surface may be overspread. Of the recent change of practice no mention occurs in the minutes; nor does it appear that the subject had ever been under the consideration of the Board of Trustees. The change appears to have been the result of a suggestion incidentally made by a single Trustee to Mr. Seguier, and acted upon by him. Mr. Uwins, in this as in some other similar cases, does not appear to have been consulted. But although the objectionable varnish has now been discontinued, it is to be feared that the collection has already suffered, and will continue to suffer, from its former use. In the early part of his evidence, Mr. Seguier, in allusion to the previous condition of the lately cleaned pictures, described the substance that obscured them as 'an accumulation of loose dirt and oil' which the pictures 'appeared' to have had applied to them, at a time which he does not specify. But on a subsequent examination, he stated that the chief, if not the only ingredient of those same 'accumulations of dirt and oil' was the Gallery varnish, applied from time to time during his connexion with the establishment. He further, on the latter occasion, admitted his own present conviction of the noxious properties of that compound, and of the necessity which its existence on the pictures, aided by other influences to which in their present locality they are exposed, would at no distant interval involve, of others being subjected to a process of cleaning similar to that which a number of their fellows have lately undergone.

Seguier, 573, 659, 660, 661. 866. Russell, 4870.

Dyce, 7643. Klenze, in App. VIII. 14. 22, and IX.

Seguier, 514. 525. 775.

2934–2938. 2944, 2945.

3033, 3034.

Dyce, 7643.

"The inconsiderate manner in which the pictures have been exposed to the risks of empirical treatment, is further apparent from the evidence of Mr. Brown. That gentleman states, that he re-varnished the 'Judgment of Paris,' and four other pictures, with a 'resinous varnish' of his own invention, the composition of which he keeps secret, not wishing to deprive himself of the advantages derivable from the superiority which he considers it possesses over other varnishes. Sir Charles Eastlake, then keeper of the Gallery, when questioned by Your Committee as to the propriety of permitting the application of secret compounds to the pictures, stated that he did not know what species of varnish Mr. Brown used; that he believed it to be a mastic varnish, but that he did not interfere either with him or Mr. Seguier in respect to their varnishes. And another member of the Board of Trustees, the same on whose suggestion Mr. Seguier abandoned the previous practice, has stated that he thought the question of varnishes was one which it was better to leave to the discretion of the cleaner; a view in which, for reasons above explained, Your Committee cannot concur, and which seems to be practically confuted by the interference of the same Trustee on the occasion above referred to.

Brown, 1111.

4606. 4601.

Russell, 4873. 4879.

"*Occasional Cleaning.*

"The Committee have also directed their attention to the process of occasional cleaning, as carried on in the Gallery. This process is stated by Mr. Seguier, and the officers of the Gallery, to consist chiefly of sponging the pictures with water, and wiping them dry with soft towels or cloths, and with silk handkerchiefs. The propriety of applying pure water in any mode to the surface of a picture, is a point on which there is some difference of opinion, both among professional gentlemen and amateurs. There seems, however, even among those who may not object altogether to the use of water, to be a general understanding that its application should be limited to a mere moistening of the surface, as distinguished from washing in the more familiar sense of the term; which latter process has been pronounced by very high authorities to be pregnant with the utmost danger. It has been alleged by several persons, whose attention has from time to time been critically directed to the state of the Gallery, that washing in this wider sense has been habitually practised, and that by it blisters and other blemishes have been produced on the pictures. Although Your Committee are not prepared to report that these allegations have been substantiated, they cannot express their entire satisfaction with the account given by the assistant keeper, of the mode in which the occasional cleaning of the pictures by application of water has been conducted.

388.

Nieuwenhuys, 1698. Bolton, 1014. Eastlake, 4684.

Moore, 2358–2381. Buchanan App. XI.

387–391.

"*Precautions suggested for the Future.*

"For the better preservation of the pictures in future, Your Committee are of opinion that the following precautions may with advantage be adopted:—

"That no person shall hereafter be employed to clean pictures in the Gallery, by the removal of decayed or dirty coats of varnish, who shall not have shown, to the satisfaction of the responsible authorities, that he possesses, in addition to the ordinary qualifications of experience and dexterity,—1. A competent elementary knowledge of the chemical properties of the materials which he uses both in cleaning and varnishing; 2. A competent knowledge of the vehicles and pigments used by the principal painters and schools of painting, and of the chemical properties of those vehicles and pigments.

Faraday, 5548. Eastlake, 6628–6634. 6638–6640. Klenze, App. VIII. 11. Spence, 10075.

"That

"That no picture-cleaner shall be employed in the Gallery who declines to give a distinct explanation of the mode in which, and the materials with which, he proposes to operate on the pictures submitted to him for treatment.

"That no picture shall hereafter be cleaned, lined, or otherwise repaired, at the sole discretion of the Director or Directors of the Gallery.

"That in cases where it shall appear to those officers that a picture requires any such treatment, a notification to that effect shall be made to the department of Government to which the Directors are immediately responsible.

Appendix VII, answers to queries 17, 18, from Rome, Munich, Naples, Belgium.
Roberts, 3501.
Nieuwenhuys, 1583.
Landseer, 4166, 4167.
Klenze, App. VIII. 9.

"That the same department shall then appoint a Commission, consisting, in addition to one or more Directors, of not less than three experienced persons, one artist or amateur, one picture-cleaner, and one practical chemist; by whom the picture shall be carefully examined.

"That the Commission shall draw up a report, founded on that examination, as to the mode in which the picture is painted, the condition in which it is, the damage it may formerly have sustained, and the repairs it may have undergone.

"To this report shall be added the opinion of the Commission as to whether it is desirable that the picture should be cleaned or repaired; and, if so, as to the mode and extent in which the operation should be performed.

"That upon the department of Government by whom the Commission is appointed shall rest the responsibility of selecting the picture-cleaner to be employed, and of subjecting his proceedings to such checks or safeguards as may seem advisable.

"That no varnish shall be used in the Gallery without the sanction of the Director, who shall be responsible for the mode of its composition, and the quality of its materials.

Spense, 10082. 10084.
Farrer, 9423.
Klenze, 9391.

"That the recommendation of the Committee of 1850, as to the permanent protection of the backs of the pictures, shall, with all convenient speed, but with the necessary caution, be carried into effect; and that, until the whole collection shall be so protected, the back of each picture shall, at least once a year, be relieved of the dust or impurities which it may have contracted.

"Your Committee are further of opinion, that it were much to be desired that some simple means could be adopted by which a picture, once in a clean state, could be preserved in the same, without the necessity of stripping it, at certain intervals, according to the present practice, in whole or in greater part of its coats of varnish.

"Among the suggestions offered by witnesses towards the attainment of this object, are two which appear especially deserving of attention.

"The first is contained in the evidence of Sir Thomas Sebright, as to the mode in which the late Mr. Andrew Wilson was accustomed to polish his pictures, by rubbing them from time to time alternately with moist and dry leather. By this mode the varnish, with its deposits of dirt, was undergoing a constant, though gradual process of removal; so that while still adequately protecting the surface of the picture, it ultimately became so thin as to require an additional application of the same material; which renovated coat was subjected in its turn to a like course of treatment.

Sebright, 3484–3491.

"Another plan has been suggested by Mr. Dyce. It consists in the application of two coats of varnish; the one pure mastic varnish, spread over the surface of the picture; the other a lighter, more delicate, resinous varnish, spread over the coat of mastic. This more delicate upper varnish, being easily soluble by processes not calculated to act effectively on the mastic below, may hence, when saturated with dirt or effluvia, be removed and renewed from time to time, the lower coat still remaining clean and entire.

Dyce, 7525–7530. 7645–46.

"The lighter resinous varnish adapted to the above purpose, has been stated by Armenini, a well-known Italian writer on art in the sixteenth century, to have been used by Correggio and Parmigianino. The same author has described its ingredients and mode of composition.

"Mr. Dyce has further stated that this plan has been tried, with much success, both by himself and by Sir Charles Eastlake. Its feasibility seems also to be partially confirmed by the evidence of Mr. Brown and Mr. Seguier, as to the facility with which they found an upper coat of "Gallery varnish" yield to their applications, when spread over a lower coat of pure mastic varnish.

Dyce, 7531.

"The question as to the expediency of covering the pictures with glass, is one on which there is much difference of opinion. The returns procured from abroad, in answer to queries transmitted by the Commission of 1850, show that the Directors of most of the principal foreign galleries are unfavourable to glazing; partly as interfering with the view of the pictures, partly as tending to impede the circulation of air essential to their preservation. In the Dresden Gallery alone glass has been extensively, and, in the opinion of the Directors, beneficially, used; in regard at least to the object with which alone it was resorted to,—that of protecting the pictures from noxious deposits. The justice of their opinion seems to be confirmed by the fine condition of the few glazed pictures in the National Gallery. Were the pictures, therefore, to remain in their present situation, exposed to the same atmospheric influences as hitherto, it might be desirable to afford them, to every practicable extent, the benefit of this species of protection. Were they, on the other hand, to be removed to some more airy locality, the impediments which glass interposes to the full

enjoyment of the beholder, might more than counterbalance any advantage to be derived from it in other respects."

Question, "That the Report be now read 2°, and considered paragraph by paragraph," put and agreed to.

First paragraph read.

[Adjourned to Friday, at Twelve o'clock.

Veneris, 15° *die Julii*, 1853.

MEMBERS PRESENT:

LORD SEYMOUR in the Chair.

Mr. Ewart.	Mr. Vernon.
Lord Elcho.	Mr. Hardinge.
Lord William Graham.	Mr. M. Milnes.
Mr. Baring Wall.	

Mr. *W. R. Hamilton*, Sir *R. Westmacott*, R. A., Mr. *William Carpenter*, Mr. *F. S. Hayes*, Mr. *A. F. Plass*, Mr. *James Davies*, and Mr. *James Loft* examined.

[Adjourned to Monday next, at One o'clock.

Lunæ, 18° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Lord Elcho.
Mr. Vernon.	Mr. Hardinge.
Mr. Baring Wall.	Mr. Monckton Milnes.
Lord William Graham.	Lord Brooke.

First paragraph of proposed Report on Picture Cleaning again read.

Amendment proposed, to leave out the first paragraph, for the purpose of inserting the following words:—

"Under the term picture-cleaning, various operations are comprised; those which consist in the mere wiping, dusting, or partial washing of the surface of a varnished picture will be subsequently noticed under the head of 'Occasional Cleaning.'

"Picture cleaning, in the ordinary acceptation of the term, and that in which it is to be understood when used without qualification in this Report, means the removal, in whole or in part, of the decayed or discoloured varnishes, dirt, and incrustations by which a painting may be obscured. This is effected either by mechanical or chemical processes.

"The mechanical means generally employed appear to consist in rubbing with the finger the surface of the varnish, when in a perfectly dry state, until it comes off in a fine white powder, and also in the use of sharp steel instruments, without which in some cases dirt and incrustations of various kinds cannot, it is said, be safely or effectively removed.

"The chemical processes consist in the application of solvents to the surface of a picture, by which the old varnishes are dissolved, and the painting is freed from the impurities by which it was concealed or disfigured.

"After the removal of the old varnishes, dirt, or incrustations, it is customary to give the picture one or two coats of varnish.

"Your Committee, with a view to ascertaining as far as possible the comparative safety or danger of the mechanical and chemical processes as thus applied to the cleaning of pictures, took evidence upon these points at considerable length.

"The evidence, however, is extremely inconclusive and contradictory; for whilst friction has been pronounced by several witnesses, among whom is Mr. John Seguier, a gentleman of late years exclusively employed as picture-cleaner in the National Gallery, to be the method which they use by preference in the cases where it may be available; the same process has been condemned by other authorities including Mr. Uwins, the keeper of the Gallery, under whom Mr. Seguier acts, as dangerous, and specially to be avoided.

"The danger of friction is said to arise from the inequalities of the surface of the picture, or of the canvas on which it is painted, the effect of which necessarily is, that the higher or more

more prominent portions run the risk of being over-rubbed, whilst the parts adjoining remain comparatively untouched.

"So likewise with reference to solvents, some witnesses, experienced picture-cleaners, artists, and amateurs, have given it as their opinion that the safest way of cleaning a picture is by means of solvents, because the solvent employed can be diluted *ad libitum*, and its action checked by other chemical means.

"Of the various solvents that are thus employed, it will be sufficient here to notice soap and water, and spirits of wine, either pure or mixed with modifying ingredients, as these appear to be most in use, especially in the National Gallery.

"Soap and water would seem to be chiefly used for the removal of dirt or oil from the surface of a picture; this, however, like other solvents, requires to be employed with extreme caution, as its chemical qualities and action, containing as it does a large proportion of alkali, are calculated, in the event of its being incautiously applied, to produce the most disastrous effects upon the texture and colour of a picture.

"With regard to spirits of wine, it has been stated to Your Committee by Mr. Seguier, as well as by another picture-cleaner in extensive practice, that a seasoned oil painting is not susceptible of injury from any application of this solvent, and that in consequence, there can be no risk in using it in a pure state for the purpose of removing dirt or varnish from a picture of the above description.

"But, on the other hand, it has been held by many picture-cleaners and amateurs that pure spirits of wine, if freely applied to the surface of any picture, would not only destroy the varnish, but bite through the paint to the ground of the canvas.

"From the experiments undertaken by Mr. Faraday, at the request of the Committee, in order to test the value of these conflicting opinions as to the effects of alcohol, it appears that a vehicle of pure oil is in fact little, if at all, affected by an application of spirits of wine; but the same experiments have shown that by adding to the oil a small portion of varnish, or of the resinous substances of which varnish is usually composed, which addition is known to have been more or less customary during every period of the art of oil painting, the paint is rendered proportionally as susceptible of decomposition from alcohol as the varnish with which the picture is covered.

"The danger, therefore, of the incautious application of spirits of wine to the surface of a picture will readily be perceived, when it is borne in mind that the glazings, or thin transparent coats of graduated tints, by means of which many painters, especially the great colourists, produced in the last stage of their work their most beautiful effects of colour, harmony, and aerial perspective, usually partake of the nature of varnish more than of oil paint, and are consequently peculiarly susceptible to the action of solvents.

"It indeed appears, from the statements made before Your Committee, that in the process of cleaning, these glazings are frequently removed, in whole or in part, and that the general tone and harmony of pictures are thus impaired—evils which picture-cleaners are in the habit of attempting to remedy by what is called toning; that is, covering the injured parts, and in some cases even the whole painting, with a wash or thin coating of transparent colour, for the purpose of restoring the harmony of the picture, and concealing the injuries it has suffered in their hands.

"This toning is a practice which is strongly condemned by some of the witnesses, who maintain that the glazings and tone of a picture, when once destroyed, never can be restored, and that picture-cleaners ruin the works of art which they thus pretend to improve; the practice, however, does not appear to have been resorted to in the National Gallery.

"The foregoing brief review of the evidence submitted to Your Committee sufficiently shows the discrepancies and variety of opinion, and the general uncertainty that prevail, even amongst professional men, upon the subject of picture-cleaning, the method adopted by one as safe and efficacious being condemned by another as dangerous and destructive.

"Your Committee therefore feel unable, from the contradictory character of the evidence, to draw any sound conclusions as to the comparative safety or danger of the different methods of picture-cleaning.

"The method adopted must indeed, to a certain extent, depend on the school from which a painting has emanated, and should vary according to the condition of the picture, the state of the lining, the nature of the material upon which it is painted, and the composition of the varnishes with which it has been covered. The risk at all times attending the cleaning of pictures, leads however to the conclusion that it is an evil which should be avoided as far as possible, by the adoption of every precaution which tends to their preservation; but when this operation is indispensably requisite, safety, it would appear, can only, as in surgery, be found in the skill, the judgment, and the experience of the operator, and in his knowledge of the state, condition, and peculiar qualities of the painting submitted to his care.

"*Occasional Cleaning.*

"It now remains to notice those lighter operations, which may more properly be classed under the head of 'Occasional Cleaning.'

"These, though they do not require any great amount of skill, nor involve any extraordinary risk, are yet important, inasmuch as due attention to them tends to the preservation of pictures, and may obviate the necessity of cleaning in the larger sense of the word.

"Occasional cleaning mainly consists,—

"1st. In the use of a feather brush to remove dust and dirt lying lightly on the surface

of a picture. Of this operation, requiring only ordinary caution, it is not necessary to speak further.

"2d. In the removal of chill or bloom, as it is technically called, which arises from fresh varnish, especially from pure mastic varnish, and gives to the surface a dull filmy appearance.

"Various methods for restoring the brilliancy of the varnish are habitually adopted. Such as gentle friction with a silk handkerchief or wash leather, and the application of a damp sponge or moistened cotton, after which the picture is wiped with a soft cloth, and subsequently when dry, rubbed to a polish with a silk handkerchief.

"With regard to the application of water, various opinions have been expressed. When a picture is painted on wood, water, it is said, cannot safely be used, because subsequent rubbing might tear up any particles having a tendency to chip off. Again, in cases where the surface of a picture offers any cracks in the varnish, into which the water can penetrate, it may, if incautiously applied, occasion blistering, and lay the foundation of future decay. Where the painting is on an absorbent ground, the risk of such mischief is increased; and it has also been stated that some painters occasionally used water colours in finishing their pictures, and, consequently, any crack in the varnish would here render water peculiarly destructive.

"There seems, indeed, to be a general understanding that the application of water should be limited to a mere moistening of the surface, as distinguished from washing in the more familiar sense of the term"—(*Lord Elcho*), instead thereof.

Question put, "That the words proposed to be left out stand part of the proposed Report. Committee divided.

Ayes, 4.	Noes, 3.
Lord William Graham.	Lord Elcho.
Mr. B. Wall.	Mr. Hardinge.
Lord Seymour.	Mr. M. Milnes.
Mr. Vernon.	

Second paragraph read.

Amendment proposed, to leave out the words "term picture cleaning," for the purpose of inserting the following words, "Committee appointed by The House have inquired into the process of cleaning to which some of the pictures in the National Gallery have been subjected" (Lord *William Graham*), instead thereof. Question put, "That the words proposed to be left out stand part of the proposed Report. Committee divided.

Ayes, 4.	Noes, 4.
Lord Brooke.	Lord William Graham.
Lord Elcho.	Mr. B. Wall.
Mr. Hardinge.	Lord Seymour.
Mr. M. Milnes.	Mr. Vernon.

Whereupon the Chairman declared himself with the Ayes.

Draft Report on Picture Cleaning further considered; several amendments made.

[Adjourned to Thursday, at Twelve o'clock.

Jovis, 21° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. B. Wall.	Lord Seymour.
Lord W. Graham.	Lord Elcho.

The Baron Von *Klenze*, Rev. *H. Wellesley*, D. D., and Mr. *Henry Farrer* examined.

[Adjourned to To-morrow, at Twelve o'clock.

Veneris, 22° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Hardinge.
Lord W. Graham.	Lord Elcho.
Mr. Vernon.	Mr. Baring Wall.

Mr. *George S. Thwaites*, Mr. *M. Moore*, Mr. *Henry Farrer*, Mr. *C. Baring Wall*, a Member of the Committee, and Mr. *W. B. Spence* examined.

[Adjourned to Monday, at Twelve o'clock.

Lunæ, 25° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Lord Elcho.
Mr. Vernon.	Mr. M. Milnes.
Mr. Baring Wall.	Mr. Ewart.
Mr. Hardinge.	Mr. Stirling.
Lord W. Graham.	

Further consideration of Report on Picture Cleaning postponed.

General Report proposed by the Chairman read 1°, as follows:

"As the subject referred to Your Committee is varied and extensive, it has been thought desirable in this Report to consider it under the following separate heads:

"I. The Constitution and General Management of the National Gallery.

"II. The Management of the Gallery, as specially connected with Picture Cleaning.

"III. The Changes and Improvements to which the System may require to be subjected.

"IV. The Site, present or future, of the Gallery; and the expediency of combining the National Collections of Monumental Antiquity and Fine Art in one Building or group of Buildings, and under a single System of Management.

"I. The Constitution and General Management of the Gallery.

"The investigation of the first head of subject has engaged much of the time and attention of Your Committee.

"They have examined a number of witnesses, comprising several members of the Trust, and the principal salaried officers of the establishment.

"In the course of their inquiries, many irregularities and imperfections in the working of the present system have been brought under their notice.

"They have further been led to believe that these irregularities originate, for the most part, in certain fundamental defects and anomalies of the system itself; in the want, more especially, of any clear definition of the respective powers or responsibilities of the several members of the managing body; and in the absence of specific regulations for their guidance in the performance of their duties.

Lord Aberdeen, 5275. 5278. 5283. 5286–5290. Lord Overstone, 5363. Eastlake, 5972. 7052. Dennistoun, 5749. Dyce, 7435. Ford, 7887. Russell, 8077, 8078. Hurlstone, 6650. Coningham, 6809. Foggo, 7222–7224. Wellesley, 9510.

"The National Gallery derives its origin from the purchase of a private collection of pictures, negotiated by the Treasury, and confirmed by a vote of Parliament in 1823. After the collection became public property, the principal charge of it,—according to a custom which, while not actually recognised by any principle of constitutional law, seems to prevail in regard to some other public institutions,—devolved on the Treasury. With the Treasury it has since remained; and to the same department, consequently, has attached the primary responsibility for the conduct of the institution.

Lord Aberdeen, 5271, 5272.

"On the 30th March 1824, the Treasury, by a Minute of that date, appointed the late Mr. William Seguier Keeper of the Gallery, with a yearly salary of 200 *l.*, and defined his duties as follows: He was 'to have the charge of the Collection; to attend to the care and 'preservation of the pictures, and to superintend the arrangements for admission; to be 'present occasionally in the Gallery; and to value and negotiate (if called upon) the pur-'chase of any Pictures that may in future be added to the Collection; and to perform such 'other services as he may from time to time be called upon to do by instructions from the 'Board.'

Parliamentary Return, National Gallery, 1853 (No. 104), pp. 49, 50.

"On the 2d of July of the same year, by another Treasury Minute, a 'Committee of six gentlemen' was nominated to 'undertake the superintendence of the National Gallery of 'pictures, and to give such directions as may be necessary from time to time, for the pro-'per conservation of them, to Mr. Seguier, who will be instructed to conform to their orders.'

"'Mr. Seguier,' it is added, 'will in future submit to the Committee above mentioned his 'requisitions for advances of money to defray the expenses of his establishment, and for-'ward them to this Board, under their sanction.'

"No salary was assigned to the members of this Committee.

Appendix to Report of Committee of 1835, on Arts and Manufactures, p. 139.

"On the 31st of March 1824, an 'Assistant Keeper and Secretary' was appointed, with a salary of 150 *l.* He is instructed, by a letter from the Treasury: to attend in the Gallery on public days; to act as Secretary; and to superintend, under the Keeper, the arrangements for the admission of the public, and of the artists who study in the Gallery, &c.

"These are the only documents of the nature of regulations which have been framed either by the Treasury, or by the Committee of Gentlemen. By the first, the Keeper is to receive his instructions from the Treasury; by the second, he is to receive them from the Committee, as an intermediate agent between the Treasury and himself. He is accordingly found, in the sequel, acting upon this double responsibility; applying for orders, as a general rule, to the Trustees, but in certain cases appealing direct to the Treasury.

"Among the duties imposed on the Keeper by the minute of his appointment, is specially mentioned that of negotiating purchases of pictures. In the minute appointing the Committee, no such duty is assigned to them; they are directed 'to watch over the preservation of the pictures;' and in respect, it must be presumed, solely or chiefly to that branch of management, the Keeper is directed to be guided by their instructions.

"The Committee of Gentlemen appear, from these minutes, and from the evidence of one of the two surviving original members, to have been at first intended merely as a visiting or

Lord Aberdeen, 5274. 5282–5288.

inspecting body, who, on behalf of the Treasury, were to exercise a certain ill-defined superintendence over the Keeper's management of the Collection. During the earlier period of the Institution there services were accordingly limited solely or chiefly to such inspection or superintendence. For the first three years and a half after their appointment no meetings

Appendix I., No. 2. Thwaites, 9671.

were held. Their interference seems to have consisted in occasional visits to the Gallery, singly or in small parties; and in offering such suggestions to the Keeper as might occur to

Thwaites, 9673.

them.

"During this period no authentic record was kept, or is now extant in the establishment, of the transactions of the Gallery, of the purchases of Pictures, the prices paid, or of other details of management.

"But as the Collection increased, chiefly by gifts or bequests from public-spirited individuals, the character and functions of the Committee, and the relative positions of that body and of the Keeper, underwent considerable alteration. The number of the Committee was augmented from time to time, and at present amounts to 17; while their office exchanged the name of Committee for that of Trust, and the members acquired the title of Trustees.

"The first formal meeting of the Committee or Trust is dated 7 February 1828. Two other meetings took place in that year. In 1829, no meeting was held; in 1830, two were held; in 1831, one meeting was held; in 1832, one; in 1833, two meetings were held. In the ensuing years they became more frequent; but no rule or practice as to holding

Minutes in Appendix I, No. 3.

periodical meetings was introduced prior to the year 1840, the 16th of the Trust. In that year a resolution was passed, of date 10 June, 'That a meeting should be held on the first 'Monday of each month during the sitting of Parliament;' which rule has since been generally though not closely adhered to.

"Since this epoch the Trustees have gradually undertaken the details of management to an extent not apparently contemplated in their original appointment; and which ultimately placed them, during the part of the year to which their activity has been limited, in the position of immediate Directors of the Gallery.

"The duty or responsibility of picture purchasing, attached by the original Minute of Treasury to the office of keeper, was already, on the death of Mr. W. Seguier, the first holder of that office, in so far transferred from it to the Board of Trustees, that Sir Charles Eastlake, on being offered the appointment, made it a condition of his acceptance that he should incur

Eastlake, 4393–4398. 6006–6008.

no responsibility as to the market value of any picture that might be purchased, and no responsibility either as to the market value or the intrinsic merit of any pictures but those of the Italian school.

Parliamentary Return, 1847 (40), p. 5. Eastlake, 6181.

"By a more recent instruction from the Treasury, of date 14th August 1845, the Keeper is understood to have been relieved from all responsibility whatever in regard to the purchase of pictures. That duty has since devolved, under the Treasury, exclusively on the Trustees. Sir Charles Eastlake has stated in his evidence, that among the few heads of information which, on resigning his office of Keeper, he thought it right, in the absence of

Eastlake, 4419.

written regulations, to bequeath to his successor Mr. Uwins, one was to the effect that he was to consider himself free from all responsibility as to the purchase of pictures.

"The Trustees have also, since the appointment of Mr. Uwins, assumed the entire responsibility in regard to picture cleaning, which, in Sir Charles Eastlake's time, had been largely shared by the Keeper. The recently cleaned pictures were, as will be noticed in the sequel, subjected to the operation not only without any special recommendation of the Keeper, but without his official approval.

Parliamentary Return, National Gallery, 1853 (104), p. 41.

"It would even appear from the Minutes, that during some years previous to February 1852, the Royal Academician who holds that office was prohibited from so much as occasionally wiping dust or damp from the surface of a picture without the special consent of the Board.

"Allusion

"Allusion has already been made to the absence, in the first foundation of the Gallery, of regulations for its management. This want, while comparatively unimportant in the infancy of the institution, became more serious as the business increased, and the proper functions of the different officers were blended or confounded. Under these circumstances it would have been desirable that the Trustees should have provided a remedy for the defect, by framing, as in the parallel case of the British Museum, a series of regulations for their own guidance and that of the subordinate officers. Russell, 4811. Lord Monteagle, 4971. Hawkins, 7700.

"Even had the special duties latterly undertaken by the Trustees been originally prescribed to them, the character of that body seems to have been little adapted for the proper execution of such functions. The services of the members being gratuitous, they were under no positive obligation to attend meetings, or to take personal part in the management. The great increase in their number, while apparently intended to secure attention to business, may have produced an opposite effect; those who had least time or inclination for the purpose looking the more naturally to their colleagues to make good their own inactivity. Some appear accordingly to have been, for years together, virtually dormant members of the Trust.

"By the resolution to hold monthly meetings, of date 10th June 1840, the period of the year during which they were to be held was limited to the Session of Parliament. During that season they have since been frequent, and the Trustees present have been used to enter with much diligence into the details of management. Such minute attention to those details during one part of the year contrasts the more broadly with their inactivity during the remainder; when five, six, and, in some instances, seven months have elapsed, without a meeting having been held, or any interference whatever by the Board in the affairs of the Gallery. The Keeper, after having been thus relieved during one half of the year from the more onerous obligations of his office, was suddenly left for an equal or longer space to his own discretion. From the heavier burthen of responsibility thus devolved on him, he was accustomed to escape by an appeal to the single member of the Trust who, being also First Lord of the Treasury, happened in most cases to be readily accessible. Eastlake, 4400–4403. 4608, 4609. 4614, 4615. 5967, 5968.

"That the First Lord of the Treasury, who, in right of that office, is primarily responsible for the good conduct of the Gallery, and under whom the Trustees act, should himself be a member of the Trust, appears an obvious anomaly. That minister thus became liable to sit as judge of a court of appeal, on decisions pronounced by himself as judge of an inferior court. This anomaly has prevailed during the greater part of the existence of the Trust; the First Lord having been, prior to 1846, usually, if not invariably, one of the nominated Trustees; and since that year he has been, in conjunction with the Chancellor of the Exchequer, an *ex officio* Trustee. Russell, 8131–8138. Eastlake, 4635. 4658. 6181–6184.

"At a meeting held on the 7th of April 1845, when the First Lord of the Treasury, in his capacity of Trustee, was present and a consenting party, a picture ascribed to Holbein was authorised to be purchased, and was accordingly purchased, for a sum proportioned to its supposed value. This picture afterwards proved to be spurious, and comparatively worthless. In consequence of that discovery, a letter was caused by the First Lord of the Treasury, in his capacity of minister, to be written to the Board of Trustees, prescribing that, in future, before any purchase was effected, the opinion of two eminent judges, unconnected with the Gallery, should be taken as to the value of the picture. Parliamentary Return, National Gallery, 1847 (40), pp. 2 and 5. Eastlake, 6172–6181.

"It was upon this letter that Sir C. Eastlake founded his statement that the Keeper was henceforward relieved of all responsibility as to the purchase of pictures in the Gallery. Eastlake, 6181.

"In the ensuing year the anomaly to which attention is here directed was ratified and perpetuated by a Treasury letter, of date 12th August 1846, appointing the First Lord of the Treasury and the Chancellor of the Exchequer *ex officio* Trustees. Parliamentary Return, 1847 (40), p. 10.

"The rule laid down by the Treasury letter of April 1845, for the better security against injudicious purchases, appears to have been since frequently set aside. Sometimes it has been altogether overlooked; sometimes, according to Sir Charles Eastlake's evidence, evaded, on the ground that the requisite confirmatory opinions of qualified judges could as easily be procured after as before the purchase was completed. It does not appear that the Treasury has ever attempted to enforce the rule, or shown any dissatisfaction with the occasional breaches of it. Eastlake, 7038–7046.

"The resolution passed by the Trustees in 1840 for the periodical holding of meetings, contains no specification of the mode in which the meetings were to be held. No number of Trustees has, either by that or by any subsequent minute, been established as a quorum. The business of the meetings has been conducted by one or two or more members, according as attendance might suit the convenience of each. A transaction consequently which may have been set on foot by one set of members, was often continued on a future occasion by an entirely different set; and this irregularity of proceeding is reflected by a corresponding irregularity in the keeping of the minutes. Allusion occurs from time to time in the minute-book to what are called regulations for the management of the Gallery; but of these the Trustees can give no account, further than that the term seems to allude to such usages as may at different times have prevailed in their conduct of business. Of some important transactions no entry whatever is made in the minutes. Lord Overstone, 5249. Lord Aberdeen, 5289. Eastlake, 4412. Parliamentary Return, 1847 (40), pp. 1. 11. 13. Parliamentary Return, 1853 (104), pp. 41. 49. Eastlake, 4408. 5951, 5952. Russell, 4811. 4815.

" Mr. W. Seguier, the first keeper of the Gallery, died in November 1843, during the season of the year when it has not been customary to hold meetings. Hence no notification of the event was made to the Board of Trustees at the time, nor consequently inserted in the minutes. The fact of his decease is first incidentally alluded to at a meeting of the following year. As little notice occurs in those registers, under the proper date, of Sir Charles Eastlake's appointment on the 24th of November 1843, as successor to Mr. Seguier. On receiving his diploma from the Treasury, he enters at once on his duties, and continues to perform them without communication with the Board of Trustees until the 5th of February 1844. The Trustees, on their return to town in spring, find their old keeper dead, and a new one provided in his place, without any intermediate knowledge on their part of this important change in the establishment under their charge.

Minutes of 5 Feb. 1844, in Appx. II. Eastlake, 5908.

" In 1844 two picture-cleaners were employed in the Gallery, and 11 pictures were cleaned without any report on the subject in the minutes.

" Sir Charles Eastlake's resignation of office in 1847 is nowhere recorded in the minutes, although the entry to office of his successor, Mr. Uwins, is there noted. In so far, therefore, as the minutes are the authorised register of the state of the establishment, there have been two keepers of the Gallery since 1847.

" Nor has it been customary in framing the minutes of meetings to record dissents, even in the more important questions where difference of opinion may have arisen among the Trustees. The resolutions of every meeting are made to appear in those documents as if adopted unanimously, although differences of opinion have been shown by the evidence to have existed, in cases where it appears to Your Committee desirable that they should have been recorded.

Thwaites, 9693.

Eastlake, 4620 4583.

Compare Minutes, 12 Nov. 1852, in Appx. III.

" Some witnesses have complained of a slowness on the part of the Trustees to uphold the interests of the institution under their charge against the pretensions of the Royal Academy, which the same witnesses consider as a rival establishment.

" When the existing Gallery was erected, the pictures being then few as compared with the present number, one half of the accommodation contained in the building was made over to the Academy, on the understanding that the possession of the space occupied by that body was to be contingent on its not being required for the use of the collection. This priority of right to the whole building on the part of the Gallery has been recognised by Parliament through its Committees, and by a Minister of the Crown in his place in the House of Commons, which Minister is now a Trustee of the Gallery.

Hurlstone, 6726, 6727. Foggo, 7226-7230. Eastlake, 4664–4668. Report of Committee of 1836 (568), p. ix. Report of Committee of 1850, p. v. Hansard's Deb. July 1839, p. 1027.

" The obvious duty, therefore, of the Trustees, when want of space for the pictures began to be felt, was, it has been alleged, to assert the full claims of the Gallery, as distinct from those of the Academy; leaving the Academy, as it might see fit, to press its title to other accommodation on the country or the Government. It appears, however, that the pretensions of the Academy to a permanent possession of the premises occupied by it, have been generally favoured by the Trustees, to the setting aside of the rights of the Gallery. Large numbers of pictures consequently, including the whole Vernon bequest, after having, for a time, been crowded in inconvenient parts of the building, have now been dismissed from it altogether. It also appears that the plans recommended by the Trustees for extending or improving the structure have in some instances been as much directed to the enlargement of the space possessed by the Academy, as of that possessed by the National Collection.

Parliamentary Return, 1853 (104), pp. 6, 7, 8. 10.

" It has further been complained, and as appears to Your Committee on reasonable grounds, that in regard to copying of pictures in the Gallery, undue privileges have been granted by the Trustees to the students of art connected with the Academy over other classes of students or copyists.

Minute of 5th May 1845, in Parliamentary Retn. 1847 (40). Hurlstone, 6690. 6710. Hayes, 9227, 9228. Plass, 9250-9252. Davies, 9293–9296. Thwaites, 9711, 9712. 9717, 9718.

" In regard to that important head of management which relates to the purchase of pictures, attention has already been directed to the transfer to the Trustees of the functions originally prescribed to the keeper. It has also been stated by numerous witnesses, including several members of the Trust, that the additions to the collection have not been made on any definite or judicious principle; whether with a view of imparting to it completeness, of illustrating the history of art, or of raising the standard of national taste by placing before the public the higher, purer specimens of the best schools and masters.

Lord Aberdeen, 5286. Lord Overstone, 5402. Christie, 5636–5736. Dennistoun, 5829. Eastlake, 6023–6026. 6040. 6194–6196. 6226, 6227.

" While many opportunities have thus been lost for effecting valuable additions to our limited stock of the class of pictures specially adapted to those important objects, and the acquisition of which has been recommended by a Committee of this House, the pictures actually acquired have been, generally speaking, of an opposite character.

Report, 1836 (568), p. x. Christie, 5736. Dennistoun, 5829, 5830. Eastlake, 6029. Foggo, 7316–7320. Coningham, 6964–6971. Wellesley, 9542. Moore, 9741–9762. 9805-9809. 9834–9844. 9941–9955.

(*The Special Report on Picture Cleaning to be added in this place.*)

" Your Committee, having thus performed their duty of calling attention to the defects of the present management, consider it an act of justice to the Trustees to add their opinion, that those defects are chargeable on the system rather than on the individual managers. They are sensible of the obligation under which the public lies to the Trustees for their disinterested

disinterested services. The system itself, when first instituted, also appears to have been calculated, in some respects, to promote the objects which itsfounders had in view.

"In the infancy of the Collection, while public opinion in matters of fine art was also comparatively in its infancy, and few or no definite ideas yet existed, as to the formation, the extension, or the maintenance of a national collection of paintings, there could hardly have been a more satisfactory mode of ensuring the safety of public property of so peculiarly delicate a nature, than the appointment of a body of public spirited gentlemen to superintend and control its management. So long, therefore, as the functions of the Trustees were limited to such control, the management was open to no serious objection. Their high personalqualifications may even have contributed to confirm or extend the defects of the system. The confidence which each felt or was entitled to feel, in the ability and integrity of his colleagues, might naturally tend to lessen his own sense of individual responsibility.

"III. Changes or Improvements in the System.

"In directing their attention to the changes or improvements which it may be desirable to introduce in the management of the Gallery, Your Committee have made every effort to obtain the evidence of witnesses conversant with public institutions of a parallel nature, or who have devoted their attention to the peculiarities and defects of the present system. They have also procured from abroad, in answer to queries transmitted through the Foreign Office, much valuable information relative to the constitution and government of the principal European museums of antiquity and fine art.

"Various schemes of alteration and reform have been brought under their notice.

"In one instance it has been proposed to retain the present system of management by an unpaid Board of Trustees, with certain modifications in the subordinate details of business. Another proposal has been made to continue the Trustees merely in the more restricted capacity of a visiting or controlling body; the immediate direction being otherwise constituted. Russell, 8095. Lord Aberdeen, 5328. Hurlstone, 6736. Foggo, 7233.

"Some authorities would vest the management in a Board or Council, consisting of three or more paid directors, with co-ordinate powers; but much difference of opinion prevails among the advocates of this plan, as to the relative duties or responsibilities to be assigned to the several members of such a Board. Dennistoun, 5755. Hurlstone, 6740.

"A simpler, more definite form of government, recommended by numerous witnesses, is that of a single salaried Director-in-chief, in whom should be concentrated the whole responsibility for every branch of administration, whether conducted immediately by himself, or through his assistant officers. This plan, which now generally prevails in the foreign Galleries, is that which, in the opinion of Your Committee, deserves a preference. Lord Aberdeen, 5293. Lord Overstone, 5414–5416. Dyce, 7440–7449. Ford, 7890. Klenze, 9364; and Appx. VIII. Coningham, 6833. Wellesley, 9512–9516. Foggo, 7245. Hawkins, 7714. 7777, 7778. Eastlake, 6289. 6328. Appendix VII. Answers 9 & 10, from Paris, Berlin, Munich, Florence, Petersburgh, Naples.

"Your Committee further approve of the following suggestions, which have been brought under their notice by the advocates of several of these schemes:—

"That the immediate Direction of the establishment, whether vested in a single officer or in a Board, should be responsible to some department of Government, and through it to Parliament. Eastlake, 6554. Coningham, 6810. Dyce, 7441–7455. Ford, 7892. Wellesley, 9517. Foggo, 7236–7238.

"That this department, with the assistance and advice of the Director or Board, should frame a code of regulations for the guidance of the several officers, to be revised from time to time as may seem needful.

"That a certain sum of money should be annually placed by Parliament at the disposal of the Director or Board, to be expended in the purchase of additions to the collection. Lord Aberdeen, 5342. Dennistoun, 5801. Hurlstone, 6796. Coningham, 6822, 6823. Dyce, 7461. Ford, 7926. Wellesley, 9535. Eastlake, 6294.

"That in cases where opportunity for acquisitions of extraordinary value might occur, the controlling department of Government should be authorised to make extraordinary grants, if applied to by the Direction, and satisfied of the reasonableness of the application.

"That, through the controlling department, an Annual Report on the condition and conduct of the establishment for the past year should be made by the Direction to Parliament. Lord Aberdeen, 5313. Lord Overstone, 5416. Dennistoun, 5765. 5772–5774. Coningham, 6824. Eastlake, in Appendix XVI. Dyce, 7453–7455. Ford, 7906–7994.

"That such Report should contain the requisite particulars as to the purchase of pictures, and the general details of management and expenditure during the year; with the estimated expenditure of various kinds for the ensuing year.

"That, after consideration of this Report, the controlling department should be authorised to issue such general instructions for the guidance of the Direction during the ensuing year as may be deemed advisable.

"The most important duty attached to the management, in whatever mode it may be constituted, and the one involving the greatest amount of responsibility, seems to be generally admitted to be that of picture purchasing. Accordingly, the principal objection urged to the appointment of a sole Director-in-chief has been the supposed difficulty of finding any single individual possessing the requisite qualifications for that duty, or who would be willing to undergo the responsibility attached to its execution. Those qualifications should comprise, it is alleged, not only a complete knowledge of the styles of the various masters and schools of art, and of the value, both intrinsic and commercial, of their works, such as no one person is likely to combine, but an enlightened taste in appreciating their several merits, to the exclusion of all partiality for particular schools, epochs, or authors. A Board or Council would, it is urged, be more likely to unite these various qualities; and the members of such a body, acting as a check or control on each other, would tend to ensure judicious and impartial decisions.

Dennistoun, 5753.

"Your Committee, while giving due weight to these reasonable considerations, are yet of opinion that the benefits arising from one concentrated responsibility would prove superior to those to be expected from such a deliberative council. Admitting that so many important qualities may not be easily found combined in a single functionary, Your Committee see no reason to doubt that the requisite duties might be effectually performed by one possessing such an amount of knowledge, judgment, and experience as might serve for his guidance in ordinary cases, and induce him, where his own judgment was at fault, to resort to the best advice and opinions.

Eastlake, 6320–6327. 6416. Ford, 7900. 7990.

"With respect to the class of pictures to be purchased, or the schools and masters to be preferred, Your Committee are of opinion that an unlimited discretion should not be left to any Director or Board of Directors; but that Parliament, or the responsible department of Government, should exercise a judicious control on the expenditure of public money for those purposes. The absence hitherto of any definite plan or system in the formation of a National Gallery has been repeatedly admitted and regretted by the Legislature, in the reports of its Committees or the language of its influential organs. As these declarations have failed to produce the desired result during the present system of management, it will obviously be the more necessary for Parliament, in any improvement of that system, to provide that effect should be given to its views.

Report of Committee, 1836 (568), p. x. Lord Aberdeen, 5296. Lord Overstone, 5402. Eastlake, 6559. Russell, 8080. 8142–8147. 8154. Dyce, 7469, 7470. Dennistoun, 5840. Ford, 7908–7916.

"The intelligent public of this country are daily becoming more alive to the truth, which has long been recognised by other enlightened nations, that the arts of design cannot be properly studied or rightly appreciated by means of insulated specimens alone;—that in order to understand or profit by the great works, either of the ancient or modern schools of art, it is necessary to contemplate the genius which produced them, not merely in its final results, but in the mode of its operation; in its rise and progress, as well as in its perfection. A just appreciation of Italian painting can as little be obtained from an exclusive study of the works of Raphael, Titian, or Correggio, as a critical knowledge of English poetry from the perusal of a few of its masterpieces. What Chaucer and Spenser are to Shakespeare and Milton, Giotto and Masaccio are to the great masters of the Florentine school; and a National Gallery would be as defective without adequate specimens of both styles of painting, as a National Library without specimens of both styles of poetry. In order, therefore, to render the British National Gallery worthy of the name it bears, the Legislature, judging from its past declarations, will see fit to provide in future that the funds appropriated to the enlargement of the collection shall be expended with a view, not merely of exhibiting to the public beautiful works of art, but of instructing the people in the history of that art, and of the age in which, and the men by whom those works were produced.

Lord Aberdeen, 5307, 5308. Dyce, 7471. Dennistoun, 5828. 5853.

"IV. The Site, present and future, of the Gallery; Expediency of Combining the National Collections of Monumental Antiquity and Fine Art in one Building or group of Buildings, and under a single System of Management.

"The measures above suggested for the future management of the Gallery might naturally become liable to modification, were its contents, according to a scheme which has lately occupied public attention, to be combined in one building, or group of buildings, with the National Collections of Antiquity and Fine Art preserved in the British Museum and elsewhere. A large number of Witnesses have declared themselves in favour of that scheme. As a preliminary step to a proper estimate of its feasibility, Your Committee have carefully inquired into the site and condition of the present structure in Trafalgar-square.

Lord Aberdeen, 5300. Dennistoun, 5877. 5893. Eastlake, 6520, 6521. Dyce, 7473. Westmacott, 9000–9005. Hawkins, 7746. Spence, Cornelius, 10045, 10046. Klenze, 9361; Appx., VIII. 3. Wellesley, 9643-9645. Hayes, 9200. Plass, 9284. Davies, 9303. Oldfield, 8285. Fergusson, 8394. Pennethorne, 8813. Carpenter, 9143. Coningham, 6917. 6921. Compare Hurlstone, 7206–7208. Foggo, 7405. Ford, 7937.

"That structure was completed in the year 1837, and the pictures were removed to the portion of it allotted to the collection in 1838. It has long been found altogether inadequate for its purpose. Even were the part of it now occupied by the Royal Academy to be made over to the Gallery, although sufficient accommodation might probably be obtained for the present collection, little, if any, space would remain for future augmentations. The enlargement of the site would be attended with unusual expense and difficulty. The property of the institution is limited to the ground on which it stands. Of the two contiguous properties, the barracks to the north-west, and the workhouse to the north-east, the former cannot

Freeth, 8820–8827.

cannot be acquired on any terms; the latter perhaps might be purchased, but at a cost disproportioned to the means of extension which it would afford. Pennethorn, 8829.

"Even could the whole of the requisite area be obtained on reasonable terms, the adaptation of a building on that site for a gallery of paintings would be questionable. The site certainly possesses in a high degree the merits of centrality and accessibility. But the Commission appointed in 1850 to report on the state of the pictures, expressed an opinion adverse to the construction of a new Gallery in the same situation, chiefly on account of its exposure to smoke, dust, idle crowds, and other influences unfavourable to the preservation of pictures. The report of that Commission was partially adopted by the Committee of the House which sat in the same year.

"Complaints, however, have since been made by a portion of the public favourable to the present site of the Gallery, that the question as to its relative merits and disadvantages had not been thoroughly sifted. Your Committee have, therefore, considered it their duty to enter fully into that question; and the result of their examination of numerous witnesses has been to induce them to adhere to the view of the Committee of 1850, and to recommend the removal of the Gallery to some more suitable locality. Freeth, 8820–8827. Pennethorne, 8817. 8828. Eastlake, 4681–4691. Faraday, 5525–5527. 5471. Dyce, 7490. Ford, 7943. Russell, 8184. 8186. 8206. Ford, 7944. 7946. Wellesley, 9439–9442. 9466. Klenze, 9389. 9413; Appendix VIII., No. 18, 19, 29, 30, 31. Appendix IX. Compare Hurlstone, 7058–7100. Foggo, 7355–7397. 7432. Coningham, 6922–6924. Moore, 10013–10015.

"Your Committee have also taken evidence regarding the collections of Monumental Antiquity and Fine Art in the British Museum. The difficulties experienced in the National Gallery from want of space, have lately been felt in the same or a similar degree in the Museum. Every portion of that building is stated to have become so crowded, that neither the arrangement nor the augmentation of the collections can be effectually proceeded with. The project of uniting the Fine Art collections of the Museum, on a new site, with the National Gallery collection, if desirable on other grounds, would thus have the advantage of affording relief to the crowded state of the Museum, the space vacated being left at the disposal of other branches of that institution. Westmacott, 9012–9016. Hawkins, 7721–7729. Oldfield, 8265–8270. 8361. Panizzi, 7834.

"The combination in one building, and under one direction, of the National Collections of Classical Art and Antiquity with those of Natural History and Physical Science, as now exemplified in the Museum, has often been remarked as inappropriate; while the congeniality of character between the branches now proposed to be united, their historical dependence on each other, and their capacity of mutual illustration, cannot be disputed.

"The objections above stated in the case of the Gallery, to a site in the centre of London, apply in a greater or less degree to the art collections of the Museum. Its finest monuments have been described by those charged with their custody as undergoing a process of discoloration, similar to that to which the pictures of the Gallery are exposed, and involving the necessity of frequent washing and polishing prejudicial to their safety. Hamilton, 8892–8905. Hawkins, 7737, 7738. Oldfield, 8271, 8272. 8337. Westmacott, 8990. 9024, 9025.

"Most of the witnesses who have been examined as to the removal of the collections to a better site, have coupled their opinion with certain conditions considered by them essential to insure the full advantage of that removal. They consider it desirable that the new structures should be placed in the centre of some open space removed from the immediate vicinity of streets or buildings, and that the character of the space selected should offer some security against future encroachments of such streets or buildings, on the spread of the town or its suburbs in the neighbourhood. Westmacott, 9075. Ford, 7952–7956. Russell, 8197, 8198. Hawkins, 7757–7759. Oldfield, 8290–8299. Klenze, Appx. VIII., Nos. 32 to 35. Fergusson, 8450–8460. Pennethorne, 8852. Faraday, 5526, 5527. Liebig, in Appx. IX.

"Unless a site combining these requisites can be procured in the immediate vicinity of London, Your Committee are of opinion that the preferable course would be to secure the positive advantages of centrality and accessibility which would attach to some well-selected situation within the limits of the town.

"Four new sites have been more especially brought under their attention.

"The first is that suggested by Sir Charles Eastlake in his evidence before the Committee of 1850, also by witnesses examined by this Committee. It is nearly in the centre of the wide expanse of forest and pleasure ground comprised under the names of Hyde Park and Kensington Gardens, at the extremity of the vista in front of Kensington Palace, and near the sunk brick wall which separates the gardens from the Old Deer Park.

"Two sites in Kensington Gardens were recommended by the Commission, appointed in 1850 to examine and report on the situations best adapted to the proposed object. One of these is nearly in the centre of the north side of the gardens, fronting the Bayswater-road; the other is near the northern extremity of the west side of the gardens.

"The fourth site is that proposed by the Commissioners of the Great Exhibition of 1851. It forms the upper or northern extremity of the ground lately purchased by them at Kensington Gore, with the view generally of affording sites for public institutions of science and art, and fronts to the Knightsbridge-road.

"The first of these four sites has been described by many witnesses as combining, in a high degree, the properties above enumerated as specially desirable for a Museum of Monuments of Art. It is elevated and airy; protected on every side by a distance varying from one-third of a mile to a mile, as well from other groups of buildings as from the risks of Hawkins, 7756. Ford, 7953–7955. 7971. Russell, 8196. 8202. Oldfield, 8295.

Pennethorne, 8845. 10397. 10401. Klenze, in App. VIII., Nos. 37, 38.

of such buildings being erected. The soil, which is pure Kensington gravel, affords security against damp, and the distance from London is less than that of any other of the proposed sites.

"The sites pointed out by the Commission of 1850 possess the advantage of freedom of space and air on the Kensington Garden side; but on the remaining sides are exposed, by the contiguity of the high road, and of suburbs and houses, to smoke and other noxious influences.

"The fourth site, that of Kensington Gore House, while more readily acessible than those just mentioned, is liable in a greater degree to the same objections of atmosphere and vicinity. The frontage of the newly acquired ground would, even with certain contemplated additions, be so narrow, that the outer extremities of the proposed building could hardly be removed more than a few hundred feet each from the neighbouring streets or houses. The intended construction on the ground immediately behind of ranges of other buildings for public institutions, would further interfere with the isolated position which has been described as desirable for the new Museum and Gallery. The witnesses examined have been unanimous in stating, that such a concentration of public buildings on that ground would tend to convert the detached streets or houses, by which it is now partially surrounded, into a continuous town; and one highly competent witness has even stated as his opinion, that those streets and houses already virtually amount to such a town.

Bowring, 8597–8599. 8730. Fergusson, 8461. 8481–8488. Pennethorne, Russell, 8207. Ford, 7950. Klenze, Appendix VIII., No. 36. Hawkins, 7763, 7764.

Cubitt, 8743–8778.

"In regard to the management of the combined collections, the same or similar questions offer themselves as those above examined with reference to the National Gallery alone.

"First. Whether the two now separate departments of painting and sculpture, with their cognate branches, should remain as now, under separate management; and, if so, whether that management should, in each case, be presided over by a single Director, or by a Board ?—or,

"Secondly. Whether it would be expedient to place the whole establishment under a single Director or Board, with the requisite number of sub-directors for the different branches?

Eastlake, 6564. Klenze, 9366–9369. Wellesley, 9512–9516. 9524–9531. Hawkins, 7715. 7778. Dyce, 7445. 7476.

"It appears to Your Committee, that the plan of a concentrated authority in a single individual of business habits and adequate accomplishments, and with fully qualified officers at the head of each department, would here also be preferable.

"This is the form of government which has been generally adopted in the principal European galleries; and which has been shown by competent testimony, confirmed by the test of time and experience, to combine the greatest advantages.

"Your Committee are further of opinion, that the Director-in-chief of the combined institutions should be under the same responsibility to a department of Government, and through it to Parliament, as that above specified in the case of the National Gallery alone; that he should, in like manner, make an annual report to Parliament on the state of the establishment; that he should, in concurrence with the Minister, frame the necessary regulations for its management; and that, according to a proportionally extended estimate, he should have at his disposal the requisite funds for maintaining and augmenting the collections.

"There are various other questions connected with those treated in this Report, upon which Your Committee have taken evidence, but on which they do not consider it necessary here to enter in detail. Such are the more exact specification of the objects proper to be comprehended in the proposed combined collections, under the heads of Monumental Antiquity and Fine Art; the peculiar character of the buildings to be erected for their reception, the style of architecture, or mode of internal arrangement; and the number or distribution of the secondary officers to be employed, under the Director-in-chief, in the establishment.

"Your Committee are of opinion that these, and other similar matters of detail, would be better reserved for full consideration and final settlement by qualified persons, at the period when it may be deemed advisable to give effect to the proposed changes or improvements; when that period shall arrive, the evidence taken by this Committee will be found, on those points also, to supply many valuable suggestions."

Resolved, That the above proposed Report be taken into consideration on Monday next.

Motion made and question proposed, "That it is the opinion of this Committee that a paragraph should be introduced into the Report, expressing their recommendation that, considering all the circumstances of the case, the offer of a site at Kensington Gore for the erection of a National Gallery of Art, made by the Royal Commissioners of the Exhibition of 1851, should be accepted" (Mr. *M. Milnes*).

Amendment proposed, to leave out from the word "That," to the end of the question, in order to add the following words: "This Committee will now proceed with the further consideration of the Report on Picture Cleaning" (Mr. *Baring Wall*), instead thereof.

Question

Question put, "That the words proposed to be left out stand part of the question." Committee divided.

Ayes, 6.	Noes, 3.
Lord Seymour.	Mr. B. Wall.
Mr. Vernon.	Lord Elcho.
Mr. Hardinge.	Mr. Stirling.
Lord William Graham.	
Mr. M. Milnes.	
Mr. Ewart.	

Main question put and agreed to.

Draft Report on picture cleaning further considered, several amendments made.

[Adjourned to To-morrow, at Twelve o'clock.

Martis, 26° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. B. Wall.
Mr. Vernon.	Mr. M. Milnes.
Lord Elcho.	Mr. Stirling.
Lord William Graham.	Mr. Hardinge.

Draft Report on picture cleaning further considered and amended.

[Adjourned to To-morrow, at Twelve.

Mercurii, 27° *die Julii*, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Mr. Vernon.	Lord William Graham.
Lord Elcho.	Mr. Stirling.
Mr. Baring Wall.	Mr. Hardinge.
Sir William Molesworth.	

Draft Report on picture cleaning further considered.

Motion made, and question put, "That while again there are those who believe that the beneficial effect of cleaning cannot be fairly appreciated until time shall have contributed its influence in softening and harmonising the tone of the picture" (Mr. *Vernon*). Committee divided.

Ayes, 2.	Noes, 5.
Mr. Vernon.	Lord Elcho.
Mr. B. Wall.	Lord Seymour.
	Lord William Graham.
	Mr. Stirling.
	Sir William Molesworth.

Further amendments made.

Motion made, and question put, "That in forming their judgment upon the evidence, Your Committee have thought it due to those who have been engaged in, or who are responsible for the recent cleaning operations in the National Gallery, to give them the full benefit of these discrepancies of opinion and views upon this question, and upon the effects of cleaning in general; but they must nevertheless express their opinion, founded, no tupon their own taste and judgment in matters of fine art, but upon a careful review of the evidence, that the preponderance of testimony is to the effect that the appearance of many of

the pictures has been deteriorated by the processes to which they have been subjected" (Lord *Elcho*). Committee divided.

Ayes, 2.	Noes, 6.
Mr. Hardinge.	Lord Seymour.
Lord Elcho.	Mr. Vernon.
	Mr. B. Wall.
	Lord W. Graham.
	Mr. Stirling.
	Sir W. Molesworth.

Motion made, and question put, "That Your Committee cannot, upon the evidence, pronounce that the cleaning has been carelessly or unskilfully executed, but they would point to the testimony of a majority of witnesses, that although the present appearance of the pictures is rendered less agreeable, no substantial injury has been done to them, and that time will restore the mellow tone generally pleasing to artists and amateurs" (Mr. *Vernon*). Committee divided.

Aye, 1.	Noes, 7.
Mr. Vernon.	Lord Seymour.
	Mr. B. Wall.
	Mr. Hardinge.
	Lord W. Graham.
	Lord Elcho.
	Mr. Stirling.
	Sir William Molesworth.

Motion made, and question put, "That Your Committee feel bound to observe upon the somewhat informal and inconsiderate manner in which so large a number as 12 pictures were subjected to a process, the effect of which was certain to be matter of great variety of opinion. In justification of themselves as guardians of national property, the Trustees ought, in the opinion of Your Committee, to have required a written report in detail upon the condition of the pictures in question as an authority in aid of their own judgment" (Mr. *Vernon*). Committee divided.

Aye, 1.	Noes, 5.
Mr. Vernon.	Lord Seymour.
	Mr. B. Wall.
	Mr. Hardinge.
	Lord W. Graham.
	Mr. Stirling.

Motion made, and question put, "That the necessity for cleaning some of the pictures appears to have been partly caused by the use in former years of the mixed varnish. It does not appear to Your Committee that any sufficient chemical knowledge has at any time been brought to bear, with the view of ascertaining the exact composition and quality of the varnishes employed in the Gallery" (Mr. *Vernon*). Committee divided.

Ayes, 2.	Noes, 3.
Mr. Vernon.	Lord Seymour.
Mr. Hardinge.	Lord William Graham.
	Lord Elcho.

[Adjourned till To-morrow, at half-past Twelve o'clock.

Jovis, 28° *die Julii*, 1853.

MEMBERS PRESENT.

Colonel Mure in the Chair.

Lord Elcho.	Lord Seymour.
Mr. B. Wall.	Mr. Stirling.
Lord William Graham.	Mr. Hardinge.

Committee deliberated.

[Adjourned till To-morrow, at One o'clock.

Veneris, 29° *die Julii*, 1853.

MEMBERS PRESENT.

COLONEL MURE in the Chair.

Lord Elcho.	Mr. Stirling.
Mr. Baring Wall.	Mr. Ewart.
Lord William Graham.	Mr. Monckton Milnes.
Lord Seymour.	Mr. Vernon.

Sir *William Cubitt* and Mr. *Pennethorne*, examined.

[Adjourned to Monday next, at One o'clock.

Lunæ, 1° *die Augusti*, 1853.

MEMBERS PRESENT.

COLONEL MURE in the Chair.

Sir W. Molesworth.	Lord William Graham.
Lord Seymour.	Mr. Ewart.
Mr. Vernon.	Mr. G. A. Hamilton.
Mr. Monckton Milnes.	Mr. Stirling.
Lord Elcho.	Mr. Hardinge.
Mr. Baring Wall.	

Committee deliberated.

Motion made, and question, "That it is the opinion of this Committee that a system of management by a Board of Trustees should be continued" (Lord *Seymour*), put, and agreed to.

Motion made, and question, "That no person should in future, in virtue of any office, become a Trustee of the National Gallery" (Mr. *Ewart*), put, and agreed to.

Motion made, and question, "That the Trustees be appointed by the Treasury" (Mr. *Baring Wall*), put, and agreed to.

Motion made, and question, "That it is expedient that the number of Trustees be diminished as vacancies occur" (Mr. *Ewart*), put, and agreed to.

Motion made, and question put, "That the powers of the Trustees be restricted to those of a visiting and inspecting body" (Lord *Elcho*). Committee divided.

Ayes, 2.	Noes, 6.
Lord Elcho.	Lord Seymour.
Lord William Graham.	Mr. Vernon.
	Mr. Ewart.
	Mr. Baring Wall.
	Sir William Molesworth.
	Mr. G. A. Hamilton.

Motion made, and question, "That the office of Keeper of the Gallery should be abolished"—(Lord *Seymour*), put, and agreed to.

Motion made, and question proposed, "That a salaried Director should be appointed by the Treasury for a definite time, at the expiration of which he may be re-appointed" (Lord *Seymour*).—Amendment proposed, to leave out from the words "that a" to the end of the question, in order to add the following words: "Board of three Directors, with co-ordinate powers, be appointed, one of whom shall act as Secretary" (Lord *William Graham*), instead thereof.—Question put, "That the words proposed to be left out stand part of the question."—Committee divided.

Ayes, 7.	Noes, 2.
Lord Elcho.	Mr. Baring Wall.
Mr. Monckton Milnes.	Lord William Graham.
Lord Seymour.	
Mr. Vernon.	
Mr. Ewart.	
Sir W. Molesworth.	
Mr. Hamilton.	

Main question put, and agreed to.

Motion made, and question proposed, "That every recommendation for the purchase of a picture should originate with the Director, and be made in writing to the Trustees" (Lord *Seymour*).—Amendment proposed, to leave out from the word "that" to the end of the question, in order to add the following words: "the responsibility of purchasing pictures shall rest solely upon the Director" (Lord *William Graham*), instead thereof. Question put, "That the words proposed to be left out stand part of the question." Committee divided.

Ayes, 7.	Noes, 2.
Mr. M. Milnes.	Lord Elcho.
Lord Seymour.	Lord W. Graham.
Mr. Vernon.	
Mr. Ewart.	
Mr. B. Wall.	
Sir W. Molesworth.	
Mr. Hamilton.	

Main question put, and agreed to.

Motion made, and question proposed, "That a fixed sum should be annually proposed to Parliament for the purchase of pictures, and placed at the disposal of the Trustees" (Mr. *Vernon*).—Amendment proposed, to leave out the word "fixed" (Lord *Seymour*).—Question put, "That the word 'fixed' stand part of the question." Committee divided.

Ayes, 5.	Noes, 3.
Lord Elcho.	Lord Seymour.
Mr. Vernon.	Sir W. Molesworth.
Mr. Baring Wall.	Mr. Ewart.
Lord W. Graham.	
Mr. Hamilton.	

Main question put, and agreed to.

Motion made, and question put, "That the management of this annual sum should be vested in the Director and a select number of the Trustees, who shall be annually chosen for this purpose from the general body" (Mr. *Vernon.*) Committee divided.

Aye, 1.	Noes, 7.
Mr. Vernon.	Lord Elcho.
	Lord Seymour.
	Mr. Ewart.
	Mr. B. Wall.
	Sir W. Molesworth.
	Lord W. Graham.
	Mr. Hamilton.

Motion made, and question put, "That in urgent cases, where circumstances render a meeting of the Trustees impracticable, a discretionary power should be vested in the Director to purchase pictures to a limited amount on his own responsibility, without any previous report" (Lord *Elcho.*) Committee divided.

Ayes, 4.	Noes, 4.
Lord Elcho.	Lord Seymour.
Mr. Vernon.	Mr. Ewart.
Lord W. Graham.	Mr. B. Wall.
Mr. Hamilton.	Sir W. Molesworth.

Whereupon the Chairman declared himself with the noes.

Motion made and question put, "That the site of the present National Gallery is not well adapted for the construction of a new gallery" (Lord *Seymour*). Committee divided.

Ayes, 10.	No, 1.
Lord Elcho.	Mr. Baring Wall.
Mr. Stirling.	
Mr. M. Milnes.	
Lord Seymour.	
Mr. Vernon.	
Mr. Ewart.	
Sir W. Molesworth.	
Mr. Hardinge.	
Lord W. Graham.	
Mr. Hamilton.	

Motion made, and question proposed, "That the estate at Kensington Gore, purchased by the Royal Commissioners of the Exhibition of 1851, and by them offered to the nation, presents many of the advantages recommended by the witnesses before Your Committee. The position which has been suggested, at the entrance of Kensington Gardens, would afford a better guarantee for the future protection of the works of art there collected, from the evils incident

incident to a crowded neighbourhood, and would improve the opportunity of erecting an edifice worthy of the purpose; but Your Committee are fully aware that the acquisition of such a site is attended with difficulties they see no adequate means of removing; and, in consequence, they are prepared to recommend the acceptance of the offer of the Commissioners" (Mr. *M. Milnes*).—Amendment proposed, to leave out from the word "That" to the end of the question, in order to insert the following words, "of the sites which have been brought under the notice of the Committee, that which, under all the circumstances, appears to be best adapted for the erection of the National Gallery, is that portion of Hyde Park and Rotten Row which lies between Kensington Gardens and the Gore House estate; and the Committee recommend, that the land purchased by the Commissioners of 1851 should be retained, to ensure an open space and free circulation of air in the vicinity of the National Gallery" (Lord *Elcho*) instead thereof.—Question put, "That the words proposed to be left out stand part of the question." Committee divided.

Ayes, 7.	Noes, 4.
Mr. Stirling.	Lord Elcho.
Mr. M. Milnes.	Mr. B. Wall.
Lord Seymour.	Lord W. Graham.
Mr. Vernon.	Mr. Hamilton.
Mr. Ewart.	
Sir W. Molesworth.	
Mr. Hardinge.	

Main question put. Committee divided.

Ayes 6.	Noes, 5.
Mr. Stirling.	Lord Elcho.
Mr. Milnes.	Mr. B. Wall.
Lord Seymour.	Sir W. Molesworth.
Mr. Vernon.	Lord W. Graham.
Mr. Ewart.	Mr. Hamilton.
Mr. Hardinge.	

Motion made, and question put, "That Your Committee recommend that the selection of the exact site of the new Gallery be entrusted to a Royal Commission" (Mr. *B. Wall*). Committee divided.

Ayes, 3.	Noes, 8.
Lord Elcho.	Mr. Stirling.
Mr. B. Wall.	Mr. M. Milnes.
Lord W. Graham.	Lord Seymour.
	Mr. Vernon.
	Mr. Ewart.
	Mr. Hardinge.
	Sir W. Molesworth.
	Mr. Hamilton.

Motion made, and question put, "That it is not expedient to divide the Collection of Antiquities at the British Museum, nor to remove any part of it from the building" (Lord *Seymour*). Committee divided.

Ayes, 4.	Noes, 7.
Lord Seymour.	Lord Elcho.
Mr. B. Wall.	Mr. Stirling.
Sir W. Molesworth.	Mr. Milnes.
Mr. Hamilton.	Mr. Vernon.
	Mr. Ewart.
	Mr. Hardinge.
	Lord W. Graham.

Motion made, and question put, "That the Committee are of opinion that the question of combining the various artistic and archæological collections in the British Museum with the National Gallery, be referred to a Royal Commission" (Lord *Elcho*). Committee divided.

Ayes, 7.	Noes, 4.
Lord Elcho.	Lord Seymour.
Mr. Stirling.	Mr. Vernon.
Mr. Milnes.	Sir W. Molesworth.
Mr. Ewart.	Mr. Hamilton.
Mr. Wall.	
Mr. Hardinge.	
Lord W. Graham.	

[Adjourned to To-morrow, at One o'clock.

Martis, 2° die Augusti, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Monckton Milnes.
Mr. B. Wall.	Lord William Graham.
Mr. Vernon.	Mr. Hardinge.
Mr. Stirling.	Mr. Ewart.

Draft Report proposed by the Chairman, read 2°, and considered :—Several amendments made. Resolutions agreed to yesterday to be inserted after paragraph 1, page xv.

Motion made and question put, "That no time should be lost in obtaining the decision upon the above question, in order that the New National Gallery should be commenced with all convenient speed." (Lord *Wm. Graham.*) Committee divided.

Ayes, 6.	Noe, 1.
Lord Seymour.	Mr. B. Wall.
Mr. Vernon.	
Mr. Stirling.	
Mr. M. Milnes.	
Lord W. Graham.	
Mr. Hardinge.	

This Resolution to be inserted in the proposed Report.

Report further considered. Other amendments made.

Amendment proposed in page xvi, third paragraph, after the words "epochs or authors," to add the following words, "With the view of obtaining the services of a person so qualified, and one in whose judgment and discretion the Trustees should be enabled to place full confidence, Your Committee are of opinion that the Director should be appointed for a term of at least five years, and should receive a salary of not less than 1,000 *l.* a year" (Mr. *Vernon*).—Question proposed, "That those words be there added."—Amendment proposed to said proposed amendment, to leave out the words "of not less than 1,000 *l.* a year," and before the word "salary" to insert the word "liberal" (Lord *Seymour*).—Question put, "That the words "of not less than 1,000 *l.* a-year," stand part of the proposed amendment." Committee divided.

Ayes, 3.	Noes, 2.
Mr. Vernon.	Lord Seymour.
Mr. Stirling.	Mr. Hardinge.
Mr. Milnes.	

Main question "That those words be there added," put, and agreed to.—Words added.

Several other amendments made.

[Adjourned to To-morrow, at Half-past One o'clock.

Mercurii, 3° die Augusti, 1853.

MEMBERS PRESENT:

COLONEL MURE in the Chair.

Lord Seymour.	Mr. Hamilton.
Lord W. Graham.	Mr. Baring Wall.
Mr. Stirling.	Mr. Vernon.
Mr. M. Milnes.	Mr. Hardinge.

Draft Report further considered.

Several amendments made. Amendment proposed, to leave out the paragraph beginning "The fourth site, that of Kensington Gore House, &c." in order to insert the following words, "The first site here suggested, although combining the advantages of an airy situation, good soil, and convenient distance, would be liable to the objection of the appropriation of a central portion of Hyde Park to a public building, and the necessity which would arise of opening up the drives on each side to hackney carriages" (Mr. *Monckton Milnes*) instead thereof. Question, "That the words proposed to be left out stand part of the proposed Report," put, and negatived. Question put, "That those words be there inserted." Committee divided:

Ayes, 4.	Noes, 3.
Lord Seymour.	Mr. Baring Wall.
Mr. Vernon.	Mr. Stirling.
Mr. M. Milnes.	Lord W. Graham.
Mr. Hamilton.	

Several

Several other amendments made.

Amendment proposed, to leave out the remaining paragraphs of the Report. Question, "That the paragraphs proposed to be left out stand part of the proposed Report," put, and negatived. Amendment proposed, to insert the words, "The objection to the appropriation of any portion of the Parks to these purposes would apply, though with less force, to this last proposal; and an alternative has been offered to the public in the estate at Kensington Gore purchased jointly by the Royal Commissioners of 1851 and by grant of Parliament. Under these circumstances, Your Committee are prepared to recommend the acceptance of this offer as the site of a new National Gallery" (Mr. *Monckton Milnes*), at the end of the last amendment. Question proposed, "That those words be there inserted." Amendment proposed to the said proposed amendment, after the word "proposal" to insert the words "if therefore such objection should be found to be insuperable"; and after the words "an alternative," to insert the words "remains in the offer which." (Mr. *Vernon.*) Question put, "That those words be inserted in the proposed amendment." Committee divided.

Ayes, 4.	Noes, 3.
Mr. Vernon.	Lord Seymour.
Mr. B. Wall.	Mr. M. Milnes.
Mr. Stirling.	Mr. Hardinge.
Lord W. Graham.	

Words inserted.

Main question, as amended, That the words "The objection to the appropriation of any portion of the parks to these purposes would apply, though with less force, to the last proposal; and an alternative has been offered to the public in the estate at Kensington, pre-purchased jointly by the Royal Commissioners of 1851, and by grant of Parliament. Under these circumstances, Your Committee are prepared to recommend the acceptance of this offer as the site of a new National Gallery," put, and agreed to.

Other amendments made.

Report on Picture Cleaning further amended and agreed to be inserted in the General Report.

Question, "That this be the Report of the Committee," put, and agreed to.

Ordered to report, together with the Minutes of Evidence.

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J. Pennethorne, Esq. - - - 723

MINUTES OF EVIDENCE.

Martis, 26° *die Aprilis*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Lord Brooke.
Mr. Labouchere.	Mr. Goulburn.
Mr. Stirling.	Mr. Ewart.
Mr. Raikes Currie.	Mr. Baring Wall.
Mr. Milnes.	Sir William Molesworth.
Mr. Marshall.	Mr. Hardinge.
Lord Seymour.	Lord William Graham.
Mr. Vernon.	

COLONEL MURE, IN THE CHAIR.

Thomas Uwins, Esq., R.A., and *George Saunders Thwaites*, Esq., called in; and Examined.

T. Uwins, Esq. R.A. and *G. S. Thwaites*, Esq. 26 April 1853.

1. *Chairman.*] (To Mr. *Uwins.*) YOU are the Keeper of the National Gallery?—Yes.
2. You are also a Royal Academician?—Yes.
3. Since what date have you held your present office?—Since November 1847.
4. You succeeded Mr. Eastlake, now Sir Charles Eastlake, in that office?—Yes.
5. (To Colonel *Thwaites.*) You are the assistant keeper?—Assistant keeper and secretary to the trustees.
6. Since what date have you held your appointment?—Since the 1st of April 1824.
7. That was, in fact, since the first formation of the gallery?—Yes.
8. (To Mr. *Uwins.*) Will you have the goodness to explain to the Committee your precise powers and duties as keeper, as you understand them?—I will read the document appointing me if you please: "Treasury Chambers, November, "1847. Sir,—I am commanded by the Lords Commissioners of Her Majesty's "Treasury to acquaint you, that they have been pleased to appoint you to the "office of keeper of the National Gallery, with a salary of 200*l.* per annum, "which has become vacant by the resignation of Mr. Eastlake; and I have to "desire that you will place yourself under the directions of the trustees, and con-"form to their orders." That is signed by Sir Charles Trevelyan. These are all the orders I received from the Treasury.
9. Mr. *Currie.*] What is the date of that?—November 1847.
10. *Chairman.*] Did you, on entering on your functions, in the terms of that order, receive any instructions from the trustees as to your conduct and guidance?—No special instructions.
11. Did you ask for any?—I did not ask for any; I consulted Mr. Eastlake on the nature of the duties, and there it ended.
12. Did you understand that Mr. Eastlake had any special instructions of a more extended nature than your own, as to his duties?—I believe he had not; he was appointed by Sir Robert Peel.
13. Then you entered upon your duties with no other specific instructions than the explanations that Mr. Eastlake gave you as to the course he had been in the habit of pursuing?—No other.
14. How did you distinguish, then, between what were your ordinary duties,

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in so far as regarded your individual discretion and responsibility, and those cases where you thought it necessary to apply to the trustees for instructions as to your course?—I have applied to the trustees for instructions in all cases, except during the long vacation, and then I have acted on general instructions; but you must be aware that there are many occasions in which I must act on my own responsibility during the absence of the trustees from London, after the Session of Parliament is over, when it is impossible to find any gentleman in town. In many cases that occur at that time I must take the responsibility of acting; I cannot consult the trustees. I generally take their orders at the close of the session, and obtain as much of their wishes as I can; but there are many things that occur when it is quite impossible to find one of the trustees in London.

15. Then, as keeper, you considered that your duties were to superintend the state and condition of the gallery, to look after the condition of the pictures, and to see that no improprieties or irregularities were committed by the public; and with regard to matters of greater importance, you appealed to the trustees at their periodical meetings?—Yes.

16. I observe that in various parts of the returns that have been moved for by Mr. Hume in 1847 and in 1852, in pages 1, 11, and 13 of the first return, and pages 41 and 49 of the second return, there is an allusion to existing regulations for the guidance of the keeper, and in one place or more to specific regulations with reference to the subject of cleaning; are any of those regulations in writing?—I was never aware of the existence of those regulations, or that any regulations existed till the late call for these minutes, and you will find at the end of those minutes all is printed which was given to Mr. William Seguier for his instruction; they are there printed at the end of those minutes, and I never saw them before they were recently called for, and never knew that such a minute existed in the Treasury.

17. Mr. William Seguier was the keeper who preceded Sir Charles Eastlake?—Mr. William Seguier was the original keeper, and Sir Charles Eastlake followed him.

18. Then, in point of fact, the regulations which are alluded to in the return to which I have referred, are regulations which the trustees among themselves had agreed upon, but which were not communicated or specifically known to you as regulations for your guidance?—That Treasury document is printed which contained the instructions to Mr. William Seguier, and that you will find on the last page.

19. But you say you had no knowledge of that till within the last month or two?—No.

20. Mr. *Labouchere.*] What is the date of that document?—The 13th of March 1824, upon the first formation of the gallery.

21. *Chairman.*] Have you apartments in the gallery building?—No.

22. You neither reside there, nor have any apartments for conducting your business there?—There is an office in which I conduct the business.

23. Do you reside in the neighbourhood of the gallery?—No; I reside at Kensington.

24. Do you visit the gallery daily?—I cannot positively say I visit it daily, but I am never in town without visiting it, and I am a great many days in the week there.

25. Can you say, generally, how many days in the week you are there?—I should say there is never a week in which I do not visit it for four days out of the six, in the week; I rather avoid Fridays and Saturdays, because, teaching being no part of my business, I am not anxious to mix myself with the students.

26. During the days that you are not visiting the gallery, are you employed in any way with the affairs of the gallery, or with your own professional pursuits?—I have never any employment but attending to the pictures and the business of the gallery when I am there; I have no convenience for any professional pursuit of my own; I have nothing but the care of the gallery.

27. But during the days you are not visiting in the gallery?—I am occupied in my own study, and seek to get as much time as I can, there.

28. And during your absence Colonel Thwaites superintends the gallery?—Colonel Thwaites is always present; always on the spot; since I have been keeper I can hardly say one day on which he has been absent, at all seasons of the year and at all times; he has apartments in the gallery.

29. I have

29. I have asked these preliminary questions in reference to your precise powers, in order that we might have before us the nature and duties of your office; at present the Committee are desirous that the investigation should be confined as closely as possible to the question of picture-cleaning. I think it may be proper to divide the subject (and you will probably recognise the correctness of the distinction) into the occasional or surface cleaning of the pictures, which may be wanted from time to time, by dusting or wiping, or simple processes of that sort, to remove incidental deposits; and the second, more important kind of cleaning, which consists in removing old or decayed varnishes from the surface of the picture, putting it in order, and re-varnishing it. We shall confine ourselves at present to this second more important sort of cleaning. Have you any special regulations from the trustees with respect to the particular department of management which relates to the cleaning of pictures?—No; I am merely instructed to employ Mr. Seguier.

30. Mr. Seguier has of late years been exclusively employed as cleaner by the trustees?—I may say he has been almost constantly employed from the beginning; Mr. Brown has been employed, but not in my time. I am not aware that any other person has been employed to attend to the pictures at all; when Mr. Seguier's brother held the office, he always employed Mr. John Seguier; the present Mr. Seguier.

31. I presume that one part of your duties, in the exercise of your office as keeper, is to examine the pictures from time to time, and to judge how far cleaning of any kind may be necessary or desirable in the case of individual pictures?—Certainly.

32. And also to recommend to the trustees that the operation should, in those instances, be performed?—I might, but I never have done it; I have never spoken to the trustees on any occasion on the subject, except on the occasion of the Paul Veronese. I was particularly induced to do that, because I recollect, when it was brought to this country, it was a familiar acquaintance of mine. I knew it when it first arrived, and I knew that it was so very different a picture from what it has been lately in the gallery, that I have always perceived it was lost entirely to the amateur and lost to the student; nobody could form any conception of it.

33. Do you consider it a part of your duty, on examining and inspecting the pictures, and observing that any of them are in a state which appears to you to render it desirable that they should be cleaned, to recommend to the trustees that that operation should be performed?—I am not aware that this is a part of my duty; I have never been so instructed; my instruction is only to attend to the directions of the trustees.

34. You would suppose that the trustees would either judge for themselves, or take other advice than yours as to whether a picture did or did not require cleaning?—Yes; that has been done in many cases.

35. Were the trustees, as far as you are aware, in the habit of communicating direct with Mr. Seguier, and taking his opinion as to the desirableness of cleaning pictures at any period?—Certainly; the trustees have communicated personally with Mr. Seguier.

36. And Mr. Seguier, upon that, gives in his report of such pictures as he considers ought to be cleaned?—Such pictures as he considers ought to be cleaned; it is stated in the minutes that, in addition to those pictures from which he had removed merely the dirt, he gave a list of others that he considered ought to have the varnish partly removed from them.

37. Then in short you were not consulted with regard to the cleaning of these pictures?—Not at all.

38. And you do not consider that you have any responsibility in the matter?—The responsibility that I take to myself is attending during the progress of Mr. Seguier's cleaning, and seeing that no mischief happens to the pictures; that I feel to be my duty, and to be my responsibility, whoever may be employed as a cleaner.

39. But not with regard to giving your opinion as to whether they should be cleaned or not?—I should hesitate as to that.

40. You have no instructions or responsibility of that kind?—No.

41. The pictures are not cleaned on your recommendation?—No.

42. On occasions of Mr. Seguier having reported to the trustees that certain pictures require cleaning, has he been instructed by them to report further as

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to the particular condition and state of those pictures, and his reason for considering that they require cleaning, with some account of the mode in which he thinks the operation ought to be performed?—I believe he has stated the reasons why he thought it necessary to have them cleaned, but with regard to the mode of his operation I do not know that there was ever any statement made; I am not aware of it.

43. He was not in the habit of making any previous experiments on some less important corner of the surface of the picture, in order to form a clear idea of its state and then reporting upon it?—No; the truth is, that his intimate acquaintance with each picture, from the very beginning of the formation of the gallery, would render that useless.

44. With reference to the nine pictures which have lately been cleaned in the gallery, was it your opinion, although that opinion was not asked, that it was desirable that they should be cleaned?—That opinion never has been asked of me; I do not feel that it is my duty to give an opinion about that.

45. As keeper of the gallery, and being in the constant habit of inspecting the pictures, and considering it to be your duty to attend to their welfare and condition, would you not naturally, for your own satisfaction, form some opinion, as to whether nine pictures, worth a great many thousand pounds, and forming part of the national property under your charge, should or should not be subjected to an operation, which is well known to be attended with danger?—You must perceive that my instructions are to attend to the directions of the trustees; and therefore I should consider this a question that had been well discussed, and I had no opinion to give about it; when the list was given into my hands, my duty only was, as I said before, to attend to see that no mischief was done to those pictures; I had no opinion to give.

46. But I think this Committee will probably consider it their duty to ask from you, as keeper of the gallery, for their own satisfaction, whether you had formed an opinion, and what that opinion was?—I have already said the only opinion I ever gave was with regard to the large Paul Veronese.

47. Were you asked your opinion on that occasion?—I dare say I was; I do not recollect it, but I know I felt its importance; I believe I never said it to a meeting assembled, but I said it to individuals.

48. But to return to my previous question, will you favour the Committee, for their own satisfaction, with your opinion as keeper of the gallery, with regard to the desirableness of subjecting those nine pictures to the process of cleaning?—If it had been for me to suggest, I should not have done it, certainly; but it was not; Mr. Seguier was consulted.

49. Will you have the goodness to state to the Committee your reasons for considering that it would not be desirable to subject those pictures to the process of cleaning?—I had a great many reasons connected with my position in the gallery; and as I have already said, I had only to listen to what was dictated to me.

50. We are aware of that, but we wish to have your reasons, for our own satisfaction?—It would be very difficult for me to give a reason; it would require a much longer process than I could go through here. I should have a great deal to think of, and to call to mind many things; I merely obeyed.

51. In short, are we to understand that you do not feel competent to state to the Committee what your reasons were?—I have never considered the matter at all.

52. You mentioned to us that, in the course of your observation, as keeper of the gallery, you had formed an opinion that it was not desirable that the pictures should be cleaned; that opinion, I presume, must have been formed upon some reason, and what the Committee wish is, to be made aware of the reasons upon which such an opinion was formed?—The reason was, the supposition that the gallery would be changed; that would have influenced me against having any cleaning, if my opinion had been taken; because the question was, whether the gallery was to be removed; and if it were removed, a great change would of course take place in the whole arrangements. I should have wished, and it was always my wish, that anything done to the pictures, except merely securing and preserving them, should be held over till a new arrangement should take place, when time would be given for a variety of things to be done; for now we have only one vacation in the year, and very little time indeed for a great many things

things that might be done if a new arrangement were made; and certainly that, as a reason, has always influenced me.

53. Independently of those reasons that you allude to, connected with the general state of the gallery, had you formed any opinion founded upon the state of the pictures in regard to their colour or condition generally, with reference to the desirableness or otherwise of their being cleaned?—I had formed opinions about every picture in the gallery, of one kind or another, but it would be very difficult for me to say that I had made up my mind; the list was put into my hands, and it was not for me to think about it; I had only to take care that it was done, and to see that it was done well.

54. You do not feel competent to state whether those nine pictures were in so dirty or so discoloured a state as to render it desirable that the operation of cleaning should be performed?—No.

55. Are you not in the constant habit, when looking over the pictures in the gallery, as keeper of the gallery, and entrusted with the care of the pictures, of forming some opinion with regard to each individual picture, as to whether it ought or ought not to be cleaned?—Certainly; I have my opinion connected with the state of every picture in the gallery; my constant and daily knowledge and intimacy with it must lead to opinions being formed.

56. Then if you have your opinion as to the state and condition of every picture in the gallery, could you not tell us your opinion as to the state and condition of those nine pictures, in so far as regards the question of cleaning or not cleaning them?—There are different opinions entertained upon the subject.

57. We wish to have your opinion?—There are different opinions on the subject of dirt, whether it injures pictures or not; now it does not appear to me to injure a picture, and therefore, as I before said, I should have deferred giving any opinion upon the subject till a future time, because I did not believe that any injury was going on by dirt.

58. Will you mention to the Committee the names of the nine pictures that were cleaned upon the recent occasion?—The Paul Veronese was one; the three Claudes, viz., the Embarkation of the Queen of Sheba, the Meeting of Isaac and Rebecca, and the Annunciation; the Guercino, and the Two Canalettis; the Saint Bavon, by Rubens, and also Nicholas Poussin's Plague at Ashdod.

59. Irrespective of the question as to the injury created by dirt in the opinion of others, which you have stated, and of the question as to the desirableness of having more time by reason of change in the site or otherwise of the gallery, did you think that the dirt upon the surface of those pictures was of so serious a nature as to render it desirable in order to improve their appearance, and to present them in a better state to the public, that they should be cleaned, assuming that there had been time and opportunity for proper cleaning?—It is a palpable thing that in some instances it was so, particularly in the instance of one of the Canalettis, which was covered with a yellow nasty varnish, so that you could form no idea of the picture, and in the instance likewise of Sir George Beaumont's Claude (the small Claude). From students and others I have had letters out of number, crying out to me about the dirt of that picture, and saying they could get no good from it; the students could not know what they were doing; those two I can mention at once.

60. Will you mention which of the Canalettis you are referring to?—The one in which there is some masonry going on.

61. A View in Venice, I think it is called?—Yes.

62. You have mentioned those two pictures, and the Paul Veronese; did you consider it desirable that those three pictures should be cleaned, there being time and opportunity for the purpose?—I said before that I did not consider it desirable that anything should be cleaned under the circumstances; it was not my opinion that influenced the cleaning at all. I should rather have allowed the pictures to remain.

63. You mentioned that you did not consider the cleaning at that time desirable, on account of the then state of the gallery, and you said you did not think there was time and opportunity for the purpose; but I ask, assuming that there had been time and opportunity for the purpose, do you consider the state of those pictures such as to render it desirable they should be cleaned?—In those two instances, certainly, of the Canaletti and the Claude.

64. Which Claude?—The small Claude, Sir George Beaumont's.

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65. With respect to the Paul Veronese?—That I have been decided about always, from my earliest acquaintance with it.

66. Then the two other Claudes, what was your opinion with regard to them?—I should not have recommended its being done if I had been asked just at that time.

67. We are quite aware that at that time you did not desire any picture to be cleaned, however dirty; but, supposing there had been an opportunity, would you have recommended those two Claudes to be cleaned?—Certainly, they were capable of improvement, capable of having a great deal that was disagreeable taken off from them, and of the tints being made more pure by that means; because there is nothing so offensive to the eye of an artist as to see pictures obscured by yellow nasty filthy varnish, and covered with dirt. Other people may not feel that as an artist does; but an artist who really venerates these pictures, and knows them, and loves them, must feel certainly a desire to see them in their beauty.

68. Then will you have the kindness to state your opinion with respect to the remaining pictures, the other Canaletti, for example?—The other Canaletti is the better for having been cleaned, certainly.

69. And is it your opinion, without specifying the other individual pictures, that they would all have been the better for being cleaned, or are there any that you would except as being more desirable to leave in their previous state?—I do not know that I should except any.

70. The operation of cleaning to that extent is at all times an experimental operation, and to a certain extent a dangerous operation, is it not?—It is a very hazardous operation indeed, exceedingly dangerous; one of the most delicate operations that can be performed.

71. And do you not consider that, under those circumstances, it would be very desirable that no picture of our national collection, the national property, should be ever subjected to the process of cleaning, except in a very extreme case of necessity?—There seems a difference of opinion whether they ought to be allowed to remain dirty or not; that I can say nothing about.

72. Do you not consider that it may also be a question whether any and what degree of dirt would be sufficient to render it desirable or necessary to subject such valuable works as those under consideration to a process which you admit to be experimental, and attended with danger?—I beg pardon, I did not admit the process to be "experimental;" I admitted it to be hazardous, not experimental.

73. Is it not a fact, that the art of cleaning pictures is not one which can be said to be reduced to any fixed principle?—The man who has longest been engaged in the practice is the man most likely to have reduced his system to a fixed principle. The man who has been engaged for half a century, and who has had the best collections in the country under his care, is the man who might be expected to have some fixed principle, if anybody had.

74. But I understand that when an art has fixed principles, those fixed principles must be considered as common to all the professors of the art; is it a fact that all the professors of the art of cleaning act on certain fixed principles, which are understood and taught as a professional matter among them?—No; I believe that every picture cleaner acts upon his own opinion and judgment. I do not believe that there is any fixed principle. In that way it may be said to be experiment; but I do not call that an experiment which a man does every day of his life, and which he has done for half a century.

75. Is it not the case, that the knowledge of every picture-cleaner is virtually derived from an experimental process, which he, on first undertaking the art, has carried out for himself, and that he has formed his judgment upon it, and decided upon his own process of carrying on the operation for himself?—That may be, or may not be. Much has been written upon the subject; there are books out of number which have been written upon the subject, and a beginner in the art may look to those books.

76. But is it not the fact that the writers of those books differ amongst themselves?—Certainly.

77. And is it not also a fact, that if you inquire of two or three picture-cleaners, and they inform you candidly as to the methods they pursue, that you will generally find, or that you will find in many instances, at least, that the method recommended by one is condemned as exceedingly dangerous by another?—Certainly; invariably.

78. Is

78. Is it not also a fact, that most of the picture-cleaners are in the habit of keeping their own favourite process secret?—Entirely; it is generally a secret.

79. And would you consider, as keeper of the National Gallery, comprising pictures each worth a great many thousand pounds, that it would be desirable, if it depended upon your discretion, to subject works of that value to what I must call an experimental process, and a secret process, at the discretion and under the responsibility of a single gentleman, of whatever experience he might be in his art?—I only can answer to that, that such is the course pursued.

80. I ask you your own opinion, as keeper of the National Gallery, as to the advisability of the course; I know it is the course?—I should employ the most experienced men.

81. You would not think it desirable to check his opinion by obtaining the advice or co-operation of other persons conversant with and experienced in the art of picture-cleaning?—No; one individual must be trusted after all.

82. Do you consider it desirable that he should not be called upon at least to state to those entrusted with the care of the pictures what his process is?—I believe that no cleaner of pictures would do that.

83. You have said that, although you were not consulted with respect to the cleaning of the pictures, and had no control over Mr. Seguier in regard to the desirableness or otherwise of cleaning them, you thought it your duty to superintend his operations while they were in progress?—I thought that clearly my duty; and I was, of course, constantly there as much as I could possibly be consistently with my position.

84. How often were you in the habit of being present?—I believe every day that Mr. Seguier was there. I do not say that I stayed the whole of the hours of the day, but I was sometimes twice in the room in a day, and sometimes three times, according to circumstances.

85. Was the process that Mr. Seguier made use of a secret process; a process with which he himself was the only person acquainted?—I am not prepared to say that; but I dare say he will tell his process, if called upon by the Committee; he is a not man of secret habits.

86. You say you consider it your duty, from your interest in the pictures, to superintend his operations; but do you think your superintendence could be productive of much benefit to you or others, if you are entirely ignorant of the nature of the process, and of the ingredients which he employs?—I could see whether mischief was likely to be done, certainly; I do not consider myself ignorant of the processes that are employed, because I have seen picture-cleaning all my life; I have been half a century connected with the art as a painter, and in every possible shape, so that I do not consider myself quite ignorant of a great many processes.

87. But you mentioned that each cleaner had in most cases a process peculiar to himself, which he concealed from others; did you happen yourself to be conversant with the process pursued by Mr. Seguier?—To the full extent, perhaps, I am not conversant with it; I might form my own opinion about it, but I think that Mr. Seguier had better have the opportunity of telling, himself, what his process is, and what he used, if it is necessary that it should be known.

88. Were you instructed by the trustees to be present?—Yes; a list was given into my hands, and I considered that an instruction to me. I remained in town the whole of the vacation. I never went away a day, considering that my great duty was to see that no mischief was done to the pictures.

89. Had you any specific instructions from the trustees to attend and superintend the process of cleaning which is carried on by Mr. Seguier?—I am not aware of it

90. You had no such instructions?—I certainly had none, but that I considered as a part of my duty.

91. Mr. *Ewart.*] Do you consider that you would have had power to stop Mr. Seguier, if you thought that by his mode of dealing with it, he was endangering a picture?—Certainly.

92. *Chairman.*] Did the trustees themselves personally pay any attention to Mr. Seguier's operations?—Yes, some of the trustees did. I believe I am correct in saying that Lord Northampton, Mr. William Russell, and Lord Overstone did.

93. These nine pictures were cleaned during the vacation of 1852, were they not?—Yes.

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94. What is the length of the vacation?—Six weeks.

95. Did you consider that six weeks was sufficient time for a careful and well-considered process being performed upon nine pictures of that size?—I had no opinion upon that subject. Mr. Seguier accomplished it. If he had not got through it, it would had stood over.

96. You mentioned, in answer to a previous question, that you yourself, though not a professional picture-cleaner, had been practically conversant with picture-cleaning on your own account the greater part of your life; now I ask you, from your past experience, whether you considered that six weeks was sufficient time for a careful process of cleaning being applied to those nine pictures?—Yes; I should think so.

97. Are you aware that Mr., now Sir Charles Eastlake, on occasion of the four other pictures being cleaned, of which complaint was made, I think, in 1847, stated in page 13 of Mr. Hume's Return of 1847, that he had limited the number of pictures to be cleaned at that period to four, because he considered that the vacation would not suffice for any larger number of pictures being properly and carefully operated upon?—I believe in that case there were more done.

98. During that vacation?—I think so.

99. By Mr. Seguier?—Not by Mr. Seguier. Mr. Brown was called in, I think; but I ought not to speak of these things, because I cannot do so of my own knowledge. I knew nothing of the gallery at that time.

100. Your opinion, however, is that the vacation afforded sufficient time for carefully carrying into effect that work?—That is my opinion.

101. In your examination in 1850, you expressed an opinion with regard to picture cleaning, that the old varnish, where it is dirty throughout, should come entirely away, so that the cleaner should have the surface of the pictures entirely exposed?—I am not aware of ever having expressed such an opinion, because it certainly is not my opinion. I have said that the varnish may be removed.

102. In No. 258 of the Report of 1850, at page 18, you are asked this question by a Member of the Committee, with reference to the Paul Veronese, which you have told us you always considered in a very foul state: "A cleaning "of that sort would involve taking off the varnish?" and you answer, "It would "involve taking off a large mass of filth that has accumulated upon the varnish, "and perhaps it would involve taking off the varnish too; because it is impossible "to say, until it is closely examined, whether the varnish has not been put over a "good deal of that dirt of which I speak; and if that is the case the varnish must "be removed too." Then, in Question 259 you are asked this: "In that case you "would come to the surface of the picture?" and you answer, "Yes; and that "would be a process requiring very great care and very great delicacy, and could "only be trusted to the most experienced hands." The question which I now put to you is whether before the Committee of 1850 you did not give an opinion to the effect I have just read, that the old varnish should come entirely away where there was much dirt, so that the cleaner would reach the surface of the picture?—The only question is on the word "entirely;" but I have no objection to abide entirely by what I have already said, so that it be taken in the sense which the words bear.

103. Has it not been laid down as a rule by many of the more experienced cleaners, that it is advisable, except in very extreme cases, to leave a lower coat of varnish upon the surface of the picture, partly for the purpose of protecting the original touch of the master, and partly for the sake of preserving a certain mellowness, which would be lost entirely if the bare surface of the picture were to be exposed?—That is invariably done by an experienced picture-cleaner. It is not a thing to give an opinion about; but such cleaning is always most carefully avoided, because of the great danger of the process of taking off every particle of the varnish.

104. Then I presume the picture cleaner to whom you allude in your answer to the question put to you in 1850 would be an inexperienced and unskilful picture-cleaner?—In those answers I make it conditional and dependent on the state of the picture. I say there was, to my knowledge, a large mass of matter (for I recollect exactly what De la Hante was accustomed to use), a mixture of gall and Spanish liquorice. He used to put this upon his pictures, and I imagined that varnish might have been put over it; therefore what was to be done with the picture would depend upon the state in which it was found.

105. You

105. You were then speaking of the Paul Veronese?—Yes.

106. Then it was your opinion that the Paul Veronese was in so dirty a state, that even a cautious and experienced cleaner would be under the necessity of reaching the surface of that picture in order to remove the dirt which obscured it?—I thought it very probable; but when you speak of reaching the surface, that is a conditional thing; a picture-cleaner never absolutely reaches the surface of a picture.

107. Do you mean, that when the picture has been much repainted and blemished, and it is considered desirable to remove those repaints and blemishes which have been varnished over, you would not in that case be under the necessity of reaching the surface of the picture if you intended to operate upon it at all?—Those repairs very soon become palpable.

108. You would remove the varnish from the place where the repairs were, and leave it upon the rest of the picture?—All those things are so contingent; they depend upon the sort of cleaning the picture has gone through, and the sort of repairs it had undergone. It is a very difficult thing to give an opinion that is applicable to everything.

109. But you admit the principle, that it is desirable in cautious cleaning that the surface of the original master's picture should not be bared, but that a slight coat of varnish should be left for its protection?—Certainly; and I am convinced that, in practice, it is always done; that is the principle always adopted.

110. Then it is your opinion that, in the case of the nine pictures lately cleaned by Mr. Seguier, Mr. Seguier in no instance entirely removed the varnish, and laid bare the surface of the original picture?—I am convinced of that.

111. In those extreme cases in which it may be necessary to approach the surface, I understand that the danger to which the picture would be exposed would depend very much upon the different school, or the different master by whom the picture had been painted?—Certainly; but danger must exist in all cases, whoever the master is, though the danger is increased in different pictures.

112. The danger would be increased in the instance of those schools or masters who used finer or more delicate processes in finishing off the surface of their pictures, than in the case of schools or masters where such delicate processes were not employed?—I should say great care was necessary with everything; in all pictures the greatest care and the greatest nicety is necessary.

113. But you are not of opinion that there is more danger in the case of one particular school or master than in the case of another?—We know but little about the processes of any school, and we have no written proofs of the processes of any man's painting; it must only be found out by observation, and long practice and study. We cannot tell how any painter painted his pictures; Rubens has said the most, perhaps.

114. You are not of opinion that the Venetian painters employed any process that rendered the surface of their works more susceptible of injury than those of other masters or schools?—I am not sure that their pictures are more susceptible of injury; they generally painted on absorbent ground; they had been accustomed to be fresco painters, and it seems from the best inquiries we can make that they adopted as a ground, perhaps plaster of Paris; it evidently was some ground that would absorb the colour. But that this would make it more dangerous to touch, I cannot say.

115. Were not the Venetian painters in the habit of using what are called glazings, or transparent colours, in finishing off their pictures, which are generally supposed to be more susceptible of injury from chemical applications, or even from the mechanical applications of the picture cleaner, than the surface of the pictures of various other schools or masters?—That is a question that can never be settled, because nobody can prove that they did use glazings.

116. Is it your opinion that they did or that they did not?—I believe that the best painters of every school used very little indeed, if any at all, of what is called glazing. I think it quite a modern quackery, that has nothing to do with the noble works of remote ages in art.

117. You consider that the theory as to the Venetian painters having used very delicate glazings in finishing off their pictures is fallacious?—I do not admit those glazings, as they are called; I believe that they sought for freshness and pureness of colour, and depended on their knowledge of colour for the harmony of their picture, and not on putting on what the Romans call "la velatura Inglese."

Inglese." They wished to obtain the vigour and freshness of nature, or their pictures would not have lasted as they have.

118. Will you explain to the Committee why the Romans (I presume you mean the Romans of the present day) call that particular process by the name of "la velatura Inglese"?—Because the English painters only adopt it.

119. The English painters of the modern school?—It is only those who adopt it; that is why it is especially called "la velatura Inglese."

120. Do they not adopt it under the impression that it was a process sanctioned by the practice of the great Venetian masters?—Under what impression they adopt it I do not know; but there is no authority for it.

121. Then, in short, it is your opinion that there have not been sufficient means of testing by observation, or by experiment, the peculiar modes in which the great ancient masters worked up the surfaces of their pictures, so as to enable us to assume that there is greater danger in the picture-cleaner's approaching the surface of a picture by one master, or of one school, than of a picture of another master, or another school?—If he be an experienced man in his art, I conceive that he could understand all the relative characteristics of the different processes, as far as his own observation went; but I do not admit there is anything that would instruct him, except his own individual observation.

122. We ask you your opinion, as an artist of experience and credit, whether you yourself are not cognisant of any peculiarity in the modes of working up the surface of their pictures by the various painters to whom I have alluded, which would render the surface of one picture more exposed to danger by the operations of picture-cleaners than another?—I think the danger depends not so much on the surface, as on the ground.

123. But do you think that there is any peculiarity in the working up of the surfaces by different schools or masters, even without reference to the question of cleaning?—Certainly; the Venetian painters are so different from every other school, that an artist knows a Venetian picture directly he sees it, whoever it is by; there certainly is something peculiar in Venetian art.

124. He knows from the effect that the Venetian masters had some peculiar mode of working up their pictures, but he does not know that from any observation he can make of the peculiar vehicle employed, or ingredients in finishing them off?—No, he has no means of getting at it; because what he may mistake for peculiar finishing may have depended upon the picture-cleaner in whose hands the picture has been before it came into his.

125. Were there any old repairs or blemishes discovered upon any one of the pictures that have lately been cleaned, after those accumulated coats of dirt and varnish to which you have referred had been removed?—Yes; there were several old repairs, which proved that they had been in the hands of picture-cleaners long before they came into the possession of the nation. That is the great mistake, as it appears to me; they do not come to us as they came from the hands of the master, but they have been through the hands of picture-cleaners in every age.

126. Could you now specify to the Committee those repairs or blemishes, as they have been observed by you, in any one of these nine pictures?—They were trifling; there were some little things in the Claude; but they were not approached.

127. Which Claude are you speaking of?—The Sea Port.

128. The Queen of Sheba Claude, as it is commonly called?—Yes; but they were not approached by the late cleaning; the Paul Veronese evidently had been in the hands of the cleaners long before it came into the possession of the nation.

129. Perhaps you could point out those repairs or blemishes to which you have alluded, or any others that may have occurred to you, on some future day; and the Committee may take an opportunity of walking through the gallery with you for the purpose of illustrating, by reference to the pictures, any observations you may have made in the course of the present inquiry in this room?—I should perhaps recollect them.

130. Was Mr. Seguier authorised by the trustees, in undertaking the cleaning, to make any restorations upon pictures, if he found blemishes which he considered it would be desirable to remove?—I do not know whether he had any specific authority for so doing; but he did not do it.

131. He made no restorations?—He made no restorations.

132. Not having reached the surface of any one of the pictures?—Not having reached the surface.

133. I need scarcely ask you whether he revarnished the pictures after having cleaned them?—He did.

134. What varnish did he use?—The best mastic varnish he could procure.

135. Mastic varnish simply, without any admixture?—Yes, that was by an especial order of the trustees.

136. That order was given, I understand, with immediate reference to the previous practice of Mr. Seguier, of mixing oil with the mastic varnish, which he did for the purpose of preventing chill in the pictures?—Yes.

137. Did you approve of that practice of Mr. Seguier?—It has some advantages, and some disadvantages; I should rather not have it applied to a picture of my own, but I cannot dispute that it has many advantages; it never chills at all, and it has been recorded as the practice of old painters; it is known they did mix oil with their varnish for that very purpose.

138. Did they mix oil with mastic varnish?—With whatever varnish they used.

139. I allude particularly to mastic varnish; is there any precedent among the old painters for mixing oil with mastic varnish?—I cannot call it to my mind immediately, but I could refer to an authority for it, if you wish it, and hand it to you at a future time.

140. Is it not the case, where oil is mixed in that way with mastic varnish, that the mastic varnish in fact becomes what is called an oil varnish?—The oil used is boiled with litharge.

141. Does it not alter the nature and character of the varnish?—Yes; it alters the character of the varnish, because it prevents its chilling; it preserves the picture as well.

142. Does it not alter its character in this respect: that mastic varnish is removable by friction, whereas mastic varnish, mixed with oil, as Mr. Seguier was in the habit of mixing it, is not removable by friction?—I am not aware of that; but I think the removing by friction the most dangerous process of all, I must say, and therefore I should not think it a disadvantage if it prevented that.

143. Lord *M. W. Graham.*] Would you remove it with soap and water?—I would remove it by any other process that would touch it, rather than by rubbing.

144. Mr. *Hardinge.*] Are spirits of wine ever used?—Sometimes.

145. *Chairman.*] I believe that experienced cleaners expressed their opinion before the Committee of 1850, and the same opinion has been expressed in writing, that the removal of mastic varnish by friction is a safe process?—They may have done so; there is a difference of opinion about it. I do not consider it safe.

146. That is one of those instances to which we formerly alluded, where different picture-cleaners hold opinions directly opposite to each other as to the merits of the various means of picture cleaning that ought to be pursued?—My opinion is only one of 10,000.

147. Mr. *Ewart.*] Is it not the fact that a small quantity of oil with mastic may be removed?—I believe the small quantity of oil Mr. Seguier puts does not prevent its being removed.

148. *Chairman.*] Did you state any objection to Mr. Seguier's practice of mixing oil with mastic, at the time he was in the habit of doing so?—A different plan was adopted before I came into office; it was at the suggestion of Sir Charles Eastlake.

149. Since you have been connected with the gallery, there has been no varnish composed of mastic, mixed with oil, employed?—No; it has been invariably pure mastic varnish.

150. Does the paper that you have given in contain a list of all the pictures that have been cleaned in this more extended process of cleaning since the formation of the gallery?—As near as it was possible to make it out.

151. No other cleaner than Mr. Seguier has been employed, as far as your information extends, during that period, with the exception of Mr. Brown?—I am not aware that any other cleaner was employed; Mr. Seguier did everything required.

152. Without analysing this list more particularly, was there any objection, according

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according to your recollection, taken on the part of the public generally, or on the part of gentlemen of taste and experience, to any of the operations of cleaning that had been performed in the gallery previous to the cleaning of the four pictures in 1847, which created a certain excitement in the public mind?—I do not recollect any.

153. The two large Turners were cleaned upon being transferred to the gallery, were they not?—Yes.

154. At what date were they transferred to the gallery?—It was in December; I do not know exactly what day, because I was anxious to have them before a particular day, that being the condition of the legacy.

155. Were they cleaned under your advice?—Yes; my advice was not necessary, because the thing was so palpable as to the Carthage picture. The other did not require anything to be done, and had hardly anything done to it; but the Carthage picture had been hanging for 30 years in Mr. Turner's wretched gallery, where the weather and everything bad attacked it, and the dirt hung over it like dirt from the smoke of a chimney. I was obliged to have the picture taken down to the pavement in front of the door, before we could have it put into the waggon, and it looked almost as if a chimney had been swept upon the pavement.

156. Then it was by your recommendation to the trustees that that Turner's picture, the Building of Carthage, was cleaned?—I was then acting by myself; there was no trustee in London on whom to depend. I knew the importance of getting the pictures into the gallery by a certain day, according to the conditions of the will, and that they should be put in order; there were absolutely large pieces of the colour flaking off, owing to the perfect neglect they had been left in; there had never been a handkerchief put on their surface for thirty years, I will venture to say; it was necessary to make the pieces of colour to adhere again, and to do a great deal to the picture to put it at all in a solid condition.

157. You mentioned certain conditions under which Mr. Turner's pictures were left to the gallery; will you have the kindness to specify what those conditions were?—The conditions of the number of pictures which are now in his house being left to the gallery were, that a place should be found fitted to receive them within ten years; but the gift of these two pictures of the Building of Carthage and Sunrise in a Mist, was mentioned in a codicil, in which it was said, that the condition upon which they were to be the nation's property was, that they must be received by the trustees and placed in the gallery before a twelvemonth expired after his death; and it was to accomplish that object that I urged the executors, and received all the kind attention on their part that was possible, to obtain for us possession of those pictures; but it would have been impossible to have hung them up in the gallery in the state in which they then were.

158. You were so struck with the dirty state in which the pictures were, that even upon your own responsibility, and without consulting the trustees, you thought it desirable that they should be cleaned without delay, and before being transferred to the gallery?—This is one of the cases I have referred to, in which I am obliged to act on my own responsibility, because it was of great importance that they should come in before the expiration of the time. What could I do? I could consult with no trustees; there were no trustees to meet.

159. Mr. *Hardinge.*] What is the state of the pictures that now remain in Mr. Turner's house?—They are in a very bad state, but still they are capable of being improved.

160. *Chairman.*] Did the trustees approve of your having taken that course with regard to the two large Turners?—Yes, and I think one or two came to town in the time; accident brought them to town, and, of course, I consulted them; I think Lord Northampton; I feel assured he was in town part of the time, and he saw and approved of what I was directing; and Mr. William Russell, I think, likewise.

161. Will you describe more particularly the condition in which the large Turner, the Building of Carthage, was, with reference to that dirt and discolourment of which you speak, and the causes of it?—It was in a very bad condition indeed; the best way to get a notion of its condition would be, for any individual to see those pictures that still remain in his gallery; it is a difficult thing to describe, but by seeing those that are still in the gallery, a very good idea

idea could be formed; for I will venture to say that this was the worst of all, having been the longest time hanging there. It was this picture which he used to say should be his winding sheet; he never would sell it, and there it remained and was never touched; he never allowed anybody to touch it; he never touched it himself; and there was not the smallest portion of dirt taken off it in any shape; a handkerchief even had evidently never been applied to it.

162. With regard to the other pictures in the gallery, that have been cleaned, the dirt might be defined to be an accumulation of old and decayed varnish, which required to be removed; was that the case with the Turner picture?—I am not aware that much varnish had ever been put upon it, except that in his process he might have used varnish.

163. And was that dirt, in the material sense of the term?—Dirt; dust and smoke; chimney smoke.

164. And was the process applied to it the same as the process applied by Mr. Seguier to the other pictures?—I would rather Mr. Seguier should answer that question.

165. With respect to the less elaborate branch of cleaning, which I have defined as occasional cleaning, were there any instructions from the trustees to the keeper, or the assistant keeper?—I had no instructions; Mr. Seguier was requested to attend, and sometimes particular pictures were pointed out to him to attend to.

166. I would refer you to a Minute, page 41, in the last Return moved for by Mr. Hume, where Mr. Russell called the attention of the trustees to the existing regulations for the care of the pictures in the gallery, by which (he says) the express authority of the trustees is understood to be necessary for any positive act for the purpose of improving the appearance of the pictures; and the minute goes on to say, that this regulation (which from your previous evidence it appears does not exist in writing) was considered to interfere with the necessary care and attention from time to time of the pictures; the constant deposit from atmospheric and other sources leading to a dull appearance in the pictures, which amounts to a denial of enjoyment to the public; and it concludes with a suggestion, "That the trustees authorise the allowance of a proper remuneration "to Mr. Seguier, for attending from time to time to keep the pictures, by the "timely and proper use of the silk handkerchief, in a sufficient state of cleanness, "so that they may be fairly seen by the public; Mr. Seguier's operations for "this purpose being with the privity and concurrence of the keeper or assistant "keeper;" you are aware of the existence of this minute?—Yes.

167. Which empowers Mr. Seguier to attend to the occasional cleaning of the pictures, you and Colonel Thwaites being empowered to give him the opportunities, and to superintend his operations?—Yes.

168. Will you describe to us the kind of process that has been carried on in respect to this occasional cleaning?—The process that I have seen carried on has been this: Mr. Seguier sometimes only uses a handkerchief; but in some cases, when he has had tepid water, he has used a soft sponge, which he has squeezed till it was almost dry, and just merely passed it gently over the picture; and then what little water remained upon it has been directly absorbed by the softest possible thing, which is a linen rag, old linen cloths; there is nothing so soft or so fit for the purpose. It has been used to absorb gently the water from the picture, and then the silk handkerchief has been used, still gently, to remove any remains of the damp.

168*. You have been in the habit of personally superintending this operation?—Yes.

169. And you have been quite satisfied that it has been conducted with that care and caution which you, as keeper of the gallery, approved of?—I have been perfectly satisfied that it has been done in the most cautious and most delicate way possible, and I have been criminal enough in some cases to do it myself, when Mr. Seguier has not been where he could be got at immediately, and where the trustees have pointed out any particular picture that required it.

170. There is an apparent discrepancy in your evidence before the Committee of 1850, which I think it proper to give you the opportunity of explaining, with respect to this occasional cleaning; in the Minutes of the Evidence of the Committee of 1850, Question No. 110, you are asked to state what the process of cleaning is, to which the pictures are subjected every vacation; and you mention, "It is by the application of a sponge to the surface of the picture with water, to

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"remove most of the dirt that has accumulated during the season; and after "that, on some occasions, a little rubbing with a silk handkerchief, if there be "varnish enough on the picture; that will polish and preserve it in a tolerable "state"; and then, at Question 252 of the same Report, you are asked "Will "you be good enough to draw the distinction between that sort of cleaning which "consists in taking off the varnish, and that which consists in rubbing the "picture; can you give any account of the process?" and you answer, "The "latter process is merely rubbing with water and the softest sponge; but I "prefer, myself, cotton; I consider it better than sponge, for sponge is never to "be relied on; it may take too much; the object is merely to remove the "recently collected dirt and dust that may be upon the picture"?—The discrepancy arises merely from referring to my own practice; other men may use a sponge without danger, but I never use the sponge myself, that is all I meant to say; I prefer the softest cotton always; that is what I have always used myself; but, at the same time, others may use a soft sponge with equal advantange, if they use it with management and dexterity; all I mean is, that I prefer the other; that is the only discrepancy I can perceive.

171. That is an instance in which experienced picture-cleaners may differ; where one would prefer a soft sponge the other would prefer cotton, and you say, that you yourself have found that a sponge is not to be relied on, and that cotton is preferable?—The cotton I always prefer.

172. But Mr. Seguier and other gentlemen, who prefer using the sponge, may, from their experience, employ it with the same degree of safety as that with which you employ the cotton?—Just so; everything depends on the tact and experience of the individual.

173. You are not apprehensive yourself as to the use of water in the surface cleaning of pictures?—I should be careful of it in some cases, certainly; it always requires consideration and judgment.

174. At page 21, in Question 314, and the following questions, of the Report of 1850, relative to the employment of water, and in the same part of the Report where there is an allusion to the opinion of Mr. Buchanan, as quoted by Sir Robert Peel, in answer to the question "In old pictures are there not frequently "cracks in the paint through which the water might penetrate, and affect the "ground of the picture?" you say, "Yes, it might do a great deal of mischief; "it is a process of the greatest possible nicety, and requires the greatest care; "only those should be trusted to do it who have had very great experience." I presume you have been careful, in applying water, to see that the surface of the picture was so sound and solid as to prevent risk?—Certainly it requires judgment, no doubt.

175. Have you been in the habit of employing water in the occasional cleaning of all the pictures in the gallery?—No, I never applied it to more than one, and my applying it then was from an accidental circumstance. I was quite sure, however, that it was perfectly safe to do it in that case. It was a picture by Rubens, and there can be no doubt about his process obviating risk and danger. In that case Colonel Thwaites saw me do what I did; I used cotton, and not a sponge, and a very small portion of water.

176. When you say there can be no doubt as to Rubens's process as obviating all risk and danger, to what specialty in his process do you more immediately allude?—Firmness and solidity, and the palpable quality that reigns in his pictures; it is so very different from others, that I do not apprehend the same danger. It is not, perhaps, an easy thing to explain, but a painter knows very well immediately what may and what may not be done. Rubens is comparatively modern, too, and that is another thing; his pictures are solid.

177. You think there is some peculiarity in the upper finish of Rubens's pictures which renders them less susceptible of injury than the pictures of other masters?—His mode of painting is so palpable, so firm, and so decided, and his notions of harmony are so completely made up in his mind, that there is no trifling process with him; his hand follows his mind without any hesitation.

178. You have never been sensible yourself of any injury having been done to the pictures by the use of water in this occasional process of cleaning to which they are subjected?—I have never seen any, and I may say confidently that no injury has been done.

179. There is one other question that remains with regard to the cleaning of pictures, and that is with regard to the backs of them; I observe, that in the various investigations which have taken place upon this subject, the very highest authorities

authorities have stated that an equal, or even greater degree of injury, arose to pictures from dirt through the backs of canvas pictures, than arose from their being exposed in the front; I may mention the names of Sir Charles Eastlake, Mr. Seguier himself, Mr. Faraday, Mr. Farrer, and Mr. Mulready; and the same statement is contained also in the report of the Commission, as having been made by Mr. Faraday, and Mr. Eastlake, and Mr. Russell, with reference to the preservation of pictures, and strong recommendations were then given that very great attention should be paid to this matter; that was in the Report of the Committee of 1850; since that time, has anything been done with respect to the backs of the pictures, in reference to those injunctions?—Nothing has been done at all; and I imagine it is because there is no time to do anything; in foreign countries, when anything is to be done of the kind, the gallery is shut up, and the public are told it is closed; but we are bound to one particular vacation, and there would be no time to get all those great pictures down, and close their backs, in the course of that time.

180. Then in point of fact these observations and inquiries with regard to the state of the backs of the pictures, have not been productive of any additional precautions?—Not yet; not that they may be considered as having fallen to the ground; on the contrary, a time will come, no doubt, when the trustees will think it right to take the thing up.

181. Have you any suggestions yourself to make, either on your own account, or arising from the course of inquiry which has been pursued?—I am ready to answer any questions that the Committee may think fit to put to me, but I have no suggestion to make except that it seems to me to be assumed, in all the questions that I have heard upon the subject, that these pictures were in a perfect state. Now there is not a picture in existence that has not been through a cleaner's hands, and cleaners of different countries; this ought to be taken into consideration; and when a Committee undertakes to consider the existing state of the pictures, it ought to be borne in mind that every picture has been cleaned and repaired, and painted on; that no picture is found in the pure state in which it originally came from the hands of the painter.

182. I beg to refer you to my former question to you, whether, in removing the discolouring and foulness of the pictures, you detected any previous repairs or blemishes in consequence of the surface being more completely brought to light; and you answered, that in several instances you had observed such repairs, but that they were trifling; and I mentioned that the Committee would wish for the benefit of your assistance, to walk through the gallery, so that you might point out to us those blemishes; does not that appear to you to cover the observation you made in reference to what the Committee ought to bear in view?—In part it does, and I should have said nothing, only you called upon me for a suggestion; but I really have nothing to suggest. I am too much attached to the pictures and to the art, having been all my life engaged in it, to be uninterested, or to trifle with anything in the shape of a question relating to it. I am only too thankful to everybody who, either publicly or privately, will suggest any improvement that can be made while the pictures are under my care, or as to anything that may be done, or that may be omitted to be done; so great is my love for the art, and so entirely is my devotion given to it, that I am only too thankful for any suggestion that may be made.

183. But you stated you had not observed many repairs and blemishes, but that you had observed some few?—The blemishes in many cases have not been reached.

184. Are they not perceptible at all?—Repairs have been done with great dexterity, and it would be difficult in many cases to point them out; the great art of a picture-cleaner is the dexterity with which he can repair the injury he does, or that has been done by picture-cleaners before him.

185. But if they are done with such dexterity as not to be perceptible, on what ground do you assume they exist at all?—It is easily perceived wherever there has been any other hand employed; a person acquainted with pictures can have no difficulty in seeing that.

186. Then, if they could be easily perceived, they would not be difficult to point out?—Nothing can be more perceivable than the Correggio, particularly the whole of the fore arm.

187. I am speaking of the nine pictures that have been cleaned; in your answer to me you said you had observed some slight repairs or blemishes, which

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you could point out to the Committee, and now you say there are a great number, but you think they are difficult to point out, they have been done with such dexterity?—I shall have very great difficulty in making any Members of the Committee see things that I know do exist.

188. But do you know them to exist in great numbers, or only to a small extent?—Not in very great numbers, but still more or less in different pictures; in some cases the reparations are frightful.

189. And you will be prepared hereafter to point out to us on the surface of the pictures, in a walk through the gallery, such repairs, whether large or small, as now exist?—Yes.

190. With respect to the remaining pictures in the gallery, are there many which, in the course of your own observation, you have noted as requiring cleaning in the wider sense?—There are many that are not visible; for instance, Poussin's: one or two of them are so black, that they cannot be what the painter meant; a painter means that his works should be seen, I imagine.

191. Do you imagine that, in those particular pictures of Gaspar Poussin's, the darkening and apparent foulness of the picture arises from external dirt on the surface of the picture, or from the alteration of the colour, owing to the mode in which he painted his pictures?—A great deal arises from the ground on which they are painted; they will go on and get darker and darker. The Salvator Rosa, for instance, is another picture that you cannot say anything about; it seems to be a grand composition, but I can form very little conception of it from the state in which it now is.

192. Can you, in any case, yourself distinguish how far the discolouring of a picture arises from internal change in the picture itself, and how far it arises from the incrustations of varnish?—If I had the picture under my particular attention, I could go far in that discovery; but I do not profess to be a picture cleaner.

193. (To Mr. *Thwaites.*) Are there any particular remarks which you wish to make yourself, in respect to what has passed?—No, I have not.

194. You act under Mr. Uwins?—I act under Mr. Uwins generally.

195. Do you consider that you are responsible to Mr. Uwins as an intermediate officer, or that you are directly responsible to the trustees?—That would depend upon the case; if I am acting independently under the trustees, of course I do not look for any other authority; if I am acting under the instructions of Mr. Uwins, I must then abide by his decision.

196. Have you any special instructions in your own case from the trustees?—Not from the trustees, certainly; till very recently, I have always considered my instructions from the Treasury, in the first instance; as the rule of my conduct.

197. And what were your instructions from the Treasury?—I will read them: "The principal duties which you will be called upon to perform will be to attend "in the gallery on the public days during the hours of admission; to carry into "effect and superintend, under the direction of the keeper, any arrangement "that may be necessary to make for the admission of the public, and in regard "to the artists who may be permitted to study in the gallery; and to act as "secretary in the making of any communications, or the promulgation of any "rules and regulations for the exhibition of this gallery, by order of this Board; "the whole of your duties being to be executed generally under the direction of "the keeper of the gallery."

198. Mr. *Ewart.*] What is the date of that?—31st March 1824, and I entered on my duties on the next day.

199. You alluded to some existing regulations, and said you never saw those existing regulations till they were lately called for?—Those were the instructions of Mr. William Seguier.

200. But those regulations are dated 31st March 1824; how came it that those regulations had not sooner been seen by you?—They had never been sent from the Treasury; they did not appear in our books; they remained a Treasury Minute, and had never been communicated until very lately, when we applied for it.

201. (To Mr. *Ewins.*) From whom emanated the orders for cleaning the nine pictures, which were lately cleaned?—From the last meeting of the trustees previous to the vacation.

202. They came direct to you?—The list was put into my hands.

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203. In the evidence before the Commitee in 1850, it is stated by a witness, that the pictures of the Venetian school are the most difficult to clean, because the great beauty of their pictures consists in the last glazing; their pictures are commenced in neutral greys, worked up with positive colour, and then glazed, and the finishing touches are painted into this glaze, and, therefore, would be the first to go if not in skilful hands; was the Paul Veronese lately cleaned with reference to the suggestion made by this witness before the Committee?—I am not prepared to admit the correctness of that suggestion; I think it assumes what there are no data for.

204. Are you of the opinion which was stated by a witness (I am not quite sure whether it was not yourself) before the Committee in 1850, that much mischief was done by the French in cleaning their pictures in the Louvre, especially in cleaning the Venetian paintings?—I am not aware that I stated that with regard to the Venetian paintings; and it was more from the report of others, than from my own knowledge, that I spoke of the mischief that had been done by the French cleaners, if I did speak of it.

205. But has any particular attention been paid to this painting of Paul Veronese, on account of its having belonged to that peculiar school?—Mr. Seguier used his own judgment about it; he said there was no danger; and he certainly proved, by the state in which the picture now is, that there was no danger to be apprehended, because it is now what I recollect it formerly, when it was first brought to this country.

206. After cleaning these nine paintings, has any varnish been put on, or anything of that kind?—Yes; they have been all varnished.

207. What varnish has been used?—Mastic varnish.

208. Lord *Seymour*.] You have stated, as I understand, that you had no instructions, except that general instruction which is embodied in the Minute of the Treasury, of the 30th of March 1824?—And which I never saw till very recently.

209. I find that Mr. Russell refers to some existing regulations which prevent the cleaning of the pictures without the express authority of the trustees; Mr. Russell refers to that at the meeting of the 9th of February 1852?—I am not aware what those regulations are.

210. Then you did not know the regulations of the trustees which prevented the cleaning of the pictures except by their express orders?—No, I did not know of them.

211. And accordingly it appears that you have frequently given orders for the cleaning of the pictures without any express directions from the trustees?—I have never given orders for the cleaning of pictures.

212. I will just read to you this: "At a meeting on the 5th of March 1849, "Mr. Uwins stated to the trustees that, on examining the pictures in the National "Gallery during the vacation, he found that some of them required revarnishing, "and others to have the old varnish polished and cleaned, and that the work was "done by Mr. Seguier"?—Yes.

213. This was done by you without any order of the trustees during the vacation?—There must have been a report previously, because I have never acted in any way, with regard to the trustees, but on a report to them, and on receiving their instructions in consequence of that report.

214. But here you state that, on examining the pictures during the vacation, you found that some of them required revarnishing?—That must have been in consequence of some former report, or some instructions I had received. I can only say that I am sure I acted with the authority of the trustees; that was not one of the cases in which I was called on to act by myself.

215. You think that there was an order first?—I feel no doubt of it.

216. Were the orders which were given you for cleaning pictures in writing?—No.

217. Never?—Never; the written list which I have referred to was handed to me.

218. But that would not appear in the minutes of the trustees?—No, I do not know that it would.

219. Therefore if a picture is cleaned, and injured by cleaning, the public cannot afterwards know who is responsible for the cleaning of that picture?—The trustees would be responsible for the order.

220. But the order of the trustees does not appear in writing?—No.

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221. Therefore supposing you cleaned some pictures in the gallery during the vacation, how would it be known whether or not the order of the trustees had been given for the cleaning of those pictures; no record of it would be kept?—No.

222. It appears, however, that the trustees imagined, or that Mr. Russell imagined, that there was an order up to the date of March 1852, which would prevent any positive act for the purpose of improving the appearance of the pictures, without the express order of the trustees; that is what Mr. Russell states; are you present at the meetings of the trustees?—I am always present.

223. Do you hear the minutes read?—Yes.

224. At one meeting you hear them read, and you hear them confirmed at the next?—Yes.

225. And as to this order, which directly affects your own authority, have you any recollection of it?—I have no recollection of it.

225.* Neither of the reading nor of the confirming it?—No.

226. The order having been, by the direction of Mr. Russell, brought under the notice of the trustees, that order was so far relaxed at that time by the trustees, that you were authorised then to improve the appearance of the pictures, upon your own authority as it appears; and in consequence we have at the next meeting, namely, a meeting of the 5th of April 1852, "The keeper "reported that, in pursuance of the instructions contained in their last minute" (that is the minute of the 9th of February), "Mr. Seguier has proceeded to wash, "simply with water, the following pictures"; after which is given a list of the pictures which have been so washed. Now it appears to have been done without any express order for each picture by the trustees, but under that general order of the 9th of February 1852; is not that so?—Yes.

227. I understand you to say, that you took no responsibility as to the cleaning of the pictures yourself, but that you only acted under the directions of the trustees; but at page 7 of the Report of the evidence which you gave in June 1850, to a Committee of this House, you stated at Question 106, with regard to the pictures, "They have not lately been subjected to much cleaning; but at "every vacation I take care that a portion of the dirt is removed, and that the "pictures are generally put into a tolerable state." Now that answer looks as if there also, at every vacation, you took a certain responsibility upon yourself in removing the dirt from the pictures?—It is from that general understanding of the trustees; there is no minute entered, but that is to be done; that is always understood.

228. The general understanding is, that every vacation you are to look to the pictures?—That the pictures are to be looked to and attended to.

229. The question is, whether at every vacation you are to look at the pictures, and to have such as you desire cleaned?—I have never had that instruction. I have simply removed the chill, or any slight thing of that kind.

230. You say here, "at every vacation I take care that a portion of the dirt is "removed"?—Certainly; there are a great many things that occur. It was pointed out to me, I recollect, at the last Committee I attended, that my attention had been called to a piece of dirt on a picture which I had not perceived. Why, the moment I perceived it it was removed. A great many things of that kind will necessarily arise; such things must always be looked at and attended to.

231. When you say a portion of the dirt is removed, that would amount to washing a picture with a sponge, I suppose?—Yes, in some cases.

232. And that you would undertake to do of your own authority?—Yes, if the want of it was palpable, and there were no trustees in town; because I should consider that I had full directions from them to do all such little things as were necessary to keep the pictures in a proper condition.

233. As I understand, there are at the gallery three different sorts of cleaning; there is, first, the frequent daily cleaning with a feather-brush, is there not?—Yes.

234. There is then washing with a sponge, or with a piece of cotton and water; there is then the more complete cleaning, which consists of removing the varnish and revarnishing them?—Yes, part of the varnish.

235. With regard to the feather-brush, that you would take upon yourself, of course?—That I should consider as part of my duty.

236. As

236. As to the washing with water, that also you would consider part of your duty?—That has been taken up specially by the trustees, therefore I only do it in pursuance of their orders; where a particular picture, requiring it, has been pointed out by individual trustees.

237. But in order to justify yourself in regard to the use of water upon some pictures, a practice which is considered dangerous, you do not get from the trustees any written order or minute ordering you to proceed in that way?—I never employed or authorised the employment of water whenever I had any reason to fear.

238. What I asked you was, whether, when it is done, you obtain from the trustees any order authorising you to wash such a picture with water, so as to take the responsibility from you?—I have not obtained it in writing, but that has been the order. Mr. Seguier has had it from the mouth of the parties themselves; he has had his instructions from the trustees as well as from me.

239. Then as to the third operation, that of removing the varnish; that, Mr. Seguier states, was done in two ways, either by spirits of wine or by means of friction; do the trustees give any order, saying, with regard to a picture, which process should be used?—I have never known it. Mr. Seguier has been entrusted to do what his experience has taught him is the best.

240. The whole matter of cleaning, then, is entrusted to Mr. Seguier?—Yes.

241. Is the order to Mr. Seguier given to him directly by the trustees, or is it given through you?—In some cases it is given directly by the trustees.

242. But are you always acquainted with the orders given to Mr. Seguier?—Yes.

243. In what way are you made acquainted with them; by writing?—No, not by writing, except as to particular pictures. The Committee is aware that I have already stated, that a list has been put into my hands, with an intimation that particular pictures are desired by the trustees to be cleaned.

244. But do the trustees specify the difference where they are to be cleaned by mere washing, and where they are to be cleaned by the removal of varnish; or is that also left to Mr. Seguier?—In some cases, that is particularly specified by the trustees.

245. Could you refer us to any minutes in which it is so specified?—No, I cannot, because it has never been set down.

246. The minutes do not record these facts?—The minutes do not record them.

247. Mr. Seguier states, that he considers there is some risk to pictures in using spirits for the removal of the varnish; he himself considers that that course is attended with some risk. Do you agree with him in that?—Certainly; a very great risk.

248. Do you not think, then, considering the valuable nature of the property, that whenever such modes of cleaning are adopted as involve risk, it would be desirable that a minute should be made by the trustees, ordering it so that the responsibility might rest upon them of having given such a direction?—I cannot dictate what ought to be done by the trustees.

249. I am not asking you to do that; I was asking you what was your opinion in regard to the better preservation of the pictures; whether it would not be better that in those cases of cleaning, which are attended with some danger, the public should be aware who was responsible for the act?—The public seem to me to be quite aware who is responsible now.

250. How can they be aware who is responsible for the act, if no record is kept of any direction?—Those records are never known to the public, until they are called for by Parliament.

251. But when they are called for by Parliament, they do not contain it?—But such as they are, they are not known to the public.

252. When I speak of the public, I speak of the public through the means of Parliament; is it not clear now that the minutes do not show who was responsible for the cleaning of the pictures?—They take the responsibility upon themselves, I imagine.

253. The responsibility of ordering a picture to be cleaned rests generally with them, but the responsibility of whether it shall be cleaned by the use of spirits of wine, friction, or merely by cotton with water, rests upon Mr. Seguier, it appears?—Yes; the trustees are aware what is done.

254. They are aware after it is done what has been done?—They are aware also

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also of what is intended to be done; there is no want of knowledge, or want of being thoroughly aware; there is nothing done secretly in any way; everything is perfectly well known.

255. But there being no record kept, if a picture is spoilt by the use of spirits, for instance, Parliament cannot know, and the public cannot know who ordered the use of those spirits in cleaning that picture?—No, certainly not; they know who was employed; that is all.

256. One mode of cleaning, as I understand it, is by friction; that is by rubbing the picture so that the mastic varnish is raised up into a fine white dust?—Yes; that has been a very common practice with many picture-cleaners.

257. Is not that a practice attended with some risk?—It appears to me to be attended with the greatest possible risk.

258. And yet Mr. Seguier, under his general orders, may in cleaning the pictures adopt that system without any special order, putting the responsibility upon the trustees?—His experience is trusted to, to do the thing that he thinks best.

259. It is all left to the experience of Mr. Seguier?—Yes.

260. But Mr. Seguier, although you consider the friction a very dangerous process, does not appear so to have considered it?—He never uses it; at least I have never seen him use it.

261. At Question 624, in the evidence given in 1850, he is asked respecting the cleaning, and he then says that the only safe way is by friction, which will raise the mastic varnish up into a fine white dust; but it is an excessively tedious process, and in a large picture it would take a considerable time to do it?—Then I differ from Mr. Seguier; I do not consider it safe.

262. Since the whole trust is left to Mr. Seguier, your differing from him would not affect the order, the order being given to him by word from the trustees?—Certainly not.

263. Then, with regard to the protection of pictures at the backs, you said you agreed that it would be desirable to put a re-lining at the backs of some pictures, in order to prevent the dust that falls upon them from injuring the picture?—Yes, I think it might be done with great propriety, though it does not appear to me so necessary as many things; but the suggestion of Mr. Faraday would be sufficient to convince me of the propriety of it.

264. That recommendation was made by a Commission in 1850, I think; early in 1850 or 1849?—Yes, I think in 1850.

265. It was also recommended by a Committee of the House of Commons, in 1850?—Yes.

266. And yet there is no minute of the trustees, showing that they have taken any notice either of the recommendation of the Commission or of the suggestions of the Committee?—No.

267. Mr. *B. Wall.*] Are you aware whether the subject was ever brought under the consideration of the trustees of the National Gallery; either the Report of the Commission or the Report of the Committee of 1850?—I do not recollect; but I think there have been conversations upon the subject.

268. Mr. *Labouchere.*] You stated, I think, that though you thought it desirable that the pictures should be protected by a lining at the back of them, yet that the shortness of the vacation rendered it impossible for that to be done with convenience; would it not have been easy to have removed a few of the pictures from time to time from their places, in order that you might apply that process to them?—Yes, that might be done; but the public would cry out, I suppose.

269. You are acquainted with foreign galleries, doubtless; is it not quite common to see vacant spaces in foreign galleries, for pictures that have been removed for some temporary purposes?—Yes; but in foreign countries they have not a tyrant public to control them.

270. Do you think the public of England is so tyrannical as to resent the absence of a picture, on reasonable cause being shown that it was for the benefit of that picture that it should be so removed?—I do think John Bull would be very grumpy about it.

271. *Chairman.*] Do you think that if he was told the picture was absent, in order that further time might be employed for its proper cleaning, he would be more angry than if the picture was cleaned hurriedly, and then replaced where it

it formerly was?—I think he would not quite understand it; he would feel that he had a right, if he chose, to have it always before his eyes.

272. Mr. *Vernon.*] You talked of removing the chill; I do not quite understand you; how do you remove the chill?—Merely by a silk handkerchief.

273. Would that remove the chill from mastic varnish?—If frequently repeated; it is a very common thing with painters to say that a picture requires 365 passes over it with a silk handkerchief in a year.

274. And do you consider that in that case you could put mastic varnish on a level with oil varnish?—If you use a silk handkerchief.

275. Do we understand you to say that you consider it part of your duty to exercise authority over Mr. Seguier as to whether he shall use solvents, or whether he shall rub the picture?—No, I do not consider that; the thing is trusted to his experience, for him to do what he thinks fit.

276. But you have no superior authority over him in that matter?—No, not to dictate any process to him; if I saw any injury going on, I have authority to stop it.

277. You have stated in answer to Lord Seymour, that you think there is very great risk in the use of spirits, and you have stated that there is the greatest possible risk from the use of rubbing?—Yes.

278. That so far accords with a previous answer that you gave, that you consider the process of cleaning to that extent dangerous?—The most dangerous thing possible, I consider it.

279. In your opinion are the trustees, or yourself, or Mr. Seguier responsible to the public for the cleaning?—I do not know who is responsible to the public; Mr. Seguier is responsible to the trustees.

280. And you say Mr. Seguier, to the best of your knowledge, never uses friction at all?—I have never seen him use it.

281. Mr. *Hardinge.*] Did Mr. Seguier receive any special instructions with regard to mixing oil with the varnish?—Yes.

282. Were those instructions written?—No, unless they were found upon the minutes; but there were distinct instructions that he should not do it.

283. Now, in regard to the nine pictures lately cleaned, was mastic varnish used?—Nothing else.

284. Mr. Seguier has given us his opinion that the only safe way to clean those pictures would be by friction?—That is his opinion.

285. You do not agree with him?—I disagree with him altogether upon that point; but I am not a picture-cleaner; I have only practised from my own knowledge and information; I do not pretend to be a picture-cleaner.

286. It has been asserted by some persons that the inscription on Claude's picture of the Embarkation of the Queen of Sheba has been interfered with by the process of cleaning pursued; can you give the Committee any opinion upon that point?—I feel quite sure that it has not been interfered with in the smallest degree; and I am borne out in that opinion by all persons who knew the picture before, and especially by the gentleman who had the catalogue to make, and who must know more about the inscriptions than anybody, because it was his business to observe them.

287. Do you think the late Mr. Turner's pictures are exposed to damp and dirt by remaining in their present position?—Not at all.

288. I mean those in Mr. Turner's house?—I beg your pardon; I think they are exposed to very great danger; they are in the most unfit place possible for preserving pictures.

289. Mr. *Labouchere.*] Do you happen to be acquainted with the system pursued in the most celebrated foreign galleries with regard to picture-cleaning?—I have seen a great many pictures cleaned.

290. Are you aware of what the practice is with regard to leaving the question as to whether a picture should be cleaned or not to the decision of a single picture-cleaner, or do you know whether more than one are consulted on a question of that sort?—I believe that in all cases it has been entrusted entirely to a single picture-cleaner.

291. Do you believe that there would be any additional safety in consulting more than one on a question of that description?—I think not, for each would have his own opinion.

292. You believe, from your judgment of the case, that it is almost indispensable to rely upon the judgment of some one picture-cleaner?—I do.

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293. Do you not think that a check might be obtained by at least taking the opinion of others?—I doubt whether picture-cleaners would accept the commission under such conditions.

294. Do you think it indispensable to give undivided discretion and power to some one individual?—I believe the state of the case is such that you must trust to an individual.

295. Do you know that in the Berlin or Dresden Gallery it is practically kept as a rule, that whether a picture is to be thoroughly cleaned is to be decided by one individual?—Certainly. In the Berlin Gallery Dr. Waagen has the whole authority.

296. Do you know any case where practically there is a decision as to whether a picture is to be cleaned or not, or is the picture intrusted to the person who actually cleans it?—I think it is the case at Venice.

297. Do you believe that system to be right and safe?—I think it is the only system that can be adopted under the circumstances. There are no two picture-cleaners who would ever agree.

298. You have stated that in Berlin that question is decided by a gentleman who is not a professional picture-cleaner?—A director; he employs some one.

299. Do you know whether he has an intimate practical knowledge of the process of picture-cleaning?—I dare say he has; he is a man very generally informed, and who has given his attention most especially to pictures.

300. Do you know by whose hand the pictures in the Berlin Gallery are cleaned; if they are cleaned?—No.

301. Mr. *B. Wall.*] Is it not the case practically that the pictures in foreign galleries are more cleaned and tampered with than they have been in England?—Yes, it is dreadful in foreign galleries; there they paint over them.

302. I think there are about 300 pictures in the gallery here; are there not?—I do not know the number.

303. And you name only nine as having been cleaned?—Since I have been there.

304. Since 1846, that is?—Yes.

305. Can you state at all how many were cleaned in the 10 years before?—No.

306. Mr. *Vernon.*] Are you aware that at the Louvre Monsieur Villot is made responsible entirely for the cleaning?—I do not know who it is.

307. You are aware that Monsieur Nieuwenhuys is put at the head of the whole department in the Louvre?—I have been at Paris lately, but my experience there is not under the present people, for the Louvre was shut up when I was there.

308. You are not aware that there is one person made responsible there, who employs cleaners under him?—I am not aware of the fact.

309. Mr. *M. Milnes.*] You stated in 1850, in your examination, that you several times urged upon the trustees the advisability of cleaning the Paul Veronese picture, and you expressed yourself with considerable strength upon that subject, and said it was a source of great mortification to you; that you expected it every year to get worse and worse; that you knew the excellence of the picture, and desired the world to see it, but that it was lost; you stated also that when you made a strong representation to the trustees, they said they thought it better for persons not to do anything which would excite public attention; and you stated that you received instructions to keep the pictures in such a state that they would not attract the particular notice of the public; and you say, that if they were seen in all their beauty, it would perhaps call down a good deal of abuse; are you aware whether that anticipation of yours was just with regard to the Paul Veronese?—Yes; I have been told myself that the picture is entirely destroyed, so that I am fully aware of that.

310. Are you aware of the circumstances which made the trustees reconsider their determination upon that point, and permit the Paul Veronese to be cleaned?—I am not aware at all; I did not reiterate my opinion on the subject; I never spoke, but on the occasion to which I refer in that Report.

311. You did not urge again cleaning the Paul Veronese?—Never.

312. When it was decided thatt he Paul Veronese shold be so cleaned, were you present at the operation of cleaning?—I was.

313. Was it cleaned in a manner satisfactory to yourself?—Entirely.

314. Is the present apppearance of the picture satisfactory to you?—Quite.

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My recollections are now completely filled up with regard to it, inasmuch as it looks now like what I once recollect it; all is now seen which had been entirely obscured.

315. When you say as you "once recollect it," do you mean when it was first brought to England?—Yes; which is 35 or 40 years ago.

316. And your impression is that the present condition of that picture, as far as you can remember, resembles greatly its condition at that time?—Yes.

317. You think, therefore, that the result of the present process of cleaning has been merely to take away from the picture the dirt and injury that has accumulated since that time?—I feel convinced of it.

318. You do not think that the cleaning has gone so far as materially to alter the picture from what it was the first time you saw it?—No, not at all; it has reproduced the picture in the state that I recollect it; it has taken off all the filth that was put upon it before.

319. But the cleaning has not touched or injured the body of the picture, or made it different from what it was at that time?—Not at all.

320. Have you also recommended cleaning the Queen of Sheba?—No.

321. Were you present at the process of cleaning?—Yes.

322. Is the result of that cleaning satisfactory to you?—Yes, I think it was done with wonderful address indeed, and with the greatest possible care.

323. Do you think that the general effect of that picture now, to the unscientific observer, is as brilliant and as pleasing as it was before the picture was cleaned?—I think it is much more beautiful; much more pleasing, more effective, more real, and much more likely to meet the feelings of humanity generally.

324. And much more like what you would suppose it was when it proceeded from the hands of the painter?—Yes, though that is one of the things never to be proved; it is impossible to say what any picture was when it proceeded from the hands of the painter.

325. Would your experience incline you to believe, that with any care or any amount of conservation, a picture would undergo more or less change in the process of time?—Certainly; time produces an agreeable effect upon all pictures; there is no doubt of that, if it be not accompanied by dirt and other extraneous things; how it accomplishes it we cannot tell; where a picture is badly painted, and the oil comes up on the surface, it is, of course, not so; but generally a well-painted picture will be improved by time.

326. That, of course, will be limited by such considerations as where the colours themselves have faded, as in the pictures of Sir Joshua Reynolds?—I think the picture-cleaners have been the faders of his pictures principally; they have not understood him; if an artist had cleaned them, I do not think, generally speaking, there would have been much fading of his tints charged upon him; in one or two instances, perhaps, there might.

327. Is any care exercised at present in preserving the pictures which are in Mr. Turner's collection?—None whatever; it is all in the lawyer's hands, and we do not dare to touch them.

328. Would there be any difficulty in your exercising some amount of care or superintendence?—I can get no authority from the trustees or the executors till the Vice Chancellor settles the question. If I had any control over them I would not lose a moment, but would have every one of them in the National Gallery at once.

329. But owing to the delay in law on the subject, the pictures may undergo irretrievable injury?—They may be entirely lost to the nation if the court is not very quick in its decision.

330. Mr. *Ewart.*] In 1850, you stated your suspicions that the Paul Veronese was covered with a peculiar kind of coating, recommended by Sir George Beaumont; in cleaning that picture, did you find any reason to justify that suspicion?—I did not say it was recommended by Sir George Beaumont.

331. I ask you whether you found any reason to suppose that some extraordinary mixture, suggested as possible to have been used in the Committee of 1850, had, in fact, been used?—It happened that I was copying a picture at that time in Mr. Delahante's room. I was there every day, and he was obliged to make me aware (for there was no possibility of secrecy) of the process he adopted, to give what, in the cant phrase, is called tone to the picture; he had a little vessel filled with Spanish liquorice and oxgall, and this mixture he used to rub over his

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his picture when he thought an amateur who might purchase was fond of tone, as it was called, but to his honour, I must say, that he used to sponge it off again immediately the gentleman was gone.

332. My question was, whether, on cleaning the Paul Veronese, you found any reason to suppose that such a process of decoration was used as that which has been suggested?—No, I cannot say that I saw him do it to this particular picture, but it looked very like the same thing that I have seen him put upon pictures.

333. Mr. *Currie.*] Were you in office at the National Gallery at the time of Mr. William Seguier being connected with it?—No, I merely knew it as one of the public, and as a student.

334. You were well acquainted with Mr. William Seguier, probably?—Yes.

335. Did you consider him a very competent judge both of pictures and the state of pictures?—He had had a great deal of experience, and was trusted very generally.

336. You think the opinion of Mr. William Seguier, with respect to the state of the pictures in the National Gallery, to be an opinion worthy of very great attention?—Certainly, he had had them from the beginning; he had seen them, and had had the care of them in the time of Mr. Angerstein.

337. You are probably aware that he was asked in a former Committee, "In "what state are the pictures in the National Gallery?" "I should say in a very "good state." "Are any of them at all disguised by dirt and varnish, repaint, or "other defects?" "Not that I am aware of." "Have you examined them for "the purpose of detecting such defects from time to time?" "Certainly." "In "what state is the Sebastian del Piombo?" "It is in a very good state." From your knowledge of Mr. William Seguier's judgment altogether, should you agree in those remarks that he made?—I dare say I should have an opinion of my own; I should not rely on Mr. Seguier's judgment.

338. Lord *W. Graham.*] You have stated that in cleaning the pictures with a wet sponge, the sponge was squeezed nearly dry?—Yes.

339. Then the statement which has appeared in the newspapers, that a picture had been deluged with water, is perfectly false?—Entirely so; I was not present on the particular occasion; but if what was done corresponds with what I have seen done by Mr. Seguier, it is totally false.

340. You cannot state, however, of your own knowledge, whether the fact is false or not?—No, because I was not present; only, I know that that is not his system, and I have seen him do it over and over again, and never saw anything like that which is described as having been done.

341. Mr. *Marshall* (to Colonel *Thwaites*).] You have told us that there is some daily cleaning of the pictures with a feather brush; will you be so good as to tell us accurately who cleans them with the feather brush, and what number of pictures are generally cleaned that way?—The cleaning is merely passing a feather brush over them to remove any palpable dust.

342. Who does it?—That is done by one of the attendants of the gallery, when called upon to do it.

343. Under your direction?—Yes.

344. How many are cleaned generally in a day?—It has been done where there is any excessive appearance of dust.

345. How many are done in a day?—It is very possible to pass over the whole collection in a day.

346. (To Mr. *Uwins.*) Will you be so good as to inform the Committee accurately what cleaning takes place day by day, to prevent the accumulation of dust which is daily going on?—The occasional cleaning is simply this: the feather brush is sometimes used, and if it be necessary a silk handkerchief is used.

347. My question is who uses it; who is present to see that it is properly used?—I am not present.

348. Who is?—Colonel Thwaites is present.

349. And responsible for that daily cleaning?—He knows of it, and sees it.

350. Is he responsible, or is he not?—I do not know; I am not present.

351. Then what orders or directions do you give to see that the pictures are properly cleaned, day by day, not over cleaned, not rubbed too much in cleaning; and that the attendant who does it does it properly?—I am satisfied that it is done properly.

352. What

352. What orders do you give?—I give orders that it shall be done, and Colonel Thwaites is always upon the spot to see it done.

353. How many attendants perform this duty?—There is only one man ever trusted.

354. What is his name?—Wildsmith.

355. (To Colonel *Thwaites.*) You see my question is this: at the end of the year there is a considerable accumulation of dust, and it has been found necessary to clean the pictures in the vacation, in order to remove that dust; will you inform the Committee accurately and precisely how these pictures are dusted, with a feather brush, or with a handkerchief, day by day; the orders that you give, and the supervision that you exercise over the attendant, who is said to be the only person who does it?—The pictures are not dusted every day with a feather brush; they never have been dusted with a feather brush except when there was dust possibly on the surface that would be removed at once by a feather brush; and that practice has ceased almost entirely since the minute of the trustees of 9th February 1852, in which Mr. Seguier was directed to attend in the gallery, and to rub the pictures with a silk handkerchief; there became no further occasion then for the use of a feather brush.

356. And it never has been used since then:—I will not say never, because if I saw any dust by any accident accumulated on the surface of a picture, I should order it to be dusted certainly; but under existing circumstances, I think that is superseded.

357. Take the last two or three weeks, and tell the Committee what has been done; have the attendants had to remove any dust, caused by people walking about?—None whatever, nor has any dust accumulated; the pictures being slanted forward, no dust can rest upon them, except under particular circumstances.

358. Has the dust been removed from the frames in the course of the last few days?—Yes.

359. Just tell us how, and by whom?—By the regular frame-maker employed by the trustees.

360. Will you give us his name, if you please?—Mr. Thick; he is instructed to dust the frames whenever they require it.

361. Are you present when he does it?—Not the whole time.

362. Generally?—I always give him proper instructions, but I do not attend to the dusting of frames.

363. Are you frequently present when he is dusting?—Frequently; my duties call me into the gallery, sometimes before the usual hours at which I am bound to be there.

364. Mr. Thick must come before the gallery is opened?—Yes; he comes at seven in the morning, and finishes about nine, before the gallery is opened to the public.

365. How often has he been there in the course of the last three weeks?—Only once; I do not know that it is exactly three weeks; it may be a month.

366. Do you see much dust on the frames?—A great deal; a vast quantity of dust.

367. Do you think that removing it once in four weeks by Mr. Thick is sufficiently often?—That is a question which I am hardly prepared to answer. I should say it would be desirable that they should be dusted every morning.

368-9. Mr. Uwins has said you are responsible for this part of the custody of the gallery, and that he is not?—I do not quite understand that. (Mr. *Uwins.*)—Colonel Thwaites is on the spot. I give the orders, and Colonel Thwaites is on the spot.

370. Mr. *Marshall* (to Mr. *Uwins*).] Colonel Thwaites is not responsible for seeing the orders properly executed?—He does see them.

371. Is it his business or not?—I imagine it is his business; I know nothing of the instructions; I never had any.

372. (To Colonel *Thwaites.*) You say there is a considerable quantity of dust on the frames of the pictures?—Precisely.

373. And none on the pictures themselves?—None on the pictures themselves, except on some few pictures that are hung quite perpendicularly; but I do not believe that of those there are more than a dozen in the whole gallery, and they are small pictures.

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374. There is a great quantity of dust, is there not, caused by the number of people who walk about the gallery?—Yes, no doubt.

375. And, speaking advisedly, do you say there is no dust on the pictures, though there is on the frames a great quantity?—I do speak it advisedly; if there were, I should see it is removed by the feather brush.

376. You say, speaking advisedly, that, though a great deal of dust has settled on the frames of the pictures, these pictures, in the last month, have not been rubbed either by a feather brush or a handkerchief; I understand that is the fact?—I think it is within a month that the pictures have been rubbed with a silk handkerchief.

377. By whom?—By Mr. Seguier; that is his duty,

378. Mr. *Hardinge* (to Mr. *Uwins*).] You mentioned, in reference to the Queen of Sheba, by Claude, that you thought it had been satisfactorily cleaned; are you aware that on the top of one of the masts in that picture two flags are distinctly visible?—I am not; I have not noticed that.

379. What is your opinion of the condition of St. Ursula, by Claude, at present?—I think it is dirty, but it is better than many of the pictures; it is not in a state that I should like to see it in, or that anybody who loved Claude would like to see it in.

380. You said that in cleaning a picture with sponge or with cotton, when water was used, you thought it was a process that required a good deal of care. If the surface of the picture is cracked, I suppose you reckon it a very difficult process?—Yes, of course it must always be dangerous, and it must be dangerous also where the ground is of a particular character. There may be an absorbent ground, such as a plaister ground, and then it is more dangerous. Where it is an oil ground I should say there is not much danger.

381. You said that any order given for cleaning pictures was given by the trustees, and you have mentioned nine pictures that were given to you or Mr. Seguier as the pictures that were to be cleaned; who selected those pictures in the first instance; who made out that list?—I am not quite certain, but I think Mr. Seguier suggested it to the trustees; but I cannot speak with certainty, for I was not aware of the pictures till I saw the list; but I believe it was a suggestion of Mr. Seguier's.

382. Do you mean that Mr. Seguier submitted the list to the trustees in the first instance?—I think he did.

383. The list was not merely the result of a conversation between Mr. Seguier and the trustees in the gallery?—No, I think he submitted it to the trustees, and I should imagine it appeared upon the minutes.

384. Mr. *Ewart*.] Is it not a bad general principle that the cleaner should suggest what pictures should be cleaned; I mean as a general principle, without reference to Mr. Seguier?—That is a matter about which I should not like to give an opinion.

385. *Chairman*.] You mentioned the gentleman who made the catalogue, with respect to the inscription upon the Bouillon Claude; that gentleman was Mr. Wornum, was it not?—Yes.

386. Referring to a question put to you by Lord William Graham, as to the occasional cleaning with a sponge, as adverted to by a letter in one of the newspapers, you were not present on that occasion?—I was not.

387. (To Colonel *Thwaites*.) You were present?—I was.

388. Can you give an accurate answer to the question of the Noble Lord, as to the caution that was exercised in the use of the sponge and the water?—I can only generally say that the pictures were washed with a sponge; they were then immediately dried with a soft cloth, and afterwards, as soon as they were dry, they were rubbed with a silk handkerchief.

389. When you use the expression "washed with a sponge," do you use it in the naked and simple form, or do you apply it to their being wiped with a sponge, from which the water had been wrung?—I should suppose that no water could run on the pictures.

390. You presume that; but can you distinctly state from your own observation, and from the inspection that you were exercising upon the occasion, that such was not the case; that it was not washed?—I did not observe anything more than the simple washing by the application of a moist sponge.

391. But you know that the simple term washing would imply a sponge saturated with water, as a gentleman would wash his face and hands; can you speak from

from your own observation to the fact, that it was not a washing of that description, but merely the passing over the surface of the picture of a moist sponge, out of which the water had been carefully wrung?—I can hardly speak to that.

392. Lord *W. Graham.*] Did you observe in that operation anything that you had not observed frequently before in your experience while you held your present office?—I saw no more on that occasion than I had been in the habit of seeing on almost every occasion on which a sponge has been used.

393. I think you have held your office for many more years than Mr. Uwins?—I have held it from the first.

394. Therefore your experience carries you much further back?—In some points, certainly.

395. And you have seen that course frequently adopted without observation, and there was nothing in the operation you saw performed the other day, and which has attracted so much public attention, different from what has been performed often before in the gallery?—Nothing took place under my immediate observation different from that which I have been in the habit of seeing before.

396. *Chairman* (to Mr. *Uwins*).] Was the operation performed by Mr. Seguier's own hand, or by one of his assistants?—In part by Mr. Seguier's own hand, and in part by one of his assistants.

397. You stated, in reference to the foreign galleries, where it has been understood that only one cleaner was employed, that the pictures under the operation of that system were in a frightful state; is it not your opinion that had several experienced gentlemen, either cleaners or others, much conversant with the condition of pictures, been previously consulted, that frightful state you allude to might have been considerably obviated?—I again say that I believe there is no such thing as a council of picture-cleaners.

398. Lord *Brooke.*] You mentioned three or four pictures that had been, you think, improved by cleaning; is it your opinion that the whole nine have been improved by cleaning?—The dirt has been removed from them without the pictures having experienced any injury; of that I feel satisfied, and therefore I think, of course, that they are improved.

399. Mr. *Monckton Milnes.*] The surface has not been exposed in any instance, in your opinion?—No.

400. Mr. *Baring Wall.*] Has not the Boar Hunt of Velasquez been submitted lately to some washing or cleaning?—Yes; that has been passed over with a sponge in the same delicate way that Mr. Seguier is accustomed to do.

401. There is a small tear or fracture in the picture on the left-hand side—Yes.

402. Can you state to the Committee at what time that tear was first discovered?—It was before it came into the gallery; before it became the property of the nation.

403. But I think it was not developed or ascertained until it was cleaned at the gallery, after it left Mr. Farrer's possession?—I was not myself keeper of the gallery at the time, and cannot speak to that fact; but as long as I have known the picture it has existed.

404. Can you state to the Committee in what year it was that you first became acquainted with the picture; do you mean from the time you first held the office you now hold?—Yes.

405. To Mr. *Thwaites.*] Will you allow me to put the same question to you?—I have not observed it till very recently.

406. Did you observe it before the last washing took place?—I cannot say that I did; but after that I did look to the picture carefully, to see whether there were cracks or blemishes that would have made it dangerous to wet the surface with water.

407. Mr. *Hardinge.*] And did you observe any?—Not any, except the one quoted.

408. Was there a cloth used as well as a sponge?—Yes.

409. What sort of cloth?—An old cloth that had become perfectly soft, and which absorbed a certain degree of damp.

410. Was it anything in the character of a towel or duster?—A cloth of the same description was laid before the Board the other day, and it quite satisfied the trustees.

411. And what sort of vessel was the washing performed out of?—A bucket.

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412. A bucket half filled with water?—I cannot say how much; I suppose the greater the quantity of water, the cleaner the sponge would be, and the better; it has on former occasions been done with a basin of water, but that hardly gives water sufficient to clean a large picture. I only now speak, however, from observation; I do not pretend to have the smallest knowledge of cleaning pictures.

Mr. *John Seguier*, called in; and Examined.

Mr. *J. Seguier.*

413. *Chairman.*] YOU are a professional picture-cleaner?—Yes.

414. You studied in early youth as an artist?—I did.

415. And painted for a while, and exhibited pictures in the Exhibition?—I did.

416. You were led, in the course of your artistic career, to prefer cleaning to painting?—I was.

417. You have been a great deal employed by the trustees of the National Gallery?—Yes.

418. For how many years have you been employed by them?—Nearly, I should say, from its commencement; but I should remark that the pictures did not get in so bad a state in the old house as they have since.

419. At that time your brother, Mr. William Seguier, was keeper of the gallery?—Yes.

420. Was he himself a cleaner of pictures?—He was formerly.

421. Did he clean pictures for the trustees of the gallery?—I cannot say; he might have washed off what he thought necessary when I was not there.

422. But you have no knowledge that he did?—I have no knowledge of his undertaking to do the pictures; he certainly recommended me to the trustees, where there was much labour.

423. Did he use to superintend your operations when you were cleaning?—Yes.

424. And he and you were of one mind as to the mode of cleaning?—Decidedly.

425. You have also been extensively employed by other proprietors of collections?—By the present and the two last Sovereigns extensively, and I am still employed by Her Majesty, by her special order.

426. You have had the Windsor collection under your charge?—Yes.

427. And you are employed by many noblemen and gentlemen of distinction?—Yes; I should mention the Duke of Wellington for many years, and the Duke of Sutherland. The restoration of the Duke of Wellington's pictures, which came from Spain, was many years going on; and I may mention that what I did was satisfactory, and the Duke, when I saw him last, told me to proceed. Then I should mention the late and present Duke of Sutherland, the late and present Marquis of Westminster, Sir Robert Peel, and many others, whose collections I have had for a long time.

428. You have invariably given satisfaction to those by whom you have been employed?—I presume so, by their continuance with me.

429. Have you been exclusively employed by the trustees of the National Gallery?—No.

430. Will you mention the name of any other gentleman?—There was a gentleman of the name of Brown, who cleaned a few of the pictures, but not under my observation; it was not necessary.

431. Do you recollect in what year Mr. Brown cleaned those pictures?—I think it was the same year in which I did several; about five or six years ago, when there was a Committee of this House, before which I attended to give evidence.

432. It was about the same time?—Yes, it must have been at a vacation.

433. You are not a salaried officer of the trustees, but are merely called in and employed from time to time?—From time to time.

434. Do you receive your instructions direct from the trustees, or do you consider yourself under the order and superintendence of the keeper of the gallery, Mr. Uwins?—I consider myself under the superintendence of the keeper, who I presume receives his instructions from the trustees.

435. Has that, in point of fact, been the mode in which you have received your instructions; that Mr. Uwins, as keeper of the gallery, has intimated to you that

that certain pictures require cleaning, and that then you are instructed to clean them?—Yes; but if you will permit me, I should say that the trustees, by a minute, I believe, requested me to look over the pictures, and make a report upon those which I thought were the most disfigured, which I did, and then I received instructions to clean them.

436. What was the date of that minute?—I do not know.

437. Was it not of very recent date indeed?—It was, I think, the beginning of last year.

438. But I speak of your general practice; during the many years that you have been the authorised cleaner, what has been the general practice; have you been in the habit of receiving your instructions during the earlier part of Mr. Uwins' incumbency from Mr. Uwins, or have you received them direct from the trustees?—I received them through the keeper, I presume; I do not attend the meetings of the trustees unless I am called on, as I have been once or twice with a view to give some information; when my brother was keeper, I suppose he took his authority from the trustees, and then he instructed me; after that Sir Charles Eastlake was keeper, and I received my instructions from Sir Charles Eastlake.

439. With respect to these nine pictures, did you yourself observe that these pictures were in a dirty state, and suggest to the keeper or to the trustees that they should be cleaned, or were you instructed to examine the pictures in the gallery, and report with respect to their state, and whether you considered that any of them required cleaning?—Yes; and I am pretty sure there was a minute made to that effect in the minutes of the trustees of the National Gallery.

440. That you should be instructed to examine the pictures, and report upon them?—Yes; which I did.

441. Then the keeper of the gallery was not the person who decided that such or such a picture required cleaning, but that decision was come to by you, acting under the authority of the trustees, communicated to you by the keeper?—Yes; that I presume was the case.

442. In point of fact, Mr. Uwins did not exercise any direct or immediate authority or discretion as to deciding on the particular pictures that required to be cleaned?—No, I think not; I think you will find there was a minute.

443. On receiving that order, through the keeper, from the trustees, that certain pictures were to be cleaned, the mode of cleaning was left to your sole discretion?—Yes.

444. The trustees had that confidence in your experience and judgment, that they relied entirely upon your own prudence and caution in carrying the operation into effect?—Yes.

445. You did not consider yourself under any special control of the keeper under those circumstances?—No.

446. Was the keeper in the habit of superintending the process?—Very frequently.

447. Did you consider that he did that for his own amusement and satisfaction, or for the purpose of checking or objecting to anything he might see in your method that was not to his mind?—No; I think it was for the purpose of seeing that it was going on satisfactorily, a duty he was very careful to perform.

484. Were the trustees themselves in the habit of superintending the process?—No; I do not recollect any of them doing so; not but what they might.

449. You said that the trustees might have superintended the process; did you mean by that, that it is possible that some of them may have superintended it without your recollection?—They might come in while I was out; I meant to say that I did not do it under lock and key.

450. What I wish to know is, whether the trustees were in the habit, for their own satisfaction, or in the exercise of what they considered their duty, of personally attending and examining the process you were pursuing for cleaning the pictures?—Not as to those particular pictures; but I cannot charge my memory as to former times.

451. With regard to those nine pictures, you have no recollection of any trustee being present while you were cleaning them?—No, I have no recollection of it.

452. Was any other person present besides Mr. Uwins upon the occasions

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when he was for his own satisfaction looking on at your work?—Colonel Thwaites was occasionally in there, as he is resident there.

453. And you had also an assistant?—Yes.

454. I believe I am right in speaking of picture-cleaning as an art which is not reduced to any fixed principle; it is in fact an art that each professor of it acquires by his own practice and experience; and there is a great difference amongst different picture-cleaners as to the preferable modes to be pursued?—I should think that was the case; there must be a great difference, according to what you have to combat with.

455. But supposing you have to meet with the same peculiarity in regard to the state of a picture, different picture-cleaners would still pursue very different processes?—I should think it is very likely.

456. And it is also a fact that the process which is followed preferably by one gentleman of your profession is often condemned as dangerous or injurious by another?—Yes.

457. And they are in the habit of keeping their own favourite processes a secret?—I should think so, if they have a mode which they consider their own finding out; and they would naturally not wish to divulge it.

458. Is it the case, that what you consider your own most ingenious or preferable modes you, yourself, are not in the habit of divulging to others?—I am not, certainly; but I have never taken any particular precaution that people could not see me do the pictures. I frequently have done them at great houses, with the proprietors coming in and out. I have done a vast many at Buckingham Palace, where anybody could come in and see what I was about. I have no particular secret.

459. Have the trustees ever asked you, in the course of your employment by them, as to the particular methods that you made use of?—I have no recollection of it at all.

460. Has Mr. Uwins, as keeper of the gallery, ever questioned you upon the subject?—Mr. Uwins saw the process.

461. But if he saw you performing what you consider a secret process, he would not acquire any great knowledge by merely seeing you manipulate?—I think he did. I think he thoroughly understood what I was about as well as myself.

462. I understand that you, being employed in a National Gallery on pictures of great value, would not think of declining to acquaint those who are charged with the custody of the pictures as to the process that you were using?—No, I should have no objection if I was asked.

463. Picture-cleaning may be considered as of two general descriptions; one is the occasional washing off or removal by gentle means of incidental deposits of dust and dirt, and the other is that of removing the accumulated coats of varnish with the incrustations of dirt, and putting the picture in what you consider a proper state, and then re-varnishing it; am I right in drawing that distinction?—Yes.

464. First, I will direct your attention to the last or more important mode of cleaning; I understand that there is one general rule among cautious cleaners, that it is not desirable, except in very extreme cases, ever to bare the actual surface of the original master's work, but to leave some lower part of the coat of varnish, in order both to protect the surface of the picture, and also to maintain a little of that mellow tone which the public generally prefer in an ancient work of art?—Yes; that I always prefer. I should wish you to understand that occasionally, in some pictures, it must all be taken off, or there would be a disfigurement; but I always avoid it where I can.

465. In cases where you consider it necessary to approach the surface of the picture, you would employ different methods of cleaning, with reference to the different modes in which different masters or schools were in the habit of working up the surface of their picture?—Decidedly.

466. Could you suggest or describe to the Committee any of those peculiarities in the modes of the different schools or masters, which have come under your attention?—Yes; I should say the Flemish School and the Dutch School are the firmest painted pictures, and that in them there is not much glazing used; that is my opinion of that school. Next to them I should say come the Bolognese School.

467. You mean the school of the Caracci?—Yes; I have always found them, when

when they have not been injured, to be very firm pictures, and less difficult, of course, to clean; but the school which I consider most hazardous to deal with is the Venetian School.

468. Can you describe the mode in which Flemish painters were in the habit of working up the surfaces of their pictures?—I have a pretty clear idea, from the information I have been able to get, that the Flemish and Dutch pictures were painted most probably with copal varnish, as a vehicle which makes them not easily liable to be disturbed.

469. In order to illustrate that by a picture which you formerly cleaned, I will ask you what was the state of the large Cuyp picture when you cleaned it some years ago?—It had got dreadfully obscure with varnish and oil, and the dirt and atmosphere of London; it was exceedingly bad, but it cleaned exceedingly pure; there were two damages in it, which were repaired.

470. By you?—By me.

471. In the case of the Cuyp picture, did you remove entirely the old accumulated coats of varnish?—I think I did, for the reason I will give you; the canvas is very much cracked, and therefore, if you only take off parts, it would rather disfigure it; the picture at the time it met with the accident, before it became public property, was lined, and very well lined, and it had kept very nicely, as far as it was possible to do so, except that it had got very dirty, and it cleaned very purely.

472. Did you consider the surface of that picture, as uncovered by you, to have been painted in a vehicle of copal, which formed so strong a surface as to resist the application of very strong solvents?—Yes, I think it would.

473. Do you think it would have resisted almost any ordinary application that picture-cleaners are in the habit of using?—Not alkalis.

474. But that is not an ordinary application; it is rather an extraordinary application, is it not?—It is; but pictures are sometimes so much damaged that it is used to remove repaint.

475. Could you mention any other Flemish painters of reputation, who you believe from your own observation to have employed a similar process with Cuyp?—I should think Rubens.

476. Any other?—It appears to me, it would apply to the whole school; if I say Rubens, I should say Vandyke; the whole school had the same process.

477. The Flemish school generally painted in a strong vehicle of varnish?—Yes, I think so.

478. Then you would be also prepared to say, that the surfaces of those pictures were protected to the same degree as the surface of the Cuyp you examined, against accidental injury from the solvents used by the cleaners?—Yes.

479. Will you have the goodness to explain the method of the Venetian School, which you describe as more delicate, and involving greater risk?—They appear to have painted their pictures with a sort of tempera, but generally they were painted very delicately, and I think a great deal of glazing was used; where there was a piece of crimson drapery, it was most probably painted much lighter at first than the artist intended, and then the lakes or some transparent colours were passed over it; and the Venetian pictures therefore are more difficult to meddle with.

480. That is a common feature of the Venetian school, especially with Titian and Paul Veronese?—Yes; Titian particularly.

481. Did the older painters, Giorgione for example, also use this method?—I think so; I think all the Venetian School after the time of Giorgione and Titian. I do not think the Bellini used that process.

482. Have you ever had occasion to clean a picture by either of the Bellini?—I have no doubt that I have, but I cannot recollect at this moment.

483. With regard to the method of Claude; was he in the habit of using these fine glazings in his surfaces?—I cannot say I ever detected them.

484. Have you had occasion to form a judgment, generally speaking, as to the method employed, by Claude in working up his pictures?—No; he appears to have been very particular; his colours are exceedingly fine, and I should say not easily disturbed without a very improper process is used. I have certainly seen Claudes very much injured by being so roughly cleaned that the extreme edges of the trees would go; and then, if it was a sea Claude, I should presume the rigging would go.

485. But there was no peculiar delicacy in the glazings of Claude that would

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cause the surface of his pictures to be susceptible of damage in the mode in which the Venetian pictures are?—I have no recollection of glazings, but I think he used scumbling, which is passing a light colour over a darker one.

486. Would that be a transparent colour?—It must be in a certain way transparent, but still it is not like a glazing; there is a certain proportion, I should presume, of ultra marine and white.

Veneris, 29° die Aprilis, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Labouchere.
Mr. Charteris.	Lord Brooke.
Mr. Raikes Currie.	Mr. Ewart.
Mr. Milnes.	Mr. Baring Wall.
Mr. Marshall.	Mr. Hardinge.
Mr. Vernon.	Mr. Hamilton.
Lord W. Graham.	

COLONEL MURE, IN THE CHAIR.

Mr. *John Seguier*, called in; and further Examined.

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487. *Chairman.*] WHEN your examination was interrupted on Tuesday, you were giving us some account of the process called scumbling, as adopted by Claude Lorraine?—Yes.

488. And which you described as a process something analogous to glazing, though not the same?—Yes.

489. I understand it consists of using an opaque, but at the same time a delicate colour, and laying it on so thinly that it does in fact produce an effect similar to glazing?—Yes; the distinction is, that it is a lighter colour passed over a darker one, as I conceive.

490. And that scumbling, like the glazing, is peculiarly susceptible of injury from careless or unskilful cleaning?—Yes, I think it might be.

491. We have now had your opinion as to the special risks to which pictures are exposed in cases where the original surface is entirely bared by the removal of old varnishes in the process of cleaning; and we should like to hear from you now the mode in which those varnishes are removed. I understand that varnishes may be defined as of two general kinds; the one is mastic varnish, and the other is what is called oil varnish?—Copal varnish.

492. Oil varnish?—Copal is an oil varnish.

493. Mastic varnish consists of one part mastic, and two of turpentine, does it not?—I do not know the manufacture of it; but I presume that is the case.

494. Mastic varnish is the varnish which is usually or almost universally employed, is it not?—Yes, as the safest.

495. It is what the French call by the peculiar name of picture varnish, is it not?—I have seen French varnish made use of, but I do not prefer it; it is much stronger and more glossy than is generally approved of in this country.

496. I mean as to the universality of it; it is called on the Continent picture varnish, as peculiarly applied to pictures, is it not?—Yes.

497. The mode of cleaning a picture, in so far as consists in the removal of the old or decayed varnishes, would depend very much upon the nature of the varnishes that are to be removed?—Very much.

498. Could you describe any peculiarity in the mode of removing mastic varnish as distinct from oil varnishes?—Yes; it it can be removed by friction, which rises up like a white dust, and it can also be removed by dissolving it with spirits of wine.

499. It is susceptible of being removed both by friction and by solvents?—Yes.

500. The oil varnishes are not susceptible of being removed by friction?—No; the

the oil varnish that I know is the copal varnish, which should not be applied to pictures, because it is almost impossible to remove it without very great risk.

501. Oil varnishes are also, I understand, much more difficult to remove from the surface of a picture than mastic varnish is?—Decidedly, in my practice I have found it so.

502. Can mastic varnish be removed by friction from canvas pictures with the same facility as from pictures that are painted on wood or on metal?—No; I should say if the canvas is a coarse one, it is exceedingly difficult to get it out of the hollows, but if the picture is painted on copper, that is so smooth that there is no difficulty at all in it, provided the picture is a perfect picture.

503. Are you familiar with any works on the subject of picture-cleaning?—No, I cannot say I am; I have had a few little tracts on the subject occasionally put into my hands, but I have thought them useless. In cleaning pictures one is obliged to be guided so much by circumstances that I thought them of no use.

504. In early youth you acquired your art, not by any process of study combined with your practice, but simply by practice and experience?—Decidedly.

505. I understand that you admit it to be desirable in cleaning a picture to leave a certain small portion of varnish over the surface?—It is desirable, certainly.

506. Could you inform us with regard to the nine pictures that have lately been cleaned by you, whether you did in every, or in what instance, leave a thin coat of varnish for their protection on the surface?—I did, as far as it was possible.

507. But you are not prepared to say that you did so in every case?—No, I am not; I presume that some of them were entirely cleaned.

508. Could you mention in how many instances you were under the necessity of removing the whole coat of varnish?—I should say I was obliged to do so in the case of the two Canalettis; I do not recollect that the others were so treated, but I proceeded gradually; I have given some evidence before as to the process.

509. The two Canaletti pictures were the only pictures as to which you were under the necessity of entirely removing the old coats of varnish?—I think so.

510. In undertaking the cleaning of these nine pictures, did you consider that there was an absolute necessity for cleaning the whole of them?—Decidedly; they were all extremely obscure.

511. Did that necessity consist simply in the very dirty and disagreeable state in which they were, or did you consider that the amount of dirt and old varnish upon them was likely seriously to injure the pictures, as works of art, if left any longer upon the surface?—I cannot be certain that that was the case. The object was to render them more visible and useful.

512. Were the pictures that you cleaned all painted on canvas?—No; I think the little Guercino is on copper. The Claudes, the Canalettis and Poussins, and I believe the others also, were painted on canvas, except the Saint Bavon, which is on panel.

513. The Guercino is on copper, the Saint Bavon on panel, and all the rest are on canvas?—I think all the rest are on canvas.

514. Can you describe to us the state in which those pictures, or such of them as the Committee may desire to inquire into, were at the time when you undertook to clean them; we will take, first, what is called the Queen of Sheba, by Claude; could you describe to the Committee the condition in which that picture was when it was first placed in your hands for the purpose of being cleaned?—I discovered that it had a varnish next the picture, and it appeared to have had some oil, not oil varnish, but merely oil over the varnish; and there was a vast accumulation of dirt which rendered it very obscure, arising from the bad atmosphere and from the effluvia of such a number of people coming into the place. It was very loose dirt, which was removed without any difficulty.

515. Mr. *Vernon.*] Was the dirt in the oil or in the varnish, or where?—In my opinion it was mixed with it.

516. *Chairman.*] Had it penetrated through the whole mass of oil and varnish?—Not the varnish.

517. The varnish, I presume, was mastic varnish?—Mastic varnish.

518. Was the picture, without reference more particularly to the varnish, in a good state in other respects as regards the surface of the picture itself?—That

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picture, soon after it became public property, was discovered to be chipping off in a great many places, and it was found to be in a very dangerous state; a great many small pieces were quite gone, and I was employed to lay it down and to repair what parts were gone; in other respects the picture was perfect. I presume that the mischief had happened from its being fresh lined.

519. You know, as a fact, that the picture had been lined before it came into the possession of the nation?—Yes.

520. Had the picture been well lined?—I can hardly answer that question; I do not see any reason for saying that it was not well lined.

521. Can you mention to the Committee what parts of the picture had been thus blemished, and which were restored by you?—I know it was confined more particularly to the lower part. I cannot say at this distance of time how far some bits might not have been, towards the middle of the picture, but I know it was generally towards the lower part of the picture.

522. There were no spots in the general surface of the picture, but it was merely one portion of the picture where these blemishes were observed?—Yes, the colour had risen and come off.

523. Did you observe on the surface of the picture any old repairs or restorations different from those which you were under the necessity of effecting?—No, in other respects it seemed to be very perfect; it was rather an accident, I think, in the lining, which very often occurs.

524. With that exception the picture was in a very perfect state?—Yes.

525. Will you explain to the Committee the process you pursued in removing the old varnishes with the dirt, or such amount of those varnishes as you considered it desirable to remove, speaking with reference to the Queen of Sheba alone?—I removed all the loose dirt and oil, and I found that there was some mastic varnish underneath it which, in the process of removing it, chills a little; it looks a little white, and the consequence was, I very gently took a portion of that off by friction, so as to enable the varnish which I put on to make the picture bear out properly.

526. Then, in fact, with the exception of those small parts of the surface which you are under the necessity of taking away in order to produce the effect which you describe of obviating chill, that coat of mastic varnish remained very much as it was when you began to clean the picture?—Yes.

527. It was in a tolerably sound state?—Yes, it was.

528. So that with regard to the Queen of Sheba, having never removed the lower coat of varnish, you never penetrated to the surface of the picture at all?—No; and I may be allowed to remark, that if I had done so, I presume that those repairs which I did must have come away.

529-30. I ask you whether that lower coat of mastic varnish being in good condition, you ever did penetrate to the surface of any part of the picture?—No; that is what I conceive.

531. Had you done so, would the repairs which you had yourself executed probably have been affected?—I think they would have come away.

532. And you consider the circumstance that those repairs were not affected as an evidence, in addition to your own recollection, that you did not approach or touch the surface of the picture?—Yes.

533. Those repairs having been carefully executed, and having been also, I presume, carefully revarnished by you at the time they were executed, do you assume that they would necessarily have come away had you meddled with the surface of the picture?—I presume so; I have found almost invariably in my practice, that in pictures that have been repaired, if they are cleaned quite to the picture, the repairs come away.

534. You would have been conscious of that, I understand, by a change in the colour of the powder that came off in rubbing the varnish?—Yes.

535. I understand that in rubbing off the mastic varnish by friction, the powder is quite white, and if that powder alters its colour, you have then an evidence that you are touching the coloured surface of the picture?—The repairs.

536. But would not the same take place if you were rubbing off the varnish and approaching the original surface of the picture?—No; I never found that to be the case.

537. If you rubbed through the mastic varnish over a part of the picture which was the original work of the master, and found that the colour of the dust which

which came off, or of the powder which came off, had entirely altered and became dark, would you not then have assumed that you were touching the surface of the original picture?—I should have presumed it, but it was not he tease.

538. What I wish to understand from you is this: in rubbing off by friction a coat of mastic varnish, if you penetrate through that coat of mastic varnish, you reach the surface of the picture, whether that surface may be the original surface or the repairs?—Yes.

539. But if you are rubbing off a good deal of the white powder, so much as to reach the surface of the picture, whether that surface was the original surface or the repainted surface, why do you assume that you would be more aware that you had rubbed off enough to reach the surface in the case of the repair, rather than in the case of the original work of the master?—On account of the great difference in the age; a picture which is very old is much harder than recent repairs are.

540. But still even with regard to the original surface of a picture, if you incautiously rub through the mastic varnish to such an extent, that the colour of the powder which comes away alters, you are then aware that you have reached the original surface of the picture?—Yes, I should be.

541. But there is not so much danger of your encroaching upon that surface in the case of the original picture, because it is harder than the repairs are?—Yes.

542. And it is more capable of resisting friction than the later executed and softer coats of repair are?—Certainly.

543. After having taken off as much of the old coat of mastic varnish as you considered desirable, you added another coat of varnish?—I varnished them with mastic.

544. You mentioned that you did not observe any ancient repairs executed previously to your own upon that picture?—No, I did not.

545. Had you ever observed any peculiarities in the mode of painting that picture, of any kind?—No; nothing more than what Claude's usually are.

546. You are aware of what the Italians call a pentimento in a picture?—Yes.

547. It may be defined in English as an alteration in the artist's intention, or an alteration in a part of a picture that has already been executed, for the purpose of producing a different effect?—Yes; a general outline.

548. And which often, even in the works of original masters, after they are finished, remains visible to the eye of the observer?—Very frequently it is the case.

549. Did you not observe anything in the original state of the picture which would be called a pentimento on the top of the mast of one of the ships?—I did not observe it.

550. You did not observe that, while there was a fully painted yellow flag flying to the right, on the top of the mast, there was what one might call the ghost of a flag flying to the left?—I did not observe it.

551. You have not observed it since?—No, I do not think I have; I heard somebody talk about it, but I do not recollect seeing it myself.

552. Is your eyesight fresh and good?—It is not so good as it was formerly, but with glasses I can see very well.

553. Will you have the goodness to describe to the Committee the state in which you found the large Paul Veronese picture, when it came to you for the purpose of being cleaned?—I found that in a similar state to the former picture. There was one thing which I ought to remark, that that picture was purposely coloured down before it was sold to the directors of the British Institution. The proprietor, who brought it from abroad, thought it would be considered too bright, and he told me himself that he had coloured it down with something that was perfectly harmless, and might come off at any time; and in addition to that it had got a quantity of dirt upon it, so as to obscure the picture very much. I believe it was a solution of Spanish liquorice that was put on.

554. That was done by Monsieur De la Hante?—Yes.

555. Do you now recollect the period when Monsieur De la Hante mentioned this circumstance to you?—No, I do not.

556. It has been said that he was in the habit of doing this for the purpose of giving a peculiar brown or mellow look to the surface of a picture, to please the English taste of that day?—He told me so.

557. Was Monsieur De la Hante in the habit of doing this generally with

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pictures he brought to England for sale, or was it a peculiar favour that he conferred on the Paul Veronese?—He never mentioned to me his having done it in any other case than in the case of this particular picture.

558. We have been told that, after having put this substance on the surface for the purpose of producing the effect he wished, he was in the habit, immediately afterwards, of washing it off, and of restoring the picture, as far as possible, to its previous state?—Not in this case; he never had it afterwards.

559. Mr. *Charteris.*] Is he now alive?—No.

560. *Chairman.*] Do you mean he allowed this mixture of liquorice, and other substances, whatever they may have been, to remain on the surface of the pictures?—On the pictures he sold. I cannot say that he might not have washed it off his own pictures.

561. It was stated before the Committee of 1850, I find, that Monsieur De la Hante, after performing that process for the purpose of producing an effect to gratify particular visitors, was, immediately afterwards, in the habit of washing it off for fear of damaging his pictures?—I have heard that mentioned, but he did not tell me so.

562. Now describe, if you please, in what state the Paul Veronese was as to dirt, varnish, or in any other respect?—The upper part of it had the same accumulation of dirt, and a portion of the varnish was taken off to enable it to bear out better. There was a great accumulation of dirt upon the surface, and I think some oil, which I presume had been rubbed over the glazing to prevent its being disturbed by mere water. I presume that Mr. De la Hante, after he had done it with this water-colour stuff, had either oiled or varnished it over, and of course the whole of that came away, and then there appeared to me to be some mastic varnish still remaining at the bottom, which I only removed sufficiently to enable the picture to bear out when it was varnished.

563. You left over the surface of the Paul Veronese, as you had left over the surface of the Queen of Sheba, by Claude, a thin coat of the old varnish, for the protection of the master's original touch?—Yes.

564. Over the whole surface of the picture?—Over the whole surface of the picture.

565. Did you observe, on relieving the picture of this obscurity, any old repairs or blemishes on the surface of it?—Yes; there had been some blemishes, which were fortunately upon inferior parts of the picture. The picture had been lined out so as to show every part of it; it had been touched by the parties who had done it, and there were some few little breaks in the inferior parts of the picture; that was probably done by the lining, and it was necessary to touch those parts in two or three places.

566. Had that picture been lined?—I think it had been lined; I do not know when it must have been lined.

567. But with that exception, you did not find that that picture had been subjected to any considerable amount of repair or restoration?—No; it was in a very fine state.

568. You mentioned that you used a little oil in the mastic with which you revarnished it?—Yes, on account of there being some little glazings and repairs to be done, which cannot be done with simple mastic varnish.

569. What oil did you use with the mastic varnish?—A drying oil, as it is usually called.

570. What was your exact reason for using the oil, in order to prevent these repairs that you are obliged to make from having an unpleasant or injurious effect?—I always find in my practice that you cannot, when there are any repairs to be done, do without putting a little oil into the mastic varnish, because the mastic varnish alone dries so quickly that it would not mix together so well, and the process could not be performed so perfectly. That is my practice, and my opinion.

571. That is to say, having left a coat of mastic varnish over the whole surface of the picture, with the exception of those parts where you are obliged to make certain repairs, you could not have applied another coat of mastic varnish in such a manner as to blend and unite with the old coat that you left, unless you had added a certain portion of oil to the new mastic varnish?—The picture must be varnished with mastic varnish now, but Mr. Evans was there, and thought it looked so perfect, that he did not consider it necessary this season to do any more than I had done to it.

572. Then

572. Then you did not revarnish the whole of the picture?—I went over the whole of it with varnish, but with a little oil in it, for the purpose of the repairs answering better.

573. Had you not received injunctions from the trustees, or through the trustees, from Mr. Uwins, that in re-varnishing the pictures, you were no longer to make use of oil with the mastic?—I have no recollection of it; I have a perfect recollection that it was mentioned. As I understood it, I was as far as possible to try the effect of mastic varnish alone; but I have no recollection of one particular injunction, or anything more than a recommendation.

574. Did you take particular notice of the inscription in the Queen of Sheba picture by Claude, before it was entrusted to you to be cleaned?—No, I did not.

575. You were aware that the inscription existed before you commenced cleaning the picture, were you not?—Yes.

576. Have you any particular recollection as to the degree of distinctness which that inscription exhibited before the picture was cleaned?—It appeared to me to be more visible after the picture was cleaned than before.

577. Do you mean that the removal of the dirt brought it better out?—Yes, it made it more visible to me.

578. But that inscription, from whatever cause it may have proceeded, is now indistinct, is it not?—Yes.

579. To what do you attribute that indistinctness?—I attribute it to Claude's own idea or wish; he did not seem to like these letters to be very prominent. I take this notion from seeing his inscriptions on his etchings and drawings.

580. You think he did not like the formality of a distinct literal inscription?—Yes, I have observed the inscriptions on a great many Claudes, and they have been always very imperfect.

581. You have already said that you were under the necessity of removing the entire coats of varnish from the two Canaletti pictures?—Yes, I think it was necessary that that should be done.

582. What was the peculiar state of those pictures that rendered that necessary which was not necessary in the case of the other pictures?—The Grand Canal was quite perfect, but the other picture had had some considerable damage when it was in Sir George Beaumont's possession.

583. What was the peculiarity in those pictures when they were committed to you for the purpose of being cleaned, which rendered it necessary entirely to remove the previous coat of varnish, and which did not exist in the case of the Queen of Sheba, and in the Paul Veronese?—The Canalettis are painted with what is termed very fat colour; that is, they are very much embossed, and you cannot get at it without using a solvent, and that takes it all out without any injury to the pictures.

584. What was the coat of varnish with which the surface of the pictures was covered in the case of the two Canalettis?—Mastic varnish.

585. Do you mean that you could not have removed the mastic varnish by friction, in consequence of portions of the colours projecting so much in relief, and that you could not, for that reason, have carried the process of friction regularly over the surface of the picture?—Yes.

586. You would have been in danger of encroaching upon those points which were more projected than the others?—Yes.

587. In applying solvents carefully to a coat of mastic varnish, is it not possible so to manage as to leave a portion of the lower varnish on the surface?—I do not think it is.

588. You mean, that wherever solvents are applied to mastic varnish, for the purpose of removing it, you must remove the whole of the mastic varnish?—Yes.

589. It is only where you make use of friction that it is in your power to leave the lower coat and take off the upper coat?—Exactly.

590. Lord *W. Graham.*] What solvent do you use?—Spirits of wine.

591. *Chairman.*] Pure spirits of wine?—Yes.

592. Mr. *Marshall.*] Unmixed?—Yes.

593. *Chairman.*] Will you describe to the Committee the state in which the Saint Bavon picture was when the cleaning was undertaken by you?—I should say it was in a similar state to the picture which I have previously mentioned; there was a great accumulation of loose dirt and oil upon it; it appeared to me to have upon it the same sort of stuff all mixed up together, and which it was necessary to remove, and there was some mastic varnish underneath, of which I

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removed as much as I thought proper, but that picture was not put into my hands merely for the purpose of cleaning; the panel wanted repairing.

594. And you removed a portion of the mastic varnish from the surface by friction, did you not?—Yes.

595. Leaving the mastic varnish untouched, except in that part where you were under the necessity of performing some closer operation for the purpose of re-uniting the panel?—Yes.

596. What was the state of the picture when you had removed the discoloured varnish, and were able to observe the original master's touch; in what state did you find the picture then?—I found it in a very good condition.

597. There had not been any restorations executed upon it?—Yes, there were some very material ones which ought to be mentioned; when that picture was brought to this country by Mr. Carr, it was placed in my brother's hands for the purpose of getting the board put to rights, and doing anything that was necessary with reference to cleaning, but the picture was so damaged in parts that Mr. Howard was sent for to our house to touch it up, and he did considerable restorations to it, and therefore I presume that if I had gone to the bottom of the varnish, those restorations of Mr. Howard must have come away, which they did not.

598. Will you mention in what parts of the picture those restorations were observable?—It was near where the left-hand wing of the picture, if I may so describe it, comes in connexion with the centre of the picture, that was damaged and broken out, and Mr. Howard, I think, put one of the heads in entirely, and touched up the picture in several parts.

599. Do you know which head that was?—No, I do not.

600. You mentioned that it was so many years ago since these repairs were executed, that you have not a distinct recollection on the subject, but could you not yourself, seeing the picture in its more visible state, detect those repairs by your eye now?—No, I cannot, I confess; it was so well-matched that I could not tell where it was, though I am certain about the thing having been done, because I saw Mr. Howard at work upon the picture.

601. Could you specify the head which you are aware had been painted in?—I cannot specify it.

602. You could, I presume, if we were before the picture?—I do not think I could detect it; I drew Mr. Uwins' attention very much to that; Mr. Uwins thought that he could detect something of Howard's touch; but I must confess that I cannot find it, though I am perfectly clear that he did it.

603. Are you of opinion that the St. Bavon is an original Rubens, the originality of it having been doubted by some authorities?—I always doubted it myself.

604. Do you consider it a picture of the school of Rubens?—Yes, of the school of Reubens.

605. In what mode did you revarnish the St. Bavon picture?—With mastic varnish.

606. Without any admixture of oil?—Yes.

607. I neglected to ask you as to the state in which you found the Canaletti picture, called a View in Venice, when you had removed the varnish?—It was all in a very fine and perfect state, with the exception of what I mentioned just now, that there had been a considerable damage in the sky, which I presume Sir George Beaumont had repaired, and it was necessary to give that a little glazing; the former repair had made it out of harmony.

608. And you executed that restoration yourself in cleaning the picture?—I had an assistant with me; sometimes we were both occupied upon one picture.

609. Is your assistant an artist?—He is an artist; not an eminent one; it is not necessary that he should be; but he is an artist, and he has been with me, I think, something more than nine years, constantly; during that time he has uninterruptedly practised with me, and has done a vast deal, and has cleaned a vast number of pictures, assisting me in Buckingham Palace and other places.

610. You mentioned that the other Canaletti, the Grand Canal, was in a very complete state?—Yes.

611. And you are not conscious of having, whether inadvertently or unavoidably, encroached upon the touch of the original master?—Certainly not.

612. In what condition did you find the Nicholas Poussin, which hangs between the two Canalettis?—It had not so much loose dirt upon it as some of the

the pictures that have been formerly mentioned; but there was a certain degree of common dirt upon it, which was removed, and the picture was varnished with mastic varnish; it did not require any repairs.

613. Had it a coat of mastic varnish upon it in a tolerable state before?—Yes.

614. Which coat you did not entirely remove?—No.

615. You did not penetrate to the surface of that picture?—No.

616. In no part?—No.

617. Was there not a considerable deal of discolourment and darkening in the surface of that picture from other causes besides dirt?—I consider that there is a great disfigurement in the picture, owing to its being painted on a red ochre ground, and it is even possible that some of the thin colours in the shades have been destroyed by time, in consequence of there being such a bad ground. It is always the case with pictures which have been painted on so bad a ground as that, and that makes the solid colours, such as white, red lead, vermilion and others look very heavy and unpleasant.

618. With respect to the small Guercino, and the small Claude; in what condition did you find those two pictures?—Very much obscured by loose dirt, and the small Claude, I am very sure, had been rubbed over with oil by Sir George Beaumont, when it was in his possession, because he was very fond of doing so. This had all got mixed together, and came away very easily. There was then a little pure mastic varnish upon the picture, which I took off very gently, till I saw it was quite pure, and then I gave it a simple coat of mastic varnish; there was no restoration of that picture.

619. You left enough of the previous coat of varnish, as in other instances, to protect the original surface of the picture?—Yes.

620. What was done with the Guercino?—Although that was only done by friction, it is very possible that the whole of the varnish came off; its being painted on copper, the surface of it was so smooth that it would be almost sure to come off entirely. That picture I found very perfect.

621. But in taking off the entire coat of varnish from this Guercino, you are perfectly satisfied that you did not encroach upon the original touch of the master?—I am certain of it.

622. In what mode did Guercino finish off the surface of his pictures?—I should think he painted what is technically termed very fairly. His colours appear to have been very nicely tempered, and I never detected anything like glazing in his pictures. I have cleaned a great many very fine ones, and they have been very pure, and have borne the cleaning without any difficulty.

623. He had no peculiarly delicate process of any kind in finishing off the surface of his pictures?—Not to my knowledge.

624. I think there is only one picture concerning which you have not given us any particular explanation, which is the large Claude in the last room?—Yes, that picture was very much obscured indeed, by foul dirt, but that came off with very great ease; there was a mastic varnish underneath, which I only slightly removed. That picture was quite perfect, and had only a simple mastic varnish; it was so obscured, that I am not surprised that it should appear bright; but I should mention that it has been doubted whether that picture is genuine.

625. Did you leave upon the surface of that picture, also, a sufficient remnant of the previous coat of varnish to protect the picture, and not interfere with the original touch of the master throughout its whole extent?—Decidedly.

626. You say that the picture was in a perfect state?—Yes.

627. There were no old repairs or blemishes visible?—No; there was no damage whatever.

628. You mentioned that, with the exception of the Paul Veronese, where you were under the necessity of mixing a little oil with the mastic varnish, you used nothing but mastic varnish in restoring the appearance of these nine pictures?—Yes.

629. I understand that formerly you preferred a different practice, which was in every case to mix a little oil with the mastic varnish, as you did in re-varnishing the Paul Veronese?—Yes, it was my practice.

630. Have you been in the habit of following that practice during the whole period of your having charge of the National Gallery?—Yes; but I cannot positively recollect whether some little Dutch pictures might

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not have been simply varnished with mastic varnish. I think that is very probable.

631. When your brother was keeper of the gallery, were you in the habit of mixing oil with mastic varnish?—Yes.

632. And did you do so during the whole period of Sir Charles Eastlake's tenure of office?—Yes.

633. And did neither of them ever object to your using that process?—Neither of them, and my reason for recommending it was a very obvious one; that in a place like that, where simple mastic varnish is used, the pictures chill and become obscure, and they require a constant rubbing up.

634. Is not that chill a mere temporary, and one may almost say, innocent effect upon the pictures?—I am not aware that it would do any harm if it were to remain.

635. Is it not easily removable by a careful attention to the temperature of the place where the pictures are, and by a careful wiping?—I think not in that place, for I think the atmosphere of the place is very bad; this chill, I presume, is a portion of the varnish itself rising up, because I recollect wiping one or two pictures which had been varnished with a dark silk handkerchief, and evidently something came off like a white powder; now if that is constantly done, it is in fact like taking away the varnish you put on.

636. In short, you considered the effects of the chill to be so much more serious in the peculiar atmosphere and position of the National Gallery, that it was necessary to adopt some precautions against it there, which might not have been necessary in another locality?—That was the case.

637. The mixture of oil with mastic varnish, has the effect of virtually converting the mastic into an oil varnish, has it not?—It has.

638. And of course, it is then subject to all the disadvantages which are usually supposed to exist in an oil varnish?—No; I should say there is a great distinction to be drawn; the oil varnish which comes to you from the manufacturers, as positively an oil varish, is one particlar substance; there is no mastic varnish in it; but if I mix oil with mastic varnish it is much easier removed; there is a great difference between my using an oil varnish and my putting a little oil in the mastic varnish, because that does not prevent its being removed.

639. Is it removable by friction, as the mastic varnish is?—No, it is not so easily removed by friction, but it can be removed by washing.

640. Is it removable by friction at all?—I think not.

641. In that respect it becomes, to all essential purposes, an oil varnish?—It does.

642. Then in those cases in which you would think it more advisable for the safety of a picture that the varnish should be removed by friction than by solvents, you would not be able to remove the varnish in that way from any one of the pictures that have been varnished by you?—No.

643. One of the principal disadvantages of an ordinary oil varnish, I believe, is, that it tends much more rapidly to discolour upon the surface of a picture than the mastic varnish?—I have entertained, and acted on, a contrary opinion in my practice all my life, for which I will give you a reason: In using mastic varnish alone you cannot use a very little, whereas if there is a little oil put with it you may leave as little as you think proper upon the picture. If you use mastic varnish alone you are obliged to give it more than is agreeable to my eye, or to the eyes of other people; but by putting a little oil into it you can spread it much finer upon the picture.

644. You mean that in varnishing with pure mastic varnish you were under the necessity of laying on a thick coat of varnish, and that in varnishing with mastic varnish, with a little oil mixed with it, you may use a thinner coat of varnish, and that you say tends less to discolour the picture than the thicker coat of mastic varnish?—Yes.

645. But the mastic varnish preserves its colour in a purer state than a mastic and oil varnish, does it not?—I do not think it does. I have a vast number of pictures through my hands which have been done with mastic varnish, and they are frequently as yellow as if they had been done with oil.

646. Then, irrespective of the advantages arising from the thinness of the coat of mixed varnish that you put on, you are not of opinion that if that coat were applied with equal thickness with the mastic varnish it would tend more to discolour the picture than the mastic varnish does?—If there was as much of the varnish,

varnish with a little oil in it upon the picture as the mastic varnish had, I think it might get yellower.

647. If that is the case, then I understand you to say that the oil varnish in itself, irrespective of its thickness or its thinness, has a greater tendency to discolour than the mastic varnish?—I think it has in a slight degree.

648. The only benefit it derives from its thinness is, that of course a thin coat of discoloured varnish is not so injurious in its effect to a picture as a thick coat of discoloured varnish?—Certainly.

649. You have described to us the mode in which you removed mastic varnish when you got at it from the surface of the pictures; will you describe to us the mode in which you removed the oil and other dirty substances which you have mentioned as having been laid over that interior coat of mastic varnish?—It was removed by soap and water.

650. What kind of soap do you employ?—Simple white soap, such as I use for my hands.

651. What is the effect of soap, as a solvent upon these substances, as compared with the other solvents that you are in the habit of using?—This dirt was of such a greasy nature, that it would not have been possible to get it off without using some soap.

652. Was that soap of a nature to produce any effect upon the mastic varnish when it reached it?—No.

653. The effect of it would be stopped at once when it reached the mastic varnish?—Yes. I do not think it is possible to remove mastic varnish with soap.

654. You mentioned, that during the whole of your earlier practice, you were in the habit of using this admixture of oil with mastic in re-varnishing pictures; since what period have you ceased generally to employ that process?—I have not ceased to employ it, with the exception of the pictures in the National Gallery, where it was strongly recommended to me to try the effect of it; and I cautioned the parties that they would find an inconvenience from its chilling; but in very large collections which I have to attend to, it would be next to impossible, if the pictures chilled, to keep them in order.

655. At present you are in the habit at the National Gallery of using mastic varnish; but when you are acting for other employers, you re-varnish their pictures with the same mixture of oil and mastic varnish which you formerly used in the National Gallery?—Yes, it is left to my discretion by my employers.

656. And none of them have objected to your using it?—No.

657. At what period did you cease to use that mixture in varnishing the pictures in the National Gallery?—I only used it this last time in the pictures which are now under consideration.

658. You mean that the first time you ever used the pure mastic varnish in varnishing the gallery pictures, was in improving the nine pictures that have lately been committed to your charge?—Yes.

659. Was that in consequence of any special instructions which you received to abandon the former practice?—Yes, it was; I cannot exactly say from whom the instructions came, but I think Mr. Russell recommended it very much, and being a trustee, he was a proper person to pay attention to. There was decidedly no harm in the alteration, but I apprehended that a great deal of inconvenience would arise from it.

660. Did Mr. Russell state his reasons for recommending you to change the practice?—No, I do not recollect that he did; but it was generally suggested to me, and Mr. Uwins was of the same opinion.

661. Did they suggest to you that you should alter your practice without stating to you some reason for disapproving of your previous practice?—I think it was stated that it was presumed that the mastic varnish alone would not be so liable to gather the loose dirt as when there was a little oil mixed with it. I had no written instructions upon the subject, but it was certainly mentioned to me by one or two people, that they thought it worth while to try the simple mastic varnish, as it would be less liable to catch up the dirt, and breath, and so on.

662. And was that recommendation made to you immediately before these last nine pictures were cleaned, or was it made to you at an earlier period subsequent to the proceedings of the Committee of 1850?—It was relative to these last pictures.

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663. Had you had occasion to varnish any pictures in the gallery during the interval between the sitting of the Committee of 1850, and the time when these nine pictures were placed in your hands to be cleaned?—Yes, but I do not immediately recollect what the pictures were, but I believe very little has been done in the interim.

664. Then it was not in consequence of any part of the report of the Committee of 1850, with reference to varnish, that you were recommended by Mr. Russell to change your practice?—No, I do not think Mr. Russell was there at that time.

665. You are aware that, in the Committee of 1850, evidence was given against the practice of mixing oil with mastic varnish?—I am not aware of that.

666. Are you in the habit of taking your instructions, as to alterations in your mode of cleaning or varnishing, from individual trustees, or do you receive them from the instructions of a meeting of the trustees properly constituted?—I have never received any instructions as to what I should do; my instructions have only been to do what I thought proper; but I think that Mr. Russell did suggest to have the experiment of the mastic varnish tried.

667. But you, being employed by the trustees, if any important alteration in your practice was suggested by an individual trustee to you, and if you were recommended to adopt a practice which you did not so much approve of, in place of one which you did approve of, would you not be disposed to say that you would rather it came to you with the sanction of a regular meeting of the trustees?—I do not know that, because I consider that I act under the control of the keeper; he was aware of the practice; I never had received any particular instructions from the trustees as to the process to be used.

668. Did Mr. Uwins at the same time inform you, that by his authority you were to change your mode of varnishing?—I think he did.

669. And you understood, when he made that statement, that he did so as representing the trustees by the authority of a meeting of the trustees?—Yes.

670. These pictures were all, I understand, cleaned during the last vacation?—Yes.

671. Did you consider six weeks a sufficient time to enable you to clean the pictures to your own satisfaction?—Yes.

672. How many hours a day did the process of cleaning occupy you?—I generally came to the gallery a little after 10, or thereabouts, and stayed there the whole of that day until I left town; perhaps at four or five o'clock.

673. Were you exclusively engaged with these pictures, or had you other commissions in progress at the same time?—I had plenty of commissions, but I set them aside, knowing that what was to be done for the National Gallery must be done in the vacation.

674. Your occupation of cleaning was entirely confined to the National Gallery pictures?—Yes.

675. And you had an assistant?—Yes.

676. What is that gentleman's name?—Smart.

677. Was he also constantly employed while you were there, with you?—Yes, he was constantly employed with me; he might have attended to some other little commissions in the evening after he left me; I was there sometimes without him for some time, but I did not leave him there without me.

678. What number of pictures had been varnished prior to 1850 without being cleaned, in the sense of having their previous varnishes entirely removed?—I cannot recollect.

679. In page 42 of Mr. Joseph Hume's Return of 1852, it is stated, "Mr. "Seguier was fearful of washing the three large pictures, namely, the Resurrec- "tion of Lazarus, Sebastiano del Piombo; the Vision of Saint Jerome, Parme- "giano; and the Holy Family, Murillo; unless he could varnish them, which "he thinks could not be conveniently done, except during the vacation"; was it your intention at that time to have cleaned and re-varnished these pictures during the late vacation, along with the other nine pictures?—They were washed over.

680. During the same vacation?—Yes; they were not cleaned, you understand, but they were washed down, and a very thin mastic varnish was rubbed over them.

681. What were they washed with?—Merely with water.

682. Water

682. Water and a sponge?—Yes.

683. In the usual way in which you are in the habit of washing the pictures?—Yes, they were washed with a sponge, which was rinsed out, and they were afterwards dried with a soft cloth; but from the extreme number of repairs in two of those pictures, particularly the Sebastiano del Piombo, and the Parmegiano, it was necessary to rub a little varnish over them.

684. Was there any accumulation of old varnish on the surface of those pictures that required to be removed?—Considerable; but I do not think I should choose even to undertake to remove it, because the Parmegiano was in my hands when it was Mr. Watson Taylor's property. I believe the history of it is too well known to make it necessary for me to trouble you with it here; the picture was knocked all to pieces, and a vast number of repairs were done to it; if that picture was stripped of its varnish, I do not know what would be the consequence; I imagine that a vast number of repairs would come out, and dreadfully disfigure it, and it would be necessary to have an artist to restore it. The Sebastiano del Piombo was so much damaged when Mr. Angerstein bought it, that Mr. West repaired it considerably; all that would be torn to pieces if that picture was stripped; there are many pictures in the National Gallery that would look very bad indeed if they were stripped; I did not hesitate to do what was necessary to the nine pictures, because I felt confident they would improve, but there are pictures there, as to which, if I was asked to strip them, I should beg to be excused.

685. Then you have simply washed these pictures with water, and have added a light coat of varnish over the old varnish?—Yes.

686. What was the nature of the varnish you applied?—Pure mastic varnish.

687. At page 20 of Mr. Hume's last Return there occurs this passage; you can look at it while I read it (*handing to the Witness the Return in question*): "Mr. Uwins stated to the trustees that, on examining the pictures in the "National Gallery, during the vacation, he found that some of them required "re-varnishing and others to have the old varnish polished and cleaned, and that "the work was done by Mr. Seguier, at an expense of 6*l.* 18*s.*;" the date of that minute is the 5th of February 1849; will you have the goodness to mention which were the pictures alluded to in that minute?—I cannot recollect, because they were not entered separately. I rather charged for my time. I have no recollection what the pictures were, and I could not ascertain unless I had kept some memorandum.

688. Was the number of the pictures specified to you by Mr. Uwins at the time?—No, I do not recollect that the number was specified; it was a sort of general minute made by the trustees of the National Gallery, that I should look in from time to time and polish up the chill of any of the pictures which had got chilled.

689. And re-varnish them?—No, I do not recollect that.

690. "Some required re-varnishing, and others to have the old varnish polished and cleaned"?—That was done altogether in a general account of 6*l.* 18*s.*, and I cannot recollect which they were; I presume Mr. Uwins pointed them out to me.

691. In short, you were empowered by the trustees to go into the Gallery and select such pictures as you thought required it, and to wash or re-varnish them to such an extent as you thought desirable?—No; I think it was mentioned in the minute that either Mr. Uwins or Colonel Thwaites might point them out to me. I think you will find that on the minutes.

692. But you have no recollection what the pictures were?—No, I have not.

693. Was the varnish you used in re-varnishing them mastic varnish?—Yes.

694. You mentioned that you never used pure mastic varnish until the nine pictures were placed in your hands to be re-varnished?—Yes.

695. But the date of this minute is before the period when those nine pictures were cleaned?—There is no date here.

696. You will see the date of the 5th of February 1849, if you look at the previous page; I ask you whether the varnish which you used upon that occasion was a mixed varnish or pure mastic varnish?—I presume it was a mixed varnish.

697. At page 32 of the same minutes, near the bottom, in reference to the

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Vernon Collection, there is an entry in the account, "Mr. Seguier's bill for "varnishing, stretching, &c. the pictures"?—Yes.

698. Eleven pounds two shillings?—Yes; that I did entirely under the suggestions and instructions of Mr. Uwins. They were some very large things, and it took a great deal of time to get them properly stretched, and so on. I kept a memorandum of the time I was engaged, and it amounted to that sum.

699. Your instructions then came from Mr. Uwins, and not from the trustees, as you mentioned, in answer to a former question, was usual?—I have always been in the habit of receiving my instructions from the keeper.

700. I think you told us, in your examination last Tuesday, that you were in the habit of receiving instructions, with reference to the cleaning of pictures, from the trustees?—I do not recollect it; if I did, I should presume I received them through the keeper.

701. Then you assume that these instructions, which were given you by Mr. Uwins, to re-varnish and put in order the Vernon Collection, did emanate from the trustees?—I should presume so.

702. And upon that occasion also, I presume, you used the mixed varnish?—Yes.

703. The "Vision of a Knight" was not cleaned; a picture by Raphael?—I do not recollect that picture.

704. Mr. *Vernon.*] Lady Sykes's?—That was not cleaned by me.

705. *Chairman.*] Do you happen to have any knowledge of its having been cleaned by anyone else?—No.

706. You never heard it said that it was cleaned when it was brought into the National Collection?—I have heard it said since that it was cleaned; but I never cleaned it, and I have no idea that it has been cleaned.

707. Mr. *Charteris.*] Who had the charge of framing it, and putting it in its glass case?—The person who did it was their usual frame and case maker; but he did not have the picture away.

708. Mr. *Vernon.*] Was that Mr. Thick?—Yes. I believe Colonel Thwaites kept the picture in his custody till it was placed under the glass.

709. *Chairman.*] There were a number of pictures cleaned by you prior to the cleaning of the first four pictures to which public attention was specially directed; were those cleaned in the same manner as the four pictures of 1846 and the nine of last year?—They did not require so much cleaning; they were not in so bad a condition. I consider that the pictures which I have recently cleaned had got more disfigured than the pictures were previous to 1846.

710. There was a greater change perceptible in the appearance of the pictures that were cleaned during these two last cleanings, upon being restored to their places, than there was in the appearance of the other pictures which had been cleaned since you have been employed by the trustees as cleaner?—Certainly.

711. Were any criticisms made upon the state of those previously cleaned pictures, or were any complaints made of their state by the public?—I do not recollect any.

712. You were also employed to clean the two large Turner pictures?—Yes, I was.

713. What was the state in which they were when they were given into your hands?—The Carthage was in a very bad state, and in a very hazardous state; a great deal of it was rising from the cloth, and it required a great deal of care. The other was pretty sound. Both were dreadfully obscured by black dirt, but it was loose dirt, and there was no hazard in moving it at all.

714. They were not in any degree in a similar state to the nine pictures?—No; they were almost as dirty, but it was loose black dirt. There was none of that oil or effluvia which I have spoken of as being upon the other pictures.

715. What was the process you employed in cleaning the Turner pictures?—I washed it off with soap.

716. And in so doing, I presume you approached the surface of the original touch?—No; I think there was a good deal of varnish on them, which Turner put on himself, and which I had no thought of removing, for it might have injured the effect of the picture, and could have done no good.

717. Was that a pure mastic varnish?—Yes.

718. And was it in good condition?—It was in good condition.

719. You were asked in the Committee of 1850, by Question 641, "Do you "consider

" consider that the Sebastiano del Piombo now is in a worse or better state than " it was when it was purchased of Mr. Angerstein for the nation?"—*Answer:* " I see nothing the matter with it; it may have come down a little in tone, as " all pictures will; but I should say it is in a better state than it would have " been, and for this reason, that the mischief was prevented." Do you consider it has deteriorated since 1850?—I do think that it has got down much more in tone.

720. Were there worms in the Sebastiano del Piombo when you had occasion to examine it, for the purpose of putting it in order?—Yes; very soon after the pictures were purchased for the National Gallery, it was discovered that all round the edge of that picture, near the frame, it was continually bored by worms. I was employed to fill the holes with wax; it was a great disfigurement to the picture. Notwithstanding what was done the worms were not killed, but came out again so much that it was apprehended that the picture might fall from the frame loose. This was previous to the picture being taken into the present building. When it was removed there my brother, who was keeper, begged that I would see if I could do something to prevent the mischief which was going on, and which was continually complained of by the public; and I had it laid upon the floor on a cloth, and taken off the stretching-frame, because we could not see the extent of the mischief without doing so; and when it was taken off the stretching-frame, I found that the worms had penetrated the canvas and got into the paste which was used in the lining; and I then asked some chemist to recommend something that would be likely to kill the worms. I do not know what it was, but I got it according to a prescription, and applied it with a brush to the back of the picture, and it was afterwards replaced upon the stretching-frame, and there has been no appearance of this mischief since.

721. Did I understand you to say that the three pictures of Sebastiano del Piombo, of Parmegiano and Murillo, were cleaned during the vacation, along with the nine others?—No; they were simply washed, and a little varnish put on.

722. But it was done during the vacation?—Yes.

723. Then, in fact, there were 12 pictures cleaned during the vacation, though three of them were cleaned in a much lighter manner than the remainder?—Yes, they were merely a little refreshed.

724. Was any attempt made to whiten the white drapery of the figure of Lazarus during the process of cleaning to which it was subjected?—Not to my recollection; nothing more than simply washing it down; I am certain it could not be done; if that picture had been stripped it would have made a wonderful alteration in it, and I fancy a wonderful deal of restoration would have been necessary.

725. No restoration could have been effected without the removing of those coats of oil or varnish which now cover it?—No.

726. What do you consider the present condition of the Saint Ursula picture of Claude?—I consider that that picture is to a certain degree a good deal obscured.

727. Mr. *Charteris.*] Which do you consider in a preferable state at present, the Queen of Sheba, Claude, which you have just cleaned, or Saint Ursula, which you have not cleaned?—I consider the Queen of Sheba is in a preferable state.

728. You consider the effect of that picture is more generally pleasing and agreeable than the effect of the Saint Ursula?—Yes.

729. *Chairman.*] What is the condition of "A Portrait of a Jew Merchant, by " Rembrandt"?—It appears to me to be in a very fair condition.

730. Now with regard to the other class of cleaning which I have defined as occasional cleaning; that is left very much to your discretion, is it not?—Yes.

731. Is it done during the vacation, or is it also done at other times?—According to the minute of the trustees which was made the beginning, I think, of last year, I was to go in occasionally during Friday and Saturday, when the students are there; I could not do it conveniently when the public was there.

732. Is it done by your own hand?—Partly; some of it was done by my own hand, and some was done by my assistant.

733. But always under your own superintendence?—Yes.

734. Will you describe exactly the mode in which it is done?—If it is a small and smooth picture, I can do it by merely breathing upon it, and then rubbing

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it with a silk handkerchief; but in other cases a little moisture I should consider necessary. It may be done on small pictures by breathing on them, but in very large pictures it would be impossible; it would exhaust one too much, and I consider that a moist sponge answers perfectly well.

735. When you make use of a sponge do you immerse it in warm water, and wringing the water out, so as to leave the sponge merely damp?—Yes.

736. You never employ the sponge with a quantity of water in it?—No; I pass the sponge over a small portion of the picture, and then dry it with a soft cloth and leave it for a short time till it is quite dry, and then I polish up the surface with a silk handkerchief.

737. With respect to the backs of the pictures, you are aware that in the Report of the Committee of 1850, a recommendation was given founded on a great mass of evidence given by the highest authorities, that great attention should be paid to the backs of the pictures, owing to the statements of those authorities, that as much or more injury accrued to pictures from the dust which got in at the backs of them as accrued from the exposure of their front surfaces?—Yes.

738. And a similar report was made by the Commissioners, Mr. Faraday, Mr. Eastlake, and Mr. Russell, which report was adopted by the Committee, and incorporated in their own report; in consequence of those injunctions was anything done in the gallery to preserve the backs of the pictures from dust?—I do not recollect that anything more was done than that the whole of the pictures were taken down and well dusted; they were in a dreadful state. I suggested that it would be desirable to have a cloth put on the picture at the back, because sometimes, particularly in that building, when the people clean the windows, bits of plaster drive in between the canvas and the stretching frame, and that is liable to push out the picture. I recollect that in that Committee, I suggested that it would be worth consideration whether the pictures ought not to be covered with a canvas extending over the back of the frame.

739. Did you make that suggestion to the trustees?—I do not recollect that I did, because I do not sit with the trustees.

740. Did you make it to Mr. Uwins or to the assistant keeper?—I think I did. I think Sir Charles Eastlake was there at that time. I certainly did suggest it.

741. After the Committee of 1850, Mr. Uwins was in office?—I thought it had been Sir Charles Eastlake.

742. But you are not aware that the trustees, themselves, issued any directions in regard to the backs of the pictures, in consequence of the report of the Committee?—I am not aware of that.

743. And your suggestions were not attended to?—I do not think they were.

744. Was anything else done with respect to the backs of the pictures, except the dusting you describe?—No.

745. Are you aware that there is an intention of doing anything more?—I am not.

746. Was any reason given to you by the keeper for not adopting your suggestion?—No.

747. Or by Colonel Thwaites?—I think Colonel Thwaites did object to it. He thought that it was a bad thing to exclude the air; he thought that mischief might happen if the air was excluded. I recollect having some conversation with him on that subject; mine was only a suggestion, and his was a suggestion. I do not know why it was not acted on.

748. He objected to the mode which you proposed?—He thought there would be hazard by shutting in the backs of pictures. What I suggested had been done to a large picture in Middle Temple Hall. I did not intend that the canvas should be so fast as to exclude the air entirely; but that it should be tacked down, for the purpose of throwing off anything that might fall into the back of the pictures.

749. I presume the backs of the pictures are more particularly exposed to the influence of dust, from the circumstance which was stated by Colonel Thwaites, that the pictures are slightly projected forward, which exposes the backs to a greater accumulation?—Decidedly; from the inclination of them they would catch more dust.

750. Have

750. Have you observed a great accumulation of dust lately upon the backs of the pictures?—The pictures that were taken down were very dusty.

751. But since that time, have they again collected such a quantity of dust as to make it desirable that it should be removed?—Yes; I think it is very desirable.

752. And you are not aware that any proposal or intention exists of removing that dust for the sake of protecting the pictures?—No.

753. There is a statement in Mr. Hume's last return, at pages 43 and 44, that among the pictures you mention as requiring cleaning, there is one by Salvator Rosa, No. 84, and the David, by Claude, No. 6, both of which are mentioned by you, and included in the list you gave to the keeper as pictures requiring cleaning; those pictures were not cleaned?—No, but I recollect perfectly well that I was requested to name what pictures I thought were in the worst state, and then to do what I could to them during the vacation; I mentioned those pictures, but I had not time to do any more.

754. And those pictures have been reserved for a future occasion?—Yes.

755. Have you any charge of Mr. Turner's pictures that are left in his own house?—No.

756. In the former cleaning of 1847, from whom did you receive your instructions that the four pictures you cleaned were to be operated upon?—I presume that I received them from Sir Charles Eastlake.

757. Had you made any report previous to receiving the order as to the state of the pictures?—I think not, as to those pictures.

758. In that case you understood that the keeper himself had examined them, and decided that they should be cleaned?—The keeper, I presume, was authorised by the trustees to do what he thought was most advisable, and Sir Charles Eastlake paid great attention to it, and was with me a great part of the time while those pictures were cleaning; he took a great deal of interest in it, and saw the whole process.

759. Have you any further remarks or suggestions on your own part to make to the Committee?—I have none.

760. Mr. *Charteris.*] Did you receive from Mr. Uwins a list of the pictures that were to be cleaned?—No written list.

761. Did he mention them by name to you?—Yes.

762. Did he mention any others except these nine that have been cleaned?—I do not recollect any others.

763. Are you aware whether any intention existed on the part of the trustees, or did you suggest that it was desirable to clean the Saint Ursula?—No.

764. Do you consider it now desirable that the Saint Ursula should be cleaned?—I think it would be improved by cleaning.

765. Was Mr. Uwins present when you cleaned these pictures?—Occasionally.

766. Am I right in having understood you to say, that with the exception of the Canalettis you used friction to remove the varnish?—Yes.

767. Had any of these pictures, from which you removed the varnish by friction, been at any previous time varnished by yourself?—I cannot recollect; probably they had.

768. I think I understood you to say, with reference to the Claude, that when that picture was first purchased by the nation you restored it?—Exactly.

769. Did you varnish it at that time?—I must have varnished it.

770. At the time you so restored it, did you clean it?—No, it did not require it.

771. There was no oil or dirt upon it at that time?—No; you should understand that the pictures never were in so bad a state previous to their coming into the present building.

772. But at the time when you restored that picture, and re-varnished it, it was then in as perfect a state as it could well be in for a picture of the kind?—Yes.

773. It was not covered with dirt or oil?—No.

774. I understand you to say now, that when you came to clean that picture you found above the varnish, next the surface, a quantity of oil and dirt?—Yes.

775. How do you imagine that oil got there?—Very probably, during the time my brother was keeper he might have done it, or ordered me to do it; he had a great notion that it was safer for pictures.

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776. Have you any recollection of rubbing oil on that picture?—No.

777. Was your brother in the habit of oiling and varnishing pictures himself without your assistance?—I do not recollect. I suppose he had license to do it if he thought it would improve the appearance of the picture, but I do not think he did much.

778. Are you aware whether soap will or will not remove paint if applied for a sufficient length of time to a picture?—Decidedly it will.

779. So that it is a very powerful solvent?—Yes.

780. Spirits of wine in the same way will remove paint, will it not, as well as varnish?—No, it will not; it will remove repairs; if those repairs had been done on mastic varnish, it will penetrate that, and remove it off altogether; but spirits of wine is of no use to the oil.

781. Am I to understand you to say that spirits of wine, if applied to a pure surface of an old picture, will not affect it?—I never found it to do so.

782. Your chief objection to the mastic varnish is its chilling?—Yes.

783. Is it liable to chill after having been rubbed up, and after having once chilled?—Yes.

784. It is much less liable than it was before, is it not?—I do not understand you.

785. When mastic varnish is first applied to a picture it chills?—Yes.

786. But after a certain time if the chill is allowed to remain for a month or two, and it is then rubbed up, that liability to a great extent to chill disappears, does it not?—No; it will come on again.

787. Is it as liable to chill after having been rubbed up as it was before?—No; after a great many times rubbing up it is not so liable to chill; a good deal will depend upon circumstances; if a window is open on a damp day a picture will chill.

788. How long does the varnish take to harden after being first applied to the surface of a picture?—It ought not to be rubbed up for a week or a fortnight.

789. Is it your habit after varnishing pictures with mastic varnish not to hang them up for a fortnight or a month till the varnish is hardened?—There is no necessity for that.

790. Should you not consider it desirable that they should be kept in a room till the varnish has hardened and chilled, and been rubbed up again?—I never thought there was any necessity for it.

791. In your own evidence before the Committee in 1850, Question 623, I find you state, "mastic varnish is the best for some pictures where they are very "pure and perfect, such as fine Dutch pictures, but there are other pictures upon "which such a varnish would have no effect;" I should like to know what kind of pictures those are upon which mastic varnish would have no effect, and why it would have no effect upon those pictures?—Some pictures are very old and very black, and it would not have the proper effect of making them bear out.

792. Why would it not have that effect?—Because it is not so nourishing as when a little oil is mixed up with it; some pictures are of so dry and absorbent a nature, that I should presume that the mastic varnish would not have so good an effect upon them when applied alone as when applied with a little oil mixed with it.

793. You mean that there would be minute touches and details in the pictures which would be brought out when oil was mixed with mastic varnish, which would not be brought out by mastic varnish alone?—That I have found in my practice to be the case.

794. In Question 645, you will find you stated, "pictures on panel are liable "to injury from rubbing with a handkerchief;" why are pictures on the panel more liable to injury from rubbing with a handkerchief than pictures painted on canvas?—I should almost have thought there had been an error in the statement.

795. But you find it is there (*handing the Report to the Witness*)?—I see it is there; but I should hardly have supposed that it had been a correct statement.

796. What is your opinion now upon that point?—My opinion now is that I cannot understand it at all.

797. In short, your opinion is that rubbing is equally applicable to every description of picture in a sound state, whether it is painted on copper, canvas, marble, or any other material?—There are many pictures painted on panel, with a chalk

a chalk ground, put over the bottom of the picture previous to the paint being put on, and that chalk is very often in a very loose state; such is the case in Francia, in the National Gallery, and that was the reason why I said in some cases.

798. You apply that specially to the tempera pictures?—No; all old pictures are liable to have this chalk ground rise up, and those pictures are more liable to injury by being rubbed up.

799. You have stated that upon these occasions you were aided by an assistant who had been with you for nine years?—Yes.

800. Was that assistant with you at the time you cleaned the Duke of Wellington's pictures, because I see in the evidence which you gave on Tuesday, you stated that you had cleaned the pictures of the Duke of Wellington, the Duke of Sutherland, and the Marquis of Westminster; I want to know whether your assistant, who aided you in your operation in the National Gallery, was with you at the time you cleaned the pictures in those galleries which I have mentioned?—No; the Duke of Wellington's were cleaned just before, but he was with me at the Marquis of Westminster's, certainly.

801. And the Duke of Sutherland's?—And the Duke of Sutherland's.

802. Was he employed by you in the year 1844, on the pictures which you cleaned then?—In 1844 I hardly think he was.

803. That is nine years ago?—Yes; my brother died at the end of 1843. I was then left to myself, and found I had a great deal more to do; I had a great many applications, and very heavy things to do. I had known this young man from a child, and I knew him to be very ingenious, and very careful, and so I took him in, and he goes now to Osborne by Her Majesty's leave, when anything is required to be done there.

804. When you took him in as an assistant, after your brother died, was he conversant with picture-cleaning?—No; he had been a good deal with me; I tried him of course, and brought him on by degrees under my own observation.

805. So that you took him in 1843, unexperienced, and employed him in the National Gallery in 1844?—No, I do not recollect that.

806. He did not assist you?—No.

807. In 1844, I see five pictures were cleaned: a Titian, a Wilkie, a Guido, Rubens, and another picture, without a name?—To the best of my belief, I did those pictures myself; as this young man was in my employ, it is possible that he might have come to give me some assistance, or bring me materials, but I recollect cleaning those pictures under the eye of Sir Charles Eastlake.

808. And no hand touched those pictures but your own?—I believe not.

809. Was this young man employed by you as your assistant in cleaning the pictures in the National Gallery in 1846?—What were those pictures?

810. Peace and War, by Rubens; Cattle in Landscape, by Cuyp; and Boar Hunt, by Velasquez; and Bacchus and Ariadne, by Titian?—When first I commenced those pictures I took him there to assist me; I saw that it was a very laborious job, and he partially assisted me in cleaning the Cuyp; it was necessary for me to take the whole of the varnish off, and I also employed him with a view to rapidity.

811. When you say he assisted you, what did he do?—He took part of the varnish off at the same time as I was doing it.

812. With solvents?—Yes.

813. What solvent was used?—Spirits of wine.

814. He assisted you in cleaning the Cuyp, and spirits of wine was the solvent used?—Yes.

815. And he applied those spirits?—Yes.

816. Under your eye?—Yes, in conjunction with me; I was doing one part of the picture while he was doing the other, but Sir Charles Eastlake thought he had rather I should do them all myself; and after that, the other pictures you have alluded to I did myself.

817. Had Sir Charles Eastlake any reason for wishing that you should do the pictures yourself?—Only saying that my assistant was a younger man.

818. Then the other three pictures no hand touched but your own?—No.

819. The Velasquez you did entirely yourself?—Yes.

820. And the Peace and War?—And the Peace and War.

821. I will now come to 1850 and 1851. I see there were three pictures

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cleaned by you: Niobe, by Wilson; Mæcenas's Villa, also by Wilson; and his own Portrait, by Rembrandt; had you any assistant in cleaning those pictures?—He assisted me a good deal in cleaning the Wilsons.

822. Were they cleaned by friction, or by solvents?—Partly by solvents; it was not necessary to take the whole of the varnish off those pictures.

823. Can you arrest the action of spirits of wine on the varnish of a picture, so as only to take off the upper coat of the varnish, leaving the under coating?—No.

824. So that if you apply spirits of wine to the picture it must go to the paint?—Yes.

825. Sir Joshua Reynolds used a good deal of glazing in his pictures?—Yes, they are very hazardous pictures to deal with.

826. Do you clean his pictures with spirits of wine?—No; he often finished his picture with a coloured varnish; that is the reason why you have so many of his pictures that look like ghosts.

827. Do you believe that the system he adopted in painting was at all similar to the system adopted by the great Venetian masters?—I think it was to a certain degree, but whether he had the same vehicle I am not aware.

828. You think the system was the same; a system of glazing?—Yes.

829. So that that would lead to the inference that the rule which applies to cleaning the paintings of Sir Joshua Reynolds ought to apply equally to cleaning the pictures of the great Venetian masters?—No; I think they used a stronger vehicle in their glaze; in Sir Joshua's pictures it is easily removed, and in fact it flies off without being touched.

830. Is that a mere assumption on your part, or is it the result of practical experience?—It is the result of practical experience. When I take them out of the frame, I find they have been glazed up much richer, and that is all thrown off, I should say, merely from the action of the light upon them.

831. Do you consider it safe to use solvents to Venetian pictures; spirits of wine, for instance?—It can be used, because I have seen it done, but I think it ought to be avoided as much as possible.

832. Do you think the vehicle, or whatever it was that the Venetians used for their glazings, is strong enough to resist the action of the spirits of wine, and to prevent its doing what you say it does in ordinary cases, which is to penetrate through everything to the bare paint of the picture?—I have seen Venetian pictures, even a Titian, cleaned with spirits of wine, produce no injury at all.

833. In some cases it is dangerous, is it not, to apply water, especially if warm, to Venetian pictures?—I never found any danger in it.

834. Is it not the case that the Venetians painted a good deal in water-colours, even in their oil-coloured paintings?—I think it is.

835. Is not the effect of water upon water-colour to obliterate it?—Yes; but then I presume that there is a protecting varnish that they begin with, and then there is no hazard in cleaning it with water.

836. I come now to the pictures that were cleaned in 1852; in which of those pictures were you assisted by your assistant; did he assist you in all, or did he assist you in any one in particular?—I think in all.

837. In all equally?—In all equally.

838. They were mostly cleaned, I think you said, by friction?—Yes, after the loose dirt was washed off.

839. What part of this process, as applied to these nine pictures, did you intrust to him, and what part did you perform yourself?—We did it equally.

840. That is to say, he rubbed one picture and then another?—No; we were both engaged on the same picture. For instance: it is very desirable, in very large pictures, that the operation should be performed as quickly as possible; that is my opinion. I can only act to the best of my judgment, and therefore, while was I washing one-half of a large picture, he was washing another portion, and then we soon got it dry. I then left that picture to be perfectly certain that all moisture was out of it, and then we proceeded to rub off as much of the varnish as we thought would enable the picture to bear out again.

841. Do you consider that all the pictures were improved by this process in their appearance?—Decidedly.

842. Do you consider the Poussin improved?—Decidedly, but not to the extent of the others.

843. I think there are other Poussins in the gallery, are there not?—Yes, there

there is one large picture which represents Medusa turning the people into stone; and I think if you look at that picture, which is in a very fair state, you will find that there is the same disagreeable effect that there is in the Plague of Ashdod, and that the reds and whites and strong mineral colours bear out in a harsh and disagreeable manner.

844. In which of these two pictures do they bear out most harshly and most disagreeably?—I do not think there is much difference.

845. Do you consider that the Saint Bavon is greatly improved?—Yes, I do.

846. There is a Rubens, is there not, in the gallery which has not been cleaned, the Rape of the Sabines?—That has not been cleaned for very many years.

847. It has not been cleaned since 1844 at any rate?—No.

848. Has it ever been cleaned?—Yes.

849. Has it been cleaned between the last 20 years?—It was cleaned in the year 1833.

850. If the cleaning process has been successful, naturally the picture which has been most recently cleaned ought to be the most pleasing in the general tone, colour, and harmony, should it not?—It should.

851. Of those two pictures, the one which was cleaned by you between the last few years, namely, the Saint Bavon, by Rubens, or the other picture by Rubens, the Rape of the Sabines, which was cleaned in 1833, which do you consider the most harmonious in tone and most generally pleasing in effect?—I think the one which was cleaned in 1833.

852. Why so?—Because it has the advantage of the varnish getting more mellow over it.

853. I understood you to say that the general effect of the picture most recently cleaned ought to be the most pleasing?—I think so.

854. I assume as a general rule, that if the process of cleaning which these pictures had undergone is successful, the pictures ought to be improved thereby, and that the picture most recently cleaned must be in the most perfect state, and consequently must be the most pleasing in effect?—I misunderstood the question; I should say that the pictures which have been recently cleaned, when they have remained some time will most probably become more pleasing than they are at present.

855. That is an argument against cleaning, when by possibility it can be avoided, is it not?—I always avoid cleaning pictures when I can. I have the charge of a great many valuable and large collections; Sir Robert Peel's, for instance, which I have been over recently; I avoid cleaning them as much as possible; indeed, in these nice clean houses they do not require cleaning as much as they do in the public gallery.

856. In the case of the Saint Ursula, which you say ought to be cleaned, do you consider that if it was submitted to that process it would be, when first hung up, more or less pleasing in effect than it now is?—It would be more pleasing to me, though not perhaps to the public, for they often mistake obscurity for beauty.

857. Do you think that the picture of the Queen of Sheba, by Claude, which you have cleaned, possesses as much atmosphere, and those luminous qualities that are so remarkable in the Saint Ursula, and in the same degree?—No, because it is not so warm a picture; the Saint Ursula is a morning picture.

858. Are you aware that in the head in Saint Bavon there is an eye wanting?—It always was so.

859. Was it so when it came into your hand?—Yes, when it was brought many years ago to my brother, when Mr. Howard touched it up.

860. But when you say Mr. Howard painted a whole head to one picture, how did it happen that he did not apply the want of an eye to the other?—I believe that he was only employed to do those positive reparations.

861. Then the omission of a head from a figure was so important that it could not be overlooked, but they might overlook the loss of an eye?—Exactly; that part of the picture appears to me to be so slightly painted, that I doubt whether there ever was an eye in it.

862. Mr. *Vernon.*] Do you consider yourself responsible to Mr. Uwins for the cleaning of the pictures?—In what is done I consider I am left to my own discretion.

863. Supposing a picture to be submitted to you, and you found it necessary to

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make certain repairs, or to go to the extent of making other restorations, would you do so upon your own responsibility?—Yes.

864. Mr. Uwins then has no sort of control over you with regard to your manner of cleaning?—I should think not.

865. With your experience as a cleaner, you say you prefer the mixture of oil with mastic?—Yes.

866. And yet you are willing to defer to the wishes of a single trustee, and to try what you say is an experiment, namely, using mastic varnish alone?—I do not think that I exactly gave way to a single trustee; I merely mentioned that it was suggested; that I presumed that Mr. Uwins was aware of it, and Mr. Russell also had a conversation with me upon the subject.

867. But you were acting contrary to your own experience as a picture-cleaner, and contrary to your own opinion?—Yes.

868. Are pure spirits of wine the only solvent you use for any varnish?—Yes; I never used anything else.

869. You have stated that spirits of wine will not act on any oil painting?—I have never found it do so.

870. Do you mean that it would not act upon paint of any age?—That is a different thing.

871. I want to know what amount of age renders a picture, in your opinion, safe from the action of spirits of wine?—I should think it would not be advisable to use it, unless the picture was at least 10 years old.

872. When you are dealing with common mastic varnish, would you not deal with it by rubbing and not by solvents?—No, I deal with it by solvents, according to the circumstances; I mentioned the case of Canaletti's pictures.

873. But you consider rubbing the safer process, because you raise the white dust, and as long as the dust rises white, you feel you are safe?—Yes.

874. The mastic varnish you have said chills?—Yes.

875. And that chill requires, in order to be taken off, to be cleaned by a silk handkerchief?—Yes.

876. You have stated that the cleaning it with a silk handkerchief is a dangerous operation, because it sometimes takes off some of the mastic varnish?—I said that it did take it off, but I did not say that it was a dangerous operation.

877. Do you not consider that a practice of frequently taking off a portion of the varnish is injurious to pictures?—No, I do not.

878. Not the constant rubbing with a silk handkerchief, and constantly taking off a little varnish?—I have had a great deal of practice of that kind, and have used that process in a great many collections, and I have never found any injury to arise from it.

879. Does nobody ever touch these pictures with a silk handkerchief but yourself in the National Gallery?—I am not aware that they do; nobody but myself and my assistant.

880. Is there not a constant habit of feather-brushing in the morning?—I do not know that there is.

881. You do consider that pictures varnished with mastic varnish are in a more dangerous state than they were when they were varnished with a mixture of oil and mastic?—No, I do not think there is any danger one way or the other; the only thing is the inconvenience arising from wanting rubbing up so often.

882. Can a recently cleaned picture by any possibility look as well as one which has acquired a little mellowness from time?—No; I think they always look a little better after a time.

883. It does not necessarily follow, because a picture has been cleaned and looks raw, that it is at all deteriorated?—Decidedly not.

884. A newly painted picture looks raw as compared with an old picture?—Yes.

885. Mr. *B. Wall.*] When these nine pictures were ordered to be cleaned in 1852, were you consulted with regard to the pictures that ought to be cleaned?—Yes; I was requested by the trustees to make out a statement of what picture I thought most obscured.

886. You considered the nine that appear upon this list to be those that most needed cleaning?— Yes.

887. You have alluded, I think, incidentally to a picture in the gallery by Salvator Rosa?—Yes.

888. Is

888. Is not that in a worse condition than any of the nine that were cleaned in 1852?—No, I do not think so; I think it appears so from its being a very dark picture.

889. Do you not think it one of those pictures that most need cleaning that are now in the National Gallery?—Yes; and it was one that was in my list; but I had not time to do them all.

890. Can you give any information to the Committee with regard to the number of pictures that have been relined in any given number of years?—No, I could not, without an examination.

891. Can you tell us how many were relined in 1852, or in 1851, or in 1850?—I have no recollection of any.

892. Are there not many pictures in the National Gallery that require relining quite as much as cleaning?—I think there may be; but my attention was never drawn to that by the trustees or the keeper, and I never interfered with it; as to the lining there might be a question, because it might be necessary that they should be taken out of the house. I am not a picture liner myself.

893. Do you not think it desirable that those persons who are in communication with the trustees on the subject of art should draw their attention to the subject of lining, as well as to the subject of cleaning?—There is one particular picture which I wished very much to see successfully lined; I mean the Titian; because the canvas has come away from its former lining, and it very much disfigures the picture; on a damp day it is worse. The lining of such a picture would certainly be a great responsibility; but still, if it could be done, it would be a great advantage.

894. Mr. *Marshall.*] Which Titian are you speaking of?—The Bacchus and Ariadne.

895. Mr. *B. Wall.*] Supposing you to have gone on on the old plan, what were the pictures that you would have contended ought to be cleaned in 1853, in addition to the nine pictures that have been cleaned by you?—Salvator Rosa was one, I think, and the Claude, which used to be called Priam, but which is now said to be David; the large Claude, and some other picture, but I forget which it was.

896. Mr. *Charteris.*] It was not a written list, I think you say?—No written instructions were given to me; I think I sent them a written list.

897. Could you find a copy of that list?—I do not know that I could; I am not clear whether it was a written list, or whether it was taken down on the minutes.

898. Mr. *B. Wall.*] Was it regularly before the trustees?—Yes, I presume so, but I have nothing to do with that; I do not sit at their Boards of deliberation.

899. But you give in a list?—Yes, to the secretary.

900. You give in a list to Mr. Uwins?—To Colonel Thwaites; but I am not sure whether it was a written list, or whether it was taken down verbally in the minutes, which would come to the same thing.

901. Mr. *Currie.*] You were professionally connected with the National Gallery during your brother's keepership?—Yes.

902. I need hardly ask you whether he was not a very excellent judge of pictures, both of their condition, and the risk or otherwise that would be incurred in dealing with them?—He was very eminent.

903-4. I wish to draw your attention to some answers which he gave to questions which were put to him in Mr. Ewart's Committee of 1836. Mr. William Seguier was asked, "Do not dirt and varnish often disguise the old Italian pictures, so that the original colour is not perceptible?—"Certainly; it would, "perhaps, be attended with great danger to remove that." "Is the Sebastian "del Piombo disfigured by dirt or varnish?—I think it is in the finest preserva- "tion possible." "In what state are the pictures in the National Gallery?— "I should say, generally, in a very good state." "Are any of them at all dis- "guised by dirt, varnish, repaint, or other defects?—Not that I am aware of." After hearing these opinions of Mr. William Seguier, will you tell the Committee how you account for the Sebastian del Piombo, the Queen of Sheba Claude, and the other pictures cleaned during the keepership of Sir C. Eastlake and Mr. Uwins, being in the condition in which you state they were before you

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operated upon them?—From that very bad atmosphere of the present National Gallery.

905. You think that sufficiently accounts for it?—Yes.

906. Mr. *Marshall.*] Has the Bacchus and Ariadne been washed with warm water, or soap and water, since 1846, when it was cleaned by you?—I have no recollection of its being touched at all.

907. With regard to Claude's Queen of Sheba, you used soap and water to take off the upper dirt which was mixed with oil?—Yes.

908. Do you happen to remember whether, in doing that, you found that the soap and water was too strong, and that you were obliged to stop?—No.

909. You had no difficulty in doing it?—No, none at all.

910. Mr. *Charteris.*] Have you ever, after cleaning a picture in the National Gallery, toned it down, as they call it; that is, mixed with varnish anything in the shape of glazing, so as to give it a less crude appearance?—I have no recollection of it at all.

911. Not in any picture?—No.

912. Mr. *Hardinge.*] You said, with regard to the Canaletti, it was necessary to remove the whole of the varnish, because it was painted with a very fat colour, and that that varnish could not have been removed safely by friction; do you make that exception with respect to that particular Canaletti, or would you use solvents in all the works of that master?—I have always found it the best to do so.

913. I find you stated, in 1850, that there was some risk in using spirits of wine for removing varnish; are you still of that opinion?—I am not aware that I made such a remark.

914. I think you did in page 41; you are asked by Colonel Rawdon, "By mixing oil with the varnish, which you recommend for certain pictures, do you not run a risk of the pictures darkening, in consequence of the oil rising to the surface?"—"I have not found that to be the case. I think pictures varnished with simple mastic varnish, and pictures varnished as they usually do them, that those that have simply mastic varnish become quite as yellow, after the same lapse of time, if not more so than the others. Then, as to the question of simple mastic varnish being most easily removed, I do not think it is. I admit that it can be removed off with spirits of wine, which will dissolve it, but I think there is some risk in some pictures in using that spirit"?—"In some pictures;" that explains it.

915. Were spirits of wine used with regard to Canaletti?—Yes.

916. Did I understand you to say spirits of wine will, in some cases, remove repairs?—Yes.

917. And did you not also state that there had been some repairs in the sky of that picture?—Yes.

918. Then was there not some risk in using spirits of wine?—It would only be the risk upon the damage, you know.

919. Was there no risk in removing the repairs that had been made to the sky?—No; because that repair was done with oil, and had been done a great many years; it was done before the picture came into the National Gallery.

920. Assuming that the Venetian pictures are touched in parts with water colours, you say the varnish would protect them from any ill effects of washing; might not the water get through the cracks?—It would depend a good deal upon the state of the pictures; some pictures are in such a cracked and bad state that the process could not be employed; but I have cleaned a great number of ancient pictures without any risk at all.

921. Is not the change of colour in the powder a test to show that the operator is interfering with the repairs of a picture?—Yes, I think so.

922. And is it not also a test of interference with the original work of a master?—No, I never found that.

923. You say you would avoid cleaning whenever you can; are you of opinion that all the nine pictures were in such a state as to require cleaning?—Decidedly.

924. Lord *W. Graham.*] Am I right in assuming that mastic varnish is made of one part mastic and two parts turpentine?—I do not know the process; I buy it ready made.

925. I suppose

925. I suppose you have seen a statement in the newspapers about washing one of the pictures lately?—Yes.

926. Was the operation performed by you or your assistant?—I believe we were both operating together.

927. And do you admit the statement, or do you say that the statement that the picture was deluged with water is false?—It was not deluged with water.

928. Did water run down the picture at all?—I do not recollect that at all; the sponges were rinsed out; the picture was not removed from the wall, and if there had been much water used it would have of course run down on to the gilding of the frame.

929. Were you and your assistant both washing at the same time?—Yes, because it is very important when you have that operation to perform to do it as quickly as possible.

930. And you are certain that the water did not run down?—I have no recollection of its running down at all.

931. Mr. *Hardinge.*] I understood you to say the spirits of wine would not injure old paint at all; but there are some pictures that it would injure to a certain extent, are there not?—I alluded to Venetian pictures.

932. In using spirits of wine, do you do anything to check the too great effect of spirits of wine?—Yes.

933. Do you use turpentine?—Yes, that is perfectly simple.

934. That checks it?—Yes.

935. Mr. *Marshall.*] Do you remember some questions which I put to the witnesses who were examined here on Tuesday as to the daily cleaning of the pictures at the National Gallery by the attendants?—I was not in the room at the time.

936. You occasionally go into the gallery now, do you not?—Yes.

937. Do you see much dust on the pictures, and on the frames?—Dreadful on the frames; the pictures being all hung a little sloping are not so liable to catch the dust, but on the frames it is dreadful.

938. If you were entrusted as keeper with the management of the gallery at this time of the year, and wished to prevent all that dust settling on them, how often would you clean them, or take the dust off?—I should say once a week.

939. We were told on Tuesday that the frame-maker was the person who took the dust off the frames, and that he only did it once a month; you would do it oftener?—I should, for this reason, that they appear to me to get so very dirty.

940. I understand that a bellows is often conveniently used for blowing the dust off the frames?—I do not know what they use.

941. But what would be the best way of doing it?—I should be very slow to trust a frame-maker to use a pair of bellows, for he might have an accident with it; I think the brush would be a safer process.

942. Have you ever rubbed them with a silk handkerchief?—Yes, frequently.

943. Lately?—Yes.

944. In the course of the last few weeks?—Yes; the one that has been mentioned by Velasquez was rubbed up.

945. Do you go there frequently every week?—Yes; there was a minute made I think in the early part of last year, requesting me to do so; it requested that I should occasionally look in, and if the keeper or secretary saw any picture that was much chilled, they were to draw my attention to it.

946. Do the attendants assist you in doing it?—No; they are never employed.

947. You do it entirely yourself?—Myself, or my assistant.

948. Mr. *B. Wall.*] As to the Velasquez; I see that that picture was cleaned in 1846?—Yes.

949. I think that was the year in which it was bought?—Yes, I am pretty sure.

950. On what principle was that picture selected to be cleaned by the trustees, and was it on your recommendation?—It was suggested to me; my attention was called to it by Sir Charles Eastlake, who managed the purchase; the picture was then in a very bad state indeed; it was not at all presentable.

951. If my recollection serves me right, that picture came into the possession of the National Gallery from a picture-dealer?—That I do not know; I had nothing to do with the purchase.

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952. It was at the time packed up to be exported to Holland, I understand?—I heard something to that effect.

953. But generally speaking, you would suppose that a picture bought of a picture-dealer would be in a proper state, and that it would not want either immediate relining or cleaning, when it came into the possession of the National Gallery?—I have reason to think that, although it was in the custody of some picture-dealer, he was not the person who had done anything to it at all; the picture had had something done to it, for Sir Henry Wellesley, by an artist named Thane; it was put very much out of condition, and I had a good deal of trouble to make it satisfactory.

954. Mr. *Vernon.*] Have you washed any of the pictures that you varnished last?—Yes, the Velasquez was one.

955. *Chairman.*] You mentioned that Sir Charles Eastlake had objected to your employing an assistant, and suggested that you should do the whole work yourself?—In the case of those particular pictures.

956. Did you afterwards in his time continue to employ an assistant?—No, I did not; he appeared uneasy about it, and I did not.

957. When Mr. Uwins succeeded Sir Charles Eastlake, did you ask his authority to renew the employment of your assistant?—No, I do not recollect that I did, but I took him there.

958. And no objection was made?—No.

959. Is it customary for picture-cleaners to have assistants?—Yes; they are frequently articled.

960. And is it customary to employ them even in the most delicate processes?—I suppose that in that a picture-cleaner would be guided by his opinion of the merits of his assistant.

Mr. *Retra Bolton*, called in; and Examined.

Mr. *R. Bolton.*

961. *Chairman.*] YOU have been extensively engaged as a picture-cleaner?—Yes.

962. You have chiefly been employed in the collections of noblemen and gentlemen in the country, I understand?—Yes.

963. And in consequence of their satisfaction with your practice, you have also been brought to London, and been occasionally employed here?—I have.

964. You have been employed in the collections of Lord Morley, Lord Fortescue, Lord St. Germain, Lord Mount Edgcumbe, Lord Lansdowne, Lord Salisbury, Lord Cowper, and others, I understand?—Yes.

965. You acquired your art of picture-cleaning by experiments upon pictures, rather than by study?—By large practice and by study.

966. Are you in the habit of keeping the processes which you use, and a knowledge of the use of which you have acquired in that way, a secret?—I have not the slightest objection to name the processes I use to gentlemen for whom I act, but I generally have not mentioned them to those who are engaged in a similar trade.

967. But when a gentleman who employs you wishes to know the mode you adopt, you have no objection to make him acquainted with it?—Not the slightest; I have done so in many cases.

968. We are speaking here of picture-cleaning with regard to removing accumulated coats of discoloured varnish, or decayed varnish, and restoring, as far as possible, the surface of pictures; you admit that it is desirable, except in extreme cases, to leave a lower coat of varnish?—Yes, certainly.

969. And when you approach the surface, in any case of necessity, you would employ different degrees of precaution, according to the different schools or masters from whom the pictures proceeded?—Yes, by lowering my resolvents.

970. You are of opinion that danger to the picture does not so much arise from the materials used as from the strength with which they are used?—Yes.

971. But you can lower them to such a degree as that they should not be pregnant with danger?—Yes; I may allow them to act instantaneously, or they may be an hour in their action.

972. Which of the schools of painting do you consider most liable to danger from careless or unskilful cleaning?—All the early masters, up to about Elizabeth's time, appear to me to have painted with a much softer material; all the German

German and Italian pictures are of a much softer nature, and Hans Holbein's pictures also.

973. When you speak of their painting with a softer material, to what do you allude?—To the texture of their paint, owing to their underground being water and size.

974. Is not the injury chiefly to be apprehended, injury to the surface of the picture?—Decidedly; the last finishing must go first.

975. In what case would you say the last finishing, or surface, was most exposed to danger?—The later pictures of the English school of the present day, where they finish with varnish.

976. We are speaking of the old schools?—The painters of the middle ages, finishing with oil, are pictures not so easily injured on the surface.

977. With respect to the Venetian pictures of the time of Titian and Paul Veronese, do you consider them particularly susceptible?—Their glazing would be more likely to be injured, because there is more vehicle and less colour.

978. The Committee are to understand that wherever glazings are used, in the usual acceptation of the term, such as the Venetian painters and others used, the picture is more susceptible of danger from careless and unskilful cleaning?—If strong solvents are used; but none but ignorant persons would injure the upper surface.

979. You admit the principle that it is desirable to leave a coat of varnish on the surface of a picture, but you say that in extreme cases, where it may be necessary to go to the surface, pictures, where glazings are used, are more exposed to risk than those pictures which are painted in a more solid manner?—Yes.

980. Will you mention the schools of painting, or the painters who used what you call glazings?—The Venetians used glazing, and so did Rubens, of the Flemish school, occasionally.

981. Have you ever in the course of your practice observed that the painters of the Flemish school finished off their pictures with a vehicle of copal varnish?—No, I never met a picture finished off with copal varnish until the time of Sir Joshua Reynolds.

982. You heard the statement of Mr. Seguier to the effect that copal varnish was used?—I have never met with it in pictures painted before the time of Sir Joshua Reynolds.

983. If you were cleaning the picture by Cuyp you would not consider it more protected against risk when you approached the surface, in consequence of any peculiarity in the vehicle employed by Cuyp, than a picture painted by any other artist?—None whatever; Cuyp's glazing is firm and hard; there is no danger in it.

984. Did he not use the process which has been described as scumbling?—He occasionally scumbled his warm yellow or saffron grounds in the distance where the sky approaches the horizon, but still it is sufficiently hard to enable an experienced hand not to go too low.

985. With regard to the varnishes they used in their pictures; in your experience, have you generally found in cleaning pictures, that the principal coat of varnish used was mastic varnish?—Yes.

986. Do you consider that painters who had a good judgment in that matter were in the habit of using mastic varnish in preference to any other?—Yes, decidedly; the oil is of the same nature as the pigments are combined with.

987. Do you consider that oil varnishes are unadvisable or dangerous with reference to the greater risk that the original paint of the pictures is exposed to in the course of cleaning them, than is the case with mastic varnish?—Decidedly.

988. What are the other disadvantages which you attribute to oil varnishes?—Its discolourment faster, and it becomes a thick film where there is a great body of it.

989. Oil varnish has a much greater tendency to disfigure a picture than mastic varnish has?—Yes, it becomes brown.

990. Has it a greater tendency to attract dirt than mastic varnish?—Yes, from the oxygen of the atmosphere; resins do not attract it equal to oil.

991. Are oil varnishes more difficult to remove than mastic varnish?—Most decidedly.

992. They require much stronger processes?—They require an alkali to remove them; mastic does not.

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993. With respect to the removal of mastic varnish, I believe two modes may be applied, the one friction, and the other the use of solvents; which of those two modes do you prefer?—I prefer in old pictures solvents tempered down to the point that is requisite to remove the varnish; probably, on the first portion of the varnish I should not temper them down so much; towards the latter part I should temper them down; but in recent pictures painted in England by Sir Joshua Reynolds, and others, where they painted in varnish, I would prefer friction.

994. You find you can, by a proper and judicious use of solvents, attain the object which you say is desirable, of removing a portion of the lower coat of varnish, which perfects the picture, without removing the whole?—Certainly.

995. Can you do that as easily by solvents as by friction?—In nine pictures out of ten it may be done by solvents.

996. Are you never in the habit of using friction in cleaning paintings by the old masters?—Never, unless I am absolutely required to do it by a gentleman, but I would not prefer doing it, because I am certain that there is no danger in doing it in the other way, which is the more rapid way of doing it.

997. You heard what Mr. Seguier said with regard to his practice of mixing oil with mastic varnish: do you consider that a safe proceeding?—I do not; I do not think it is a good thing to use oil, because it discolours, and is difficult to move.

998. You object to it, because in fact the mixture of oil would convert the mastic varnish essentially into an oil varnish, and the evils of oil varnishes you have already explained?—It would hardly be called, technically, "oil varnish;" mastic and boiled oil, which Mr. Seguier mixes together, is generally termed meguilp.

999. Would the disadvantages which you attributed to oil varnishes equally, or at all events to a considerable extent, attend the application of such a mixture as Mr. Seguier described to the surface of a picture?—Certainly.

1000. It would more easily discolour than pure mastic varnish?—Yes.

1001. It would be more apt to attract dirt?—Yes.

1002. And would be more difficult to remove?—Yes.

1003. Do you consider that the reason which has been assigned for mixing oil with mastic varnish, that it would prevent chill, is a sufficient ground for using it?—No; because the chill is easily removed.

1004. What mode do you adopt in order to remove it?—I use a soft silk handkerchief; it does not chill after a month or two, unless it is in a very damp atmosphere.

1005. Is the mastic varnish apt to chill immediately?—Mastic varnish will chill sometimes in a week, and sometimes in a month; it will depend upon the atmosphere and the quantity used; if there is a great quantity used it chills faster.

1006. And after the chill which has come upon the mastic varnish soon after its application has been got the better of and removed, is it afterwards at a later period apt to chill?—No, it will not chill at a later period; I do not find that to be the case in the country, nor even in some of the large manufacturing towns; it chills more in towns where gas is used than it does in the country, but in the dry parts of England I hardly ever find a chill; I have not found it chill at Blenheim, or at Bowood.

1007. How soon after laying a coat of mastic varnish on the pictures where chill shows itself would it be safe to rub off that chill with reference to the condition of the varnish?—The moment it chills I would rub it off; it will not chill till the varnish is dry.

1008. Mr. *Vernon.*] The chill will recur?—The chill comes as soon as the varnish is dry.

1009. But the chill will recur again?—Yes; for some few times, till the softer parts have exuded and been wiped off, but after a period of 12 months, or sometimes longer and sometimes shorter, it will not recur any more.

1010. *Chairman.*] Are you in the habit of washing pictures with water?—No, I never wash pictures with water; if I found smoke upon them, I should take a little water perhaps, but a cloth will rub off the smoke or sulphuretted hydrogen; it does not penetrate it, but lies on the surface, and I should prefer using a silk handkerchief.

1011–12. You think that occasional cleaning may be carried on without the application of water at all?—Yes. I may mention that water will remove the smoke

smoke quicker than a silk handkerchief, but there would be an objection against the use of water, for if there is much water left on the mastic varnish it would become white.

1013. Do you consider water a dangerous application where it is carefully applied on a sponge which has been wrung out, so as to be only damp?—No, I do not think there is any danger in it, if the water is not left on too long; the only danger would be of chilling the varnish; it cannot affect oil.

1014. If there were cracks in the varnish, would it not do harm?—It might in that case go into the priming of the canvas, that is, provided the canvas was primed first of all with glue and size, which is the case sometimes, but not in others.

1015. If there are no cracks in the varnish, and the water cannot penetrate through, there is no risk in using water?—No; it could not hurt pictures that are in that state.

1016. But if there were cracks it would?—It would not act upon the oil.

1017. If there were cracks in the varnish, and some imperfections in the original surface of the picture, water in that case might penetrate through those cracks and imperfections into the ground, and so do injury, might it not?—Yes.

1018. Will water itself produce any effect upon varnish?—It will chill mastic varnish, but not varnish that has oil in it. Steam will chill mastic varnish very quickly. I should say, with reference to what has been said as to the use of a sponge upon the pictures, that a moist sponge, used in the way that has been described, could do no injury whatever to them.

1019. You have long been acquainted with the state of the pictures in the National Gallery?—Every time I visit London I always go and visit the pictures. I saw them in 1850 and in 1849, and I made some observations upon those pictures.

1020. Do you recollect generally, without having paid any particular attention to them, the state of the nine pictures which have been recently cleaned?—The Claudes were in a very bad state indeed; the varnish on the surface had become very much discoloured in all three of the Claudes, and so likewise in the case of the two Canalettis. I have a statement here (*producing a paper*), which I made on the 28th February 1850, and the observation I make on the view in Venice, by Canaletti, is this: "Covered with oil, which was in streams "running perpendicular down the sky; the picture is dingy throughout, and "has been injured on the right."

1021. Did you consider that those nine pictures, which have recently been cleaned, were in such a state as to render it expedient that they should be subjected to that operation?—The two Canalettis required it very badly, and the Grand Canal had quite a film over the sky.

1022. Will you say generally whether you considered that those nine pictures required cleaning; if there are any exceptions you may mention them?—The three Claudes, the two Canalettis, and Saint Bavon, were in a very bad state.

1023. And the three others, Nicholas Poussin, Paul Veronese, and the Guercino?—The Nicholas Poussin was also very dirty.

1024. And the Paul Veronese, and the Guercino?—The Paul Veronese I did not take so much notice of; the Guercino was very dirty.

1025. Had you occasion also to observe in their previous state any old repairs or blemishes upon those pictures?—I saw the blemishes on the right hand corner of the upper side of the picture I have stated, the Canaletti.

1026. Did you not observe any repairs upon the other pictures?—It was with great difficulty that I could observe the repairs, for the pictures were so thick with a film or thick coat of varnish that all the atmosphere of the pictures was destroyed.

1027. Have you had an opportunity of comparing the present state of the pictures with the state in which you recollect them formerly?—Yes, I saw the pictures yesterday.

1028. What is your opinion generally with regard to the state in which they are now?—The two Canalettis are in a very good state, and they have been cleaned very well; the Poussin appears to me to be very crude and cold, very raw, but whether the glazing had been injured formerly or not I cannot say; it appears that that picture had been covered formerly with a bad kind of varnish, and I do not know what could have been the object of its being so coloured if it had

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had not been first rubbed out underneath. I suppose that the glazing had been rubbed out, and that a tint of colour was afterwards put in the varnish; it has very little of the old glazing on now.

1029. Is it not the fact, that the pictures of Nicholas Poussin and Gaspar Poussin are liable to internal changes which tend greatly to corrupt the pictures?—Yes, but I am alluding to the last coat; there the colours must have changed underneath; the bishop's hand, I may remark, has shifted its tint.

1030. But you do not think that the internal change, which some authorities describe as almost destructive to these pictures, would affect the surfaces of them?—No, it could not affect them where there has been a strong opaque colour used; the white is an oxide of lead, and it can never pass through that.

1031. You have given us an account of the two Canalettis and Nicholas Poussin: will you state what is your opinion with regard to the Queen of Sheba, Claude?—I do not think that that picture has been injured by the cleaning; it is a cold scene; it never had much warmth upon it. I found a few repairs at the bottom which had not been toned over, and which struck me as being recently done. I found a spot or two about the ground on the anchor, and I found the letters rubbed out at the bottom of the building on the right-hand corner.

1032. Is it your opinion that the rubbing out of those letters was the result of recent cleaning?—That I could not say; if the master himself had rubbed them I think he would have wiped them right out; whether it had been done at a previous cleaning, fifty or sixty years ago, I cannot tell.

1033. Did you observe formerly what was the state of that inscription?—No, I never noticed the inscription, except once; it has been cleaned.

1034. You heard Mr. Seguier's statement, that in cleaning that picture he had left a lower coat of varnish to protect its surface: are you of opinion that he is correct in assuming that he was successful in using that precaution?—I saw some portion of the varnish left in the lower part, and the toning. I do not think there is any harm done to that picture; that is my firm opinion.

1035. You heard the questions I asked Mr. Seguier relative to the Pentimento, as the Italians call it, the yellow flag on one side, at the top of the mast, and the sort of shade, or shadow of a flag, on the other side?—I never noticed that.

1036. Neither before nor since the picture has been cleaned?—No, I had no opportunity of getting to see the other part of the picture, as my eyesight is bad.

1037. Will you have the kindness to give us some account of the present state of the Paul Veronese, the Consecration of Saint Nicholas?—I think it is crude and cold, and it has lost a great deal of its mellowness.

1038. Are you of opinion that the scumbling or glazing of that picture has been removed in the late process of cleaning?—I had reason to suppose that it had been removed formerly, because there had been a coloured varnish over it, and there would have been no reason for that if the under tone had not been removed; I should rather think, therefore, that it had been removed formerly. When I first began my cleaning, if I injured a picture I scumbled it down with coloured varnish to hide the defect that I had made.

1039. Did you observe any considerable amount of old repair or blemish in the Paul Veronese?—No, I did not see any repairs. I looked into the picture, but I saw no new ones.

1040. Did you observe any in the Queen of Sheba, Claude?—No, I did not perceive any on the upper part.

1041. Did you observe any repaints on that picture besides those which you supposed had been recently done?—I saw one or two little spots about the ground at the bottom.

1042. What observations have you to make on the large Claude on the other side of the same room?—That I found very raw indeed; it is very crude; that is the crudest of the whole. I should have preferred seeing that picture with a coat of the old varnish off on the top of it. Whether the picture had been crude or raw before I do not know, but it is now. If I had cleaned that picture myself, though I had found no glazing upon it, I should have put a coat of warmth over it; I would have tinted a coat of mastic varnish as it has such a very crude appearance.

1043. Is it your opinion that the whole of the varnish has been removed in cleaning that picture?—Yes.

1044. And a portion of the original glazing of the master also?—I do not know whether the master glazed that picture or not, but there is no glazing on it now; I found a little bit of re-paint on the picture below the centre figure.

1045. Did you consider that that re-painting had been recently done?—Yes; it was a bit of drapery that covers the figure's legs in the centre of the picture; it was not toned down; it had been done recently, I should say, speaking to the best of my judgment.

1046. What observations have you to make upon the St. Bavon?—The cleaning of that picture is very good. I found one head of a warrior that had been mended, but when, I do not know; it looked like a recent mend; I should say within the last 20 years. It was the head of one of the warriors in the back ground, and there was a little glazing off a child, which is blind, in the front; that was the only defect. I should say, with reference to the figure, that I believe it was painted with one eye, for there is a scumbling of red; I do not think there ever was an eye there.

1047. Is St. Bavon not a very imperfectly finished picture?—It is a very well finished picture for Rubens' works, and I think it has been very well cleaned. It was a difficult picture to clean; there was a great deal of accumulation on that picture that was very bad.

1048. And you consider that the picture, in its natural state, was as highly finished a picture as Rubens was in the habit of putting forth?—Yes.

1049. You look upon it, therefore, I presume, as an original picture of Rubens?—I certainly do.

1050. With reference to the little picture of the Annunciation to Hagar, as you designate it, by Claude, what is your opinion of its present state?—I think it is in a very good state; it is cleaned quite enough, but no injury has been done to the paint. I prefer cleaning not quite so low down as that.

1051. There is one more picture, the Guercino; what is your opinion as to that?—That is rather raw; the picture is not injured, and it is still very like what it was when it came from the easel; it is very fresh, but I think it would have been better if there had been a little upper surface of the varnish left on that picture. I do not think the colours have been touched.

1052. Supposing you, as a picture-cleaner, had been employed to clean the nine pictures that have been spoken of, and also three others which have been referred to by Mr. Seguier, in his examination, which did not require so much cleaning, would you, making use of your assistant, have considered six weeks sufficient time to perform that operation in a proper manner?—Yes, with a man who has had constant practice in cleaning.

1053. Are you in the habit of employing an assistant yourself?—No, I never had a person work an hour with me, either in restoring, back lining, or cleaning; I do it all myself.

1054. Have you observed any serious injury which you consider has been done to the pictures in the National Gallery from the practice which has been habitual there of varnishing or revarnishing them with a mixture of oil and mastic varnish?—Yes, I think it hurts a picture. I think it has told upon Titian's Bacchus and Ariadne. I remember that picture looking fresher a great deal. I do think the oil varnish has acted upon that picture: it is getting streamy and smurky about the skies. There is also another picture which I remember much fresher formerly; the Venus and Adonis; that picture is getting very dull from oil varnish upon it. I do not know whether it has been placed on recently, but I remember the picture very fresh, and it is now certainly gone down very much, which I attribute to oil varnish.

1055. Then generally speaking, in your opinion, the disfiguration of the pictures in that gallery, arising from the other causes which have been complained of, is very greatly augmented from the circumstance of their being varnished with mastic varnish mixed with oil rather than with pure mastic varnish?—It certainly fouls them much quicker, besides which they get much more dirty in London than they do in the country from the constant vapours.

1056. But have you observed that those particular pictures have been getting dirty faster than they otherwise would from the oil that has been applied to them?—Certainly.

1057. Have you observed any peculiarity in the change that has taken place in the pictures that were cleaned in 1846?—Yes; the Cuyp has now a mellowness over it; there is not much oil in the varnish; the Rubens Peace and War

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is a very harmonious and mellow piece; the Velasquez is looking cold; at present there is a great deal of chill upon it; that has had mastic and oil on it, I think, since the oil varnish, or else I do not think it would chill so fast; mastic varnish would chill quicker on a coat of oil varnish than on a coat of mastic varnish.

1058. Had you occasion, when those four pictures were cleaned, to form any opinion as to the merits or demerits of the mode in which they were cleaned?—I saw those pictures soon after they were cleaned, and I did not think they were injured; but on the contrary, I thought them benefited by cleaning. The Bacchus and Ariadne is going off fast, from more oil being put in the varnish, particularly about the sky; that picture is deteriorating very fast.

1059. Then any defects you might observe in cleaning those pictures you would attribute rather to the mode in which they have been re-varnished than to the mode in which they have been cleaned?—Yes. There is one observation that I would make about the Velasquez, that one or two of the horses' legs appear to me to have been obliterated, or probably, the master never put them in, for it is very sketchy, and sometimes parts are forgotten; but those obliterations might have taken place in the former cleaner.

1060. Mr. *Charteris.*] You have said that these Claudes, and these other pictures required cleaning when you saw them; did you consider that they required it more than the St. Ursula does now?—I do not remember which picture that is. It should be borne in mind that your pictures go faster in London than they do in the country, owing to the quantity of vapour to which they are exposed, and the quantity of gas that is expended in London, which produces sulphuretted hydrogen; your pictures will never last in London without perpetual cleaning.

1061. Mr. *Vernon.*] Did Poussin ever use surface glazing?—There is a little.

1062. You have been in the habit of seeing Poussin's pictures; do you believe that he ever used superficial glazing at all?—Not what we really call glazing.

Martis, 3° die Maii, 1853.

MEMBERS PRESENT.

Colonel Mure.	Lord Brooke.
Mr. Labouchere.	Mr. Ewart.
Mr. Charteris.	Mr. Baring Wall.
Mr. Stirling.	Sir Wm. Molesworth.
Mr. Raikes Currie.	Mr. Hardinge.
Mr. Monckton Milnes.	Mr. Hamilton.
Mr. Marshall.	Lord Wm. Graham.
Mr. Vernon.	

COLONEL MURE, IN THE CHAIR.

Mr. *Thomas Boden Brown,* called in; and Examined.

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1063. *Chairman.*] YOU have been extensively engaged for many years as a picture-cleaner?—Yes, for more than 30 years; 32 or 33 years.

1064. Can you mention the names of any proprietors or collectors of pictures from whom you have had commissions during that period?—I have cleaned six of Sir Robert Peel's finest Dutch pictures. For the last 10 years of Sir Thomas Lawrence's life I cleaned and repaired his own pictures; and I had the cleaning of the late Duke of Gloucester's pictures until his death.

1065. Are we to consider you as a self-taught practitioner, in regard to your business of picture-cleaning?—In part; I left off painting to take to picture-cleaning; but I was a twelvemonth, when I first came to London, with a very celebrated picture-cleaner, the late Mr. Rising, of 85, Great Portland-street.

1066. Were you also engaged in cleaning pictures in the National Gallery formerly?—Yes; in the year 1845, I think.

1067. In 1844, was it not, according to the minutes?—Yes, 1844; not since then.

1068. What

1068. What were the circumstances which led to your being employed, during that short period, by the trustees?—Sir Charles Eastlake called on me with a message from Sir Robert Peel, and asked if I would like to undertake the cleaning of the Dutch and Flemish pictures in the gallery, and in consequence of that I went; but I had no written appointment; it was all verbal.

1069. It was, in short, by the recommendation of Sir Robert Peel that you were employed?—Decidedly.

1070. What were the pictures that you cleaned on that occasion?—The Judgment of Paris, by Rubens; three small pictures by Teniers; and two pictures by Maes; that is all.

1071. In what state were those pictures when they were placed in your hands to be cleaned?—The small pictures had the gallery varnish on, which I had no difficulty in taking off; the varnish which I heard mentioned here on Saturday, a mixture of varnish with oil. But they were not the first pictures I had taken that sort of varnish off; and if it is applied on an old coat of resinous varnish there is no difficulty in taking it off.

1072. When you say resinous varnish, you mean mastic varnish, do you not?—Yes; this is mastic and oil that I am speaking of.

1073. In these cases, had the mixed varnish been placed over pure mastic varnish?—For years, perhaps; but there was no difficulty in removing it.

1074. When you removed that varnish you came to the original coat of mastic varnish?—Yes.

1075. By what means did you remove that lower coat of varnish?—By a solvent that only attacks the resinous gums.

1076. Were you under the necessity of removing any large quantity of the original coat of mastic varnish?—I took off the whole of the varnish those pictures had on.

1077. On removing the upper coats of discoloured mixed varnish did you not find the mastic varnish itself in a tolerably pure state?—In that case I cannot recollect; perhaps there was no varnish underneath; I had no difficulty in taking the varnish off; I found the pictures exceedingly pure, with the exception of two or three old repairs in the Teniers.

1078. Do I understand you to say that you took the whole mass of varnish off, both the mixed varnish of the gallery and the original coat of mastic varnish, by one process?—No.

1079. Supposing you had removed the upper coats of impure varnish, and had reached the original coat of pure mastic varnish, was that coat of pure mastic varnish not in itself in a sufficiently bright state to have permitted of the picture remaining in its previous condition?—No, certainly not.

1080–82. It was absolutely necessary to remove that under-coat of pure varnish to clean the pictures?—Yes.

1083. Did you make use of friction or solvents in removing that under-coat?—In that case I used only solvents.

1084. Will you inform the Committee what the nature of those solvents was?—Every person in my profession has his own ideas on the subject; I should have no objection to mention the nature of the solvent, but there are things which I have studied to obtain a knowledge of; besides which, as much depends on the experience of the picture-cleaner as on the agent he employs.

1085. The Committee are to understand that each picture-cleaner has a favourite, and we may call it a secret process of his own, which he is not generally willing to divulge to the public?—Yes, and if he were to make known the agents he uses, I suppose there are not two men who would use them alike.

1086. I think you said you received your instructions from Sir Charles Eastlake as to the cleaning?—Yes.

1087. Did you receive any instructions from him to make an experiment upon some corner of the pictures, and to give a report as to their state?—No; but that reminds me of the Cuyp, which you are alluding to now, I think.

1088. No; direct your answer, if you please, to these six pictures. When you were applied to to clean them, did you make any experiment upon them, and any report to the keeper of the gallery?—No: it was not necessary to do that; it was not necessary to make any experiment upon them.

1089. Were you instructed by Sir Charles Eastlake for his satisfaction to make any experiment upon those pictures, and to give him any report of the state in which you found them?—No; I cleaned those pictures after I had

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finished the Judgment of Paris, which was superintended by Sir Charles Eastlake; and he said, "Now you can take the four pictures, and I will not look at "them till you have done them; do what you please with them;" and he did not see them till they were done.

1090. With respect to the Judgment of Paris, which was the first one cleaned, did you receive any directions to make a report as to the state of the picture before you began to clean it?—No; I examined it with Sir Charles Eastlake, but there was no report made; there was no committee sitting; it was during the vacation.

1091. The result of the examination which you made was that Sir Charles Eastlake was satisfied of the necessity of cleaning the picture?—Yes.

1092. And he superintended the cleaning?—He did.

1093. Did Sir Charles Eastlake himself understand the process that you employed?—I told him the nature of all I did, and there was some few repairs required in the picture which he very kindly offered to do; at least, he asked if he should do them, and he executed them for me.

1094. You are speaking now of the Judgment of Paris?—Yes; but I furnished him with the material, and told him the nature of it; I said, I should have done it in that way, and that I was in the habit of doing it; there is not in all those repairs a single atom of white lead, nor did anything touch that picture like oil; oil was not used either in the repairs that were necessary, nor in the cleaning, nor in the varnish that was put upon it.

1095. Could you mention in a manner to be intelligible to the Committee, without having the picture before them, in what part of the picture those repairs were?—The principal repairs were on the back of the Juno, which he mended in a most exquisite manner; no artist living could have done it better.

1096. Have those repairs ever been observed or noticed by any of the critics or visitors of the gallery?—No, I never heard that.

1097. Then your cleaning operations gave satisfaction to your employers?—Very much so; I was much complimented, and I never heard it spoken ill of.

1098. Was there no proposal for your further employment?—Yes; I think about a year afterwards, Sir Charles Eastlake called on me to know whether, in the event of the Peace and War being cleaned (he did not know that it would be), I would undertake to do it; and I said decidedly no, and that I would have no more to do with it.

1099. Had you any particular reason for declining any further commissions from the trustees?—Yes, I had; in the first place, my commission was only a verbal one; and next, I found that really I had no authority.

1100. You had no authority?—I had no authority but from Sir Charles Eastlake; for instance, in lining a picture, he could not give consent to its being done without the sanction of the committee.

1101. That is, you found that, in the exercise of your profession, a continual reference to a committee of trustees, to enable you to perform the necessary operations, was inconvenient?—Yes; and it was also inconvenient to me to go there; it interfered with my other avocations and my business. I found, in fact, that it would not answer my purpose, and therefore I gave it up.

1102. You found that cleaning for the trustees of the gallery was so much more tedious and troublesome to you, from the causes you have mentioned, that you declined accepting further commissions from them?—Yes; because I was not entrusted with the care of a picture, to do with it as I pleased; besides which, it could not be done but in the gallery, and I found that so very different to the other employment I had, that I did not wish to continue it. When I had pictures intrusted to me by other parties, I had no one to inspect my operations. I was my own master then.

1103. Who were you under in the gallery?—Sir Charles Eastlake, as to that picture, but not with regard to the four I have spoken of.

1104. If, instead of being under the control of a body of trustees, who required to be called together to give their assent or answer to any proposal, you had been employed by a single gentleman, who had the superintendence of the gallery, and was competent to give instructions on his own part, you would not have found so many difficulties as you experienced?—No; but I should have stipulated for time. I would not have bound myself to clean a picture within a certain time, because, in cleaning a picture, you do not know what you have to contend with.

1105. Did

1105. Did you find that the vacation was not sufficient for your purpose?—It was not sufficient to clean all the pictures which were proposed to be cleaned; it was not sufficient to clean the Cuyp, and it was hung up without being cleaned.

1106. Was the Cuyp proposed to be cleaned by you?—It was; but I proposed that it should be lined before I cleaned it, and there was not time.

1107. Would you have considered six weeks sufficient to clean the nine pictures which have been lately cleaned in the gallery?—Without examining the pictures it is impossible for me to tell; and I think I should state that, before I went to the gallery in that vacation, I had not been above four times into the building; but I knew many of the pictures before they went there, and had had some of them.

1108. Do you employ an assistant?—I have never done so in my life; that was the only instance in which I had anything like assistance.

1109. Would you, as an experienced picture-cleaner, knowing the great delicacy and danger of the process employed, consider that it would be the duty of any gentleman of your profession to perform the operation of cleaning entirely with his own hands?—Most decidedly.

1110. And not to commit any delicate part of the operation to the hands of a comparatively inexperienced assistant?—Decidedly.

1111. Did you re-varnish these pictures after having cleaned them?—Yes, with the varnish that I have used for 20 years, the resinous varnish; but I told Sir Charles Eastlake the nature of it; there is not oil in it; it is a varnish that is removed by the same agent that would remove mastic.

1112. Is it a varnish peculiar to yourself?—It is a varnish that I have been in the habit of preparing.

1113. It is not pure mastic varnish?—It is more lustrous, and does not chill so much.

1114. Have you any objection to state the nature of that varnish?—I have stated that it is a resinous varnish dissolved in turpentine, and consequently it is very nearly what mastic is.

1115. But you do not wish to state the exact composition of the varnish?—No; I should not like to state that, for it would deprive me of all the advantages I have derived or may derive from it. I may state, however, that it can be removed either by friction or by solvents, in the same way as other varnish is usually treated.

1116. Have you had occasion in your practice to observe any peculiar delicacy in the finishing of the pictures of certain schools or masters?—Decidedly; and a great deal in the cleaning must depend on a knowledge of them. There are many masters in the Dutch school, some of whose pictures are harder than others, having more firm vehicles.

1117. Have you had occasion to observe closely that peculiarly delicate kind of finishing commonly called glazing?—Yes.

1118. It was used very much by the Venetian school?—I do not presume to know much of those schools. I could speak as to two Titians, which I have cleaned to the surface of the pictures.

1119. Have you ever had occasion to notice the peculiar nature of what is called the glazing which is brought over the surface of their pictures by those masters who used that delicate method?—Yes, in some instances; but I cannot recollect any master who has a universal glaze over any parts; all masters glaze, but then the glazing is applied when the colour is nearly wet, and it amalgamates with the surface in such a manner that it is nearly one with it, though they might have employed a more fragile vehicle.

1120. Is there anything in the glazing which would render it more susceptible of injury from any accident, or from careless cleaning of the surface, than the ordinary coat of paint upon the picture?—Decidedly.

1121. What is that peculiarity?—All the pigments of any picture are more firm than the semi-transparent part; they would be more firm, though they might be composed of the same material throughout.

1122. Then you are of opinion that the surface glazing of the nature I describe is peculiarly susceptible of injury?—It is the most so, certainly.

1123. Is there any peculiarity in the ingredients of which it is composed, which differs from the ingredients of which ordinary painter's pictures are composed?—I should say it differs so far as this: naturally, if an artist wanted to

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make his colour thinner, he would use a varnish with his oil, and in some cases, he would use all varnish; but then the colour being hardly dry, as the picture hardened, the oil would exude from the surface of it to a certain degree, and amalgamate with the glazing; therefore it is not so tender as is usually imagined; old pictures I am speaking of.

1124. Had you cleaned any of the pictures which are now in the gallery before they were placed in the gallery?—Yes.

1125. Which pictures were they?—The picture I cleaned for the Reverend Holwell Carr, Dido and Eneas; I was three weeks cleaning that picture.

1126. It was in a peculiarly foul state?—Yes; the quantities of oil and varnish that came off were wonderful.

1127. What year was that in?—I do not recollect the year; but, from circumstances, I think that it is at least full 30 years ago.

1128. Did you observe in that picture that a very considerable part of the discolouring and blackness arose from internal causes; from an internal alteration in the colours?—In some instances; but the general effect of the picture was very much lowered by the heterogeneous mass of oil that was upon it, and the very dark parts did not, of course, come out as you would imagine they would from the removal of that; the lighter parts were very brilliant indeed, but it was always a dark picture.

1129. Do you consider that it had been painted dark by the artist, or that it had become dark by internal decomposition?—Perhaps a reaction had taken place in some of the ground it was prepared on.

1130. Is there not something peculiar in the ground on which Gaspar and Nicholas Poussin painted their pictures, which rendered them liable to decomposition and discolourment?—I think not so much the ground, as the colour which they would put upon the ground, because the ground that you see in those masters, where they have used it to assist them in painting the picture, is an universal colour; in some parts of the picture, the ground is more or less painted on, but all the light part of Gaspar Poussin's pictures are very tender.

1131. Have you looked at that picture lately?—No.

1132. Have you looked at it since you cleaned it?—Not since it has been the property of the nation, I think.

1133. Did you clean any other picture, the property of the nation, before it was placed in the gallery?—Yes.

1134. Which was that?—M. Jeremiah Armand's Age of Innocence, by Sir Joshua Reynolds; I cleaned that 25 or 26 years ago; a portion of the back ground of that picture was painted over, with the exception of the birch trees, which were very much cracked.

1135. Did you remove the re-paint?—I did, much to his satisfaction; the picture was very much cracked, and when I saw it again at the sale there were some new cracks in it, and I suppose it always will crack a little.

1136. Were you acquainted with the state of the nine pictures lately cleaned in this gallery before they were cleaned?—No.

1137. You are not competent to give an opinion as to their present condition?—No; I have not been in the gallery these six years.

1138. Mr. *Charteris.*] Are you at all aware whether the Cuyp which you cleaned has been what you call toned down since you cleaned it?—I did not clean it. It was cleaned, and there were some injuries to the sky, and I suggested lining in consequence of that.

1139. With reference to the Rubens that you cleaned, the Judgment of Paris, you say that there were certain injuries in Juno's back which were repaired by Sir Charles Eastlake?—Yes.

1140. What was the nature of those injuries?—For instance, in that part of the back where it is generally supposed there were two wrinkles, which there would have been in a figure standing in that position, there is an old repair.

1141. In the process of cleaning, had they removed that old repair?—No, part of it; it extended much further than it does.

1142. What was the state it was in when Sir Charles Eastlake undertook to repair it; was there an absence of paint, or was the restoration badly done?—Exactly; that is it.

1143. It had been badly restored, and Sir Charles Eastlake undertook to improve the general appearance of that restoration?—Yes.

1144. Are

1144. Are you aware when that injury and restoration had taken place?—Many years it must have been.

1145. How soon after the sale of the picture at Christie's was it put into your hands?—Within a month, I should think, or less.

1146. Had it been hung up?—I think it had.

1147. Were the injuries of which you have spoken very apparent?—They were; and there were many pentimentos in the picture that were apparent before it was cleaned, which were sponged out.

1148. Am I to understand that, when the picture was purchased by the nation, it was in so foul a state that the pentimentæ and the fine touches peculiar to the master were not visible unless the picture was sponged over?—Certainly, from the dulness of the varnish.

1149. And that was the state it was in before it was bought by the nation?—Yes, I went down to Yarmouth and saw it before it was bought by the nation, and thought it was in that state, and I declined it.

1150. You have said that the system of the trustees having the matter referred to them interfered with your cleaning, and that it was on that account that, when subsequently you were asked to clean certain pictures in the gallery, you declined?—No; the trustees had nothing to do with that; but I found that the employment was not such as I should like; and I had not the appointment officially if I had liked it, which I did not; but I found it more to my advantage to give it up.

1151. Can you give the date when you were subsequently asked to clean some pictures and declined?—I was not decidedly asked; I was asked whether I would undertake them in the event of their being cleaned; it was not decided that they should be cleaned, but I declined it.

1152. Had any notice been taken of the cleaning by the public or in the press?—No, I think not.

1153. Mr. *B. Wall.*] You cleaned six pictures in the year 1844?—Yes.

1154. Supposing you had continued to be connected with the National Gallery, are you prepared to state what pictures you would next have recommended for the process of cleaning?—As I did not go over the gallery with that view, I could not tell you; if I had been applied to I should have made it my business to have inspected the pictures, and reported upon them.

1155. But you were prepared to say that, with regard to the two pictures that were recommended for immediate cleaning, you were not willing to undertake them?—Decidedly.

1156. Was that on the ground that the Peace and War, by Rubens, and the Cuyp, were two pictures which you did not think demanded cleaning; or was it that they would be very dangerous in the process of cleaning, or was there any other ground?—No; the Cuyp I proposed should be cleaned, but there was not time to do it; the trustees had not met, and leave could not be given for its being lined. If I was asked if I recollected anything about the Peace and War before it was cleaned, I should say not; I only saw it in the evening. When the gallery opened the next year, when I went to prove the pictures that I had varnished, then I looked at it.

1157. I understand you to state, that the two pictures proposed to you for cleaning were the Rubens and the Cuyp. In the list given in to the Committee there is one picture which is placed between the six cleaned by you, and the two which were proposed to be cleaned by you, namely, Susannah and the Elders, by Guido; can you give the Committee any information with regard to that picture, or its state?—I did not much look at it, certainly, and since that period I have not seen it.

1158. When you said that you had no authority but that of Sir Charles Eastlake, did you mean you were never in direct communication with the trustees?—No, never.

1159. For how many months did you hold the situation of cleaner to the gallery?—I think the vacation ended in November, and there was nothing done or talked of during that year, unless it was these pictures.

1160. Is the Committee to understand that the whole time you held the office was during the period of the vacation, when the trustees did not meet?—Certainly.

1161. You never attended any meeting of the trustees?—Never.

1162. You never received any authority from them?—No, never.

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1163. Do you recollect when your account was settled, whether it was signed by the trustees?—I could not recollect that; I have no memorandum of it; I think Sir Charles Eastlake paid me.

1164. And you gave a receipt to him?—I think I did.

1165. But no mention was made of the trustees?—I could not say that; I really do not know.

1166. You are sure no meeting of the trustees took place during the whole time you officiated as cleaner in the gallery?—During the vacation; if they met in the following year I could not tell, but I went twice to the gallery in the following year; I think I went once to varnish the pictures that I had cleaned; I am not certain that I did varnish them; I think I polished them up, and I went in the November of that year. I think it must have been to do the same thing; it was on a November afternoon.

1167. Do you happen to recollect how long a period it took you to clean those six pictures?—During the vacation.

1168. How long was the vacation?—I think it commenced the latter end of September.

1169. It is about six weeks, is it not?—I think so.

1170. Do you think that in that time you would have had any difficulty in cleaning more than those pictures?—I could not very well have done more; I am sometimes three weeks, perhaps, about one picture.

1171. Had you any difficulty in cleaning those six pictures during the vacation?—I had not too much time.

1172. You did it alone?—Yes.

1173. Singly?—Yes.

1174. Mr. *Ewart.*] You received your directions immediately from Sir Charles Eastlake, I understand?—As coming from Sir Robert Peel.

1175. Had he applied to the trustees upon the subject previously, do you know?—It must have been before the vacation commenced, as no trustees sat during the vacation; he might have seen Sir Robert Peel or some of the members in the meantime, but whether he did or not I do not know.

1176. Your precise reason for abstaining, or intending to abstain, from varnishing any other pictures was, I understand, because of the reference to the trustees, and the trouble, and the time occupied?—Yes; and there was another cause also which I have not mentioned; I went with the understanding that I was to have the Dutch and Flemish pictures to clean to myself; but before I had completed the Judgment of Paris, the other Rubens that was cleaned during the vacation was taken down and cleaned; that at once would decide me, and did. I did not say anything to Sir Charles Eastlake about it, but made my mind up from that time; I resolved that I would never go into the gallery again on those terms, certainly.

1177. Mr. *Currie.*] What is your opinion of the operations on the nine pictures cleaned during the last vacation?—I have not seen them; I have not been in the gallery these four or five years; I was there only twice after that vacation to do what I have stated.

1178. It has been stated by Mr. Uwins that the nine pictures which were cleaned under his close and constant superintendence, and at his suggestion, were in such a dirty state that the Paul Veronese was quite lost from being coated with an accumulated mass of dirt; do you think that six hours a day for six weeks was a sufficient time for cleaning those nine pictures?—I have never cleaned pictures in that way; I have been sometimes engaged for three weeks on a picture not two feet square.

1179. Do you ever mix any tint with your varnish, to tone down a picture?—Not mixed with the varnish, but applied over it; that, however, has nothing to do with the picture, and it is easily taken off.

1180. What is the tint which you use in such a case?—Any of the transparent colours that are called glazing colours; it would depend entirely upon the picture; if it was a cold picture it would want a warm tint.

1181. Is such tint or colour to be prepared in oil?—It ought not; no oil ought to touch a picture; it never does on those that I clean, but the Italians are all oils, more or less.

1182. Mr. *Vernon.*] If you have got down to the surface of a picture, and, having taken off all the varnish, you find it has a crude appearance, do you think yourself justified in putting on a glazing of your own?—Decidedly not an

an oil glazing, nor a glazing in the varnish, but I would leave mediums; in either case it would do; if it was applied with the first varnish it would be just the same thing.

1183. With your practice as a picture-cleaner have you any doubt in your mind as to the existence or non-existence of what is called an old glazing?—It must depend upon the master. If you allude to an Italian picture, from the little experience I have had, I should say that, if you could get down to the pure surface of a Titian, though I do not presume he painted entirely in oil, I know nothing about it, but I know it was the practice of painters of the Italian school to have dry oil applied to their pictures, and that is now one and the same as the surface; and if there is nothing but that, I will defy the solvents that we have been speaking of, which remove the resinous varnish, to touch that; I could refer to two Titians, and show that these solvents will have no effect on them any more than water.

1184. Mr. *Charteris.*] Would the solvents you use not affect the paint?—I should never use an alkali solvent, and any solvent that I should use to remove a gum resin would not affect oil.

1185. Do you ever use spirits of wine?—Decidedly; it is the finest and safest, but it requires experience to use it; spirits will not touch oil.

1186. Will they touch oil paint?—Not if it is oil only; but, if there be varnish with the oil, then it will.

1187. Do you mean, that if you apply spirits of wine to the surface of an old picture, you cannot remove the paint with it?—No, certainly not; if it is mere paint, nothing but oil.

1188. I mean the usual surface of a picture?—I will not say that it would not remove paint from a picture painted a few months ago, because it would not be sufficiently hard; but if you ask any chemist, you will find that oil is quite heterogeneous to spirits of wine. But you would not use spirits of wine as you would use water; it must depend upon the experience of the person using it.

1189. Then you think that, after a picture has been painted, say 10 years ago, you could not, by the application of spirits to its surface, affect the paint or colour?—It entirely depends on how it is painted; if there be a gum resin in the paint, it will affect it.

1190. But speaking generally of what one understands by an oil picture, by an old master, would or could not the surface of such a picture be affected by the application of spirits?—It must entirely depend on whether that picture is painted solely or wholly with oil; if it be painted in oil, it would not.

1191. Are or are not the majority of pictures painted by the old masters painted with oil?—What school do you allude to?

1192. The old masters generally, Flemish or Italian?—The Flemish certainly not; some may have oil.

1193. So that a Flemish picture by Teniers would not be affected by the application of spirits?—Decidedly it would, if imprudently used; for there is resinous varnish with the paint they use.

1194. Then, generally speaking, the works of the Dutch painters would be affected by the application of spirits?—Decidedly; they are not so firm as the Italian.

1195. From your experience of Italian painters, do you think the application of spirits to their pictures is injurious or not?—Not if prudently employed.

1196. No solvent, if I understand you rightly, could be injurious, if prudently employed; but would not spirits injure a picture, whether prudently or imprudently employed?—Not those old paintings.

1197. Mr. *Marshall.*] Do you conceive that the use of soap and water in cleaning pictures is dangerous?—Not if it be properly used.

1198. You never use it yourself, do you?—No.

1199. Is soap an alkali?—Yes.

1200. You say you never use alkalies?—No.

1201. You think the use of alkalies is dangerous?—Yes.

1202. You think the use of soap and water is not dangerous?—Not when it is properly diluted. If I wanted to wash the superficial dirt off a picture, I should use a little weak paste and water.

1203. Mr. *Hamilton.*] Can you judge, *à priori*, whether a picture is painted with

Mr. *T. B. Brown.* with oil alone, or with oil and resinous varnish?—Yes, from the solvent that will dissolve it.

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1205. My question is, can you judge, *à priori*, whether a picture is painted with oil alone, or with oil and resinous varnish?—Yes, if I have removed the resinous varnish that is on it, and have come to the surface, decidedly I can.

1206. Having removed the resinous varnish, and the picture being then in its denuded state, can you judge whether the application of your solvents may or may not injure the picture?—Yes; it could not affect it.

1207. Then you are enabled to know that that picture, which you state will not be injured by your solvent, is painted with oil alone?—When I come to the surface; but if I had not come to the surface, then I could not have told what the master had painted with.

1208. How do you know it?—By coming to the surface.

1209. When you come to the surface, do you judge by sight, or by any other means, whether the picture is painted with oil alone, or with oil mixed with some other substance?—I cannot tell till I come to the surface of the picture; but if I touch it with a brush, and apply a solvent, and it will not touch it, then I know it is painted in oil.

1210. If you do touch it and find it affected, is there no hazard of damage to the picture by the fact of your touching it to ascertain?—No, certainly not; it would evaporate, and so would a strong alkali. No one would use a crude alkali in such a case.

1211. So that you can ascertain the fact from your solvent without injuring the paint of the picture?—Yes.

1212. *Chairman.*] Then in order to be quite clear as to what you were about, you could adopt the plan which I have once or twice alluded to, of first making a small experiment on some unimportant corner of the picture, in order to ascertain how the picture is painted, so that there may be no danger in the applications which you use?—Of course.

1213. And you consider it the duty of every experienced cleaner to make such experiments before commencing his operations?—I think so.

1214. Mr. *Vernon.*] Do you agree with the opinion of Mr. Edward Solly, given in 1836, "that no judicious cleaner uses spirits of wine, except it is much neutralised by turpentine, or some other equivalent"?—No.

1215. *Chairman.*] Did you in the case of those six pictures you have alluded to make the experiment to which you have just referred?—No, certainly not; having had many pictures to clean that were painted by Teniers, I know what the pictures were painted with; and the same I may say with regard to Rubens.

1216. In alluding to the peculiarities of the Flemish school, is it consistent with your experience or observation that the Flemish masters are in the habit of working up their pictures with a vehicle of copal varnish?—No, I should imagine not; if it was copal, which is the vehicle we have been talking of, the spirits would not affect it; because if it was copal it would be used in oil.

1217. With respect to the Cuyp picture, which it was once proposed you should clean, you would not have cleaned that picture as if it had been painted up with a vehicle of copal?—I can only answer that question by saying, that I should clean it in the way I have cleaned other Cuyps; both my own and other people's.

1218. You have not found that the surface of the Cuyps is more impenetrable to ordinary applications than the surface of other pictures?—Not more so.

1219. Mr. *B. Wall.*] Taking your long experience in picture-cleaning, should you say that the science of picture-cleaning had made any great progress within the last 30 years?—Quite the reverse, because there are such a host of very inexperienced men who profess to be picture-cleaners.

1220. Are there any secrets now known that were not known then?—I should think not.

1221. Is there any different system now applied to cleaning pictures which was not applied then?—I only know my own system.

1222. As far as your own experience goes, you would treat the pictures now as you would have treated them 30 years ago?—Decidedly.

1223. There is no new process of dipping in a solution that was not resorted to

to in former times?—I dare say it is continued now; but I should not dip in a solution, and then rub over the picture. I do not explain my mode of doing it; every one has his own peculiar mode; but success or failure depend as much upon the agent employed as in the means applied.

1224. But you probably would have no objection, so far to state your system, as to say whether your process is by manipulation chiefly, or by using solvents of any description?—There is often a solvent used to soften the varnish, and it is rubbed off by friction in some instances.

1225. Should you not say, generally speaking, that solvents are more used now than they were 30 years ago?—I think so.

1226. Therefore, there is some change in the system of picture-cleaning now?—Yes.

1227. Mr. *Ewart.*] Have they obtained any information on the subject from the Continent?—I think we have obtained great information in Sir Charles Eastlake's book on the system of the Dutch painting, from different documents that are extant, which he has collected and transcribed. I think that is the most useful book that has come out with respect to art of late years.

1228. Then, on the whole, you do not think that the modern picture-cleaners are so entirely inferior to those who practised 30 years ago; I understood you to say just now, that you thought the picture-cleaners of the present time were not in the least improved from those of 30 years ago?—I think if you look at the pictures that are in the market, it would be clear that that is so.

1229. Mr. *Charteris.*] Do you mean that they appear to have been overcleaned and scrubbed?—I think so; you do not meet with the quantity of pure pictures that you did 20 years ago.

1230. You say that the pictures which appear at sales appear more injured now than they did 30 years ago?—Yes.

1231. To what do you attribute that?—To improper cleaning, certainly; and this, I think, that the lining was never understood as it is in the present day. I think it is at least a loss of 50 years to a picture its not being lined, if the lining is properly done; and I do think that no picture in a dilapidated state should be cleaned without being lined.

1232. Do you consider cleaning, generally speaking, even when that process is performed by the most skilful and experienced persons, rather a dangerous process for a picture to undergo?—No, not to an experienced cleaner.

1233. And do you not think that every possible means should be taken to render that process unnecessary by the preservation of the pictures?—Decidedly; it can only be done by excessive practice, and a thorough knowledge of the means you use or have to contend with.

1234. And do you think that, whether solvents or friction are used, it is necessary that the person using these means should be conversant with the works of the master, and should be a person of judgment and skill in applying those means?—Yes.

1235. Mr. *Ewart.*] And do you think he should also be something of a chemist?—Yes.

1236. Mr. *Labouchere.*] Do you consider it essential that a picture-cleaner should also be a picture-liner?—No.

1237. Are you yourself a liner of pictures?—I never lined one in my life.

1238. *Chairman.*] It is quite a separate profession, is it not?—Yes, a mechanical one.

Mr. *Henry Farrer*, called in; and Examined.

1239. *Chairman.*] YOU are an extensive Picture Dealer?—Yes.

1240. And you have also been a good deal engaged in picture-cleaning?—From my boyhood.

1241. You have been engaged in cleaning pictures not only for your own purposes, but you have also been engaged professionally in galleries of collectors?—Yes, by some of the first people.

1242. You have also been employed, I believe, a good deal as a valuator of pictures?—Yes.

1243. You have been employed by the trustees of the National Gallery in that capacity, have you not?—I have.

1244. How did you acquire your art of picture-cleaning; was it by study, or by

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by practising under a former professor, or how?—I was brought up by my grandfather, who was a painter, and after that I was a miniature painter for several years; it was Sir Thomas Lawrence who particularly called my attention to picture-cleaning, and having executed a great number of pictures for him, he begged me to devote myself entirely to that part of the profession, and I did so from that time. He was one of my best patrons, and I have every reason to regret his loss.

1245. Are you favourable to the practice of cleaning pictures, unless in very extreme cases, where their condition is such as to render some improvement almost necessary?—I do not think it is advisable to clean all pictures. There are some persons who are exceedingly fond of dirt upon their pictures, and I think they are quite right; because, in many instances, I refuse to clean pictures in such a state where I have any doubt about it, because one is apt to incur great displeasure by taking upon himself that risk.

1246. Then merely on account of a certain accumulation of dirt, which, in the opinion of many persons of taste and judgment, rather adds mellowness to the surface of pictures, you would not be favourable to subjecting pictures to the process of cleaning?—The dirt I should like to see taken away, but the mellowness that time gives to paint I should like to see preserved.

1247. Is it easy to discover, in every case, upon the incrustation of a picture, what is to be considered as mellowness and what is to be considered as dirt?—I should say so.

1248. You would understand that the outer coat of varnish of a picture might assume a mellow tone, without of necessity any large amount of dirt being on it?—Certainly; the dirt is only on the surface. If the varnish be pure you have no occasion to remove anything but the upper surface; the rest of the varnish is perfectly clean; it is the upper part that is dirty.

1249. Then you recognise the propriety and truth of the rule that a cautious cleaner will never, but in an extreme case of necessity, where repairs may be required, remove entirely the varnish of a picture?—Clearly not.

1250. He will leave a thin coat over the old master's touch?—He cannot do that in every case.

1251. I said, except in the case of repairs being necessary?—The repairs are generally on the varnish, which will give way in the cleaning. It is between the varnishes. I would not clean farther than necessary, and would make the repairs on the varnish.

1252. Is it customary for cleaners of pictures to make their repairs upon the varnish?—Certainly.

1253. So that where a picture has been injured and requires repair, you would not remove the whole coat of varnish?—Not the whole.

1254. But you would require to remove the coat of varnish over the injured part to reach it?—No, I should not even do that. Sometimes there are holes in a picture, and it is of no consequence what you do over the injured part, because you have to restore the colour to match the other parts; the varnish is not in any way detrimental to the restoration. Then I have a different way perhaps of restoring to other people.

1255. Is the process you employ, as it is with some other gentlemen of your profession, a secret process?—I should say it was.

1256. That is, a process which you would not wish to make generally known?—I think the cleaning of a picture consists in a man's knowledge of art and painting generally. If a man does not understand a picture, he is very apt to put it out of harmony, and to do it very great injury.

1257. When I use the term "secret," I mean in this sense: that the proprietor of a very valuable picture might naturally object to placing it in the hands of a picture-cleaner, unless he had some clear knowledge of the nature of the application he was about to employ?—He would never get that knowledge from me; for if a picture were once placed in my hands I should take my own course with it.

1258. You would not allow yourself to be placed under any restriction?—Not in any way. If I were to be responsible for what took place I should use my own judgment.

1259. And that is a general rule with gentlemen of your profession?—I do not know that; it is mine.

1260. Mr. *Ewart.*] Do you agree with a former witness, who has said that, as to

to pictures that have been repaired, when they are cleaned quite to the picture the repairs come away?—I have mentioned that I think there is great discretion to be used. I could illustrate this better by drawing your attention to the state of some of the pictures in the National Gallery.

1261. *Chairman.*] You decline stating the process you employed, whether you used friction or solvents, as not wishing to make public your own peculiar methods of treating pictures?—I think, to speak conscientiously, that it would be exceedingly difficult for me to tell you how I would treat any picture, because there are scarcely two pictures that I should treat alike; everything depends upon the nature of the picture. If it had been rubbed before, it would be necessary to leave a greater portion of yellow varnish upon it; though, if the picture were in a bad state, I would not undertake it all, because I do not like to incur that responsibility; but there are not two pictures I should perhaps treat in the same way.

1262. Would you prefer removing a coat of mastic varnish which required to be removed by friction or by solvents?—That depends upon circumstances. If I had to clean a William Vandervelde, where there is rigging in shipping, I should use a stronger solvent than I should to another picture, for this reason: that I must take it off at once. It depends upon the dexterity with which a man does it, the confidence he has, and his experience; but if a man goes about it as many do, and says, "Well, I will be very careful in what I do," he makes his solvent so excessively weak that, depending on his solvent instead of his judgment, he at once sees the rigging go.

1263. Is the case to which you allude one in which you were desirous of removing the entire coat of varnish?—Yes.

1264. I thought you mentioned that when you had a tolerable coat of mastic varnish over the surface of a picture, you would leave the lower portion for the protection of the surface?—Yes, you never need take the whole off; for though it may be dissolved it need not be removed, and you may leave a portion of the varnish still upon the picture.

1265. And you can do that as well by solvents as by friction?—In some instances, not always.

1266. You mean that by applying these stronger solvents, and removing them rapidly, you would run less risk of removing any delicate portion of the surface of the picture than you would by washing gradually with a weaker degree of solvent?—Yes.

1267. In what mode do you re-varnish your pictures?—Always with mastic varnish.

1268. Pure mastic varnish?—Pure mastic varnish.

1269. Has your attention been particularly directed to glazings, or the more delicate finishings of some of the Italian schools?—Yes, the Venetians especially.

1270. Have you ever satisfied yourself as to any peculiarity in the mode in which those glazings are composed?—No; I think the pictures are painted generally in a very cool gray tone, and that they are glazed afterwards, and their primitive colours painted into them.

1271. What renders those glazings more susceptible of injury than the colours over which they are laid?—Because they are the last touches of the painter, and they go first; the transparent colours are much more easily damaged than the opaque ones.

1272. Can you mention any ingredient in those transparent colours that, chemically speaking, renders them more apt to be injured than the denser colours?—No.

1273. The transparent colour?—Yes.

1274. That is, upon the assumption that you have come so near the picture that you are running a risk of taking off something, whether the opaque colour or the transparent glazing?—In Venetian pictures you get rid of the glazing before you come to the opaque colour; in fact, your picture is ruined.

1275. But you are not of opinion, chemically speaking, that there is anything in the glazing which exposes it to more risk than another similar coat of paint?—Just so.

1276. Do you consider that, in removing the coat of varnish actually to the surface of a picture, there is not always a certain degree of danger of removing a portion of the master's touch?—Always.

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1277. And on that account you avoid it carefully, whenever it is possible?—Yes; you can do that where the picture is covered with mastic varnish.

1278. You heard the question that was put by a member of the Committee to the last witness, as to toning down the surface of a picture?—No, I have not heard any of the evidence.

1279. Have you been in the habit of giving any general coat, of whatever nature, to the surface of a picture that you have cleaned, in order to produce that effect which is called toning down?—In some cases it must be done, but that is only where the picture has been coated entirely with oil; because the solvent you are obliged to apply to it must be exceedingly strong, and the picture becomes unequal; and in that instance it is only necessary to lower those parts which are out of harmony.

1280. What mode do you adopt for producing that effect?—There is merely a little colour put into a plain and simple varnish, and then that is put over the parts that are a little too white; that is, the parts which are not so clean are entirely perfect, while the other has gone down to the surface of the colour, but that could not be avoided in those pictures that have been cleaned in the National Gallery; in fact, if I had been asked to clean them, I would not have undertaken it. I merely say that, in consequence of knowing the difficulty there is to take oil off a picture; I do not think any person could do it without great experience.

1281. Did not that mode of toning down, to which you allude, amount to a re-paint?—No.

1282. You draw a distinction?—Yes, because it is merely a toned varnish; and when that is put on the picture appears perfect, and is perfect in fact; it is not painting.

1283. You have been long acquainted with the National Gallery?—Yes.

1284. Intimately?—From its formation.

1285. Do you remember the nine pictures that have lately been cleaned previous to their being subjected to that operation?—Yes.

1286. Did you consider that they required cleaning?—Yes, most decidedly they required cleaning; I gave that opinion in my evidence before, but I cautioned them against doing it; I was aware of the danger of it.

1287. You considered that although they required cleaning in reference to certain discolourings upon the surfaces, they were in that condition that they ought not to have been cleaned, because the operation could not be performed with safety?—That is exactly my opinion.

1288. Will you have the goodness to state the reason why the operation, in your opinion, was attended with danger?—I will endeavour to explain it, by drawing your attention to two or three pictures now in the National Gallery, which I had known previous to their coming into the gallery; first of all, I will take the Annibal Caracci, Christ and Peter; Saint Catherine, by Raphael; the head of the Doge, by Bellini, and the Salvator Rosa. The Salvator Rosa I knew when it was Sir Mark Sykes's, I saw it sold, when it was bought by Mr. Lambton, afterwards Lord Durham; and then I saw it sold again when it was bought by Mr. Byng. That picture, when I saw it, was in as pure a state as the three pictures I have before named; the three pictures hang at this time perfect in the gallery, because they have been varnished with nothing but mastic varnish, and if they were to remain there for a couple of hundred years they would require nothing to be done to them with proper and due care; while the picture of Salvator Rosa, by having been subjected to oil, is almost lost; it is scarcely to be seen. Since I was last examined before Lord Seymour on the matter, I find it is still darker; and I have no hesitation in saying that it will grow darker and darker, till you will scarcely see anything at all of it.

1289. You attribute that to the practice that has been followed in the gallery, of mixing oil with mastic varnish?—I do.

1290. And you illustrate that by reference to the Salvator Rosa?—Yes.

1291. Have you observed that the same effect, and to the same extent, has been produced on other pictures also which have been treated in the same way?—All those pictures that have been varnished in that way.

1292. Is not the Salvator Rosa a particularly dirty picture?—The oil over it has made it so; if it had never had any oil over it, it would have remained the same as the other pictures I have named; there would have been no change in it.

1293. Does

1293. Does it entirely arise from oil?—Yes.

1294. If so, one would be led to suppose that, in every other instance where a picture in the gallery had been varnished with a mixture of oil and mastic, the same darkness would be spread over it as is spread over the Salvator Rosa?—Yes, I think so; Ganymede, by Titian, and others.

1295. And do you consider that in an equally dark state?—Yes; and there is a little Claude that hangs in the Canaletti room, which is scarcely to be seen at all.

1296. And is it your opinion that the pictures you have mentioned were subjected to that varnish at an earlier period than most of the other pictures in the gallery?—Yes.

1297. You mentioned certain circumstances in reference to a question which I asked you, why you considered that it would be unsafe to clean the nine pictures that have been cleaned in the gallery, although, in point of discolourment in their surface, they might have been said to stand in need of cleaning; what were the circumstances in their particular case which rendered it unsafe to clean them?—Because they had been covered with oil that was only to be removed with a strong solvent; and you have not the power of removing a part, but must take the whole away. There are no means of taking away a part of the oil. You can take a part of the varnish, but you must take the whole of the oil.

1298. Your first objection to the oil mastic varnish is, that it tends to discolour the pictures; and your second objection is, the difficulty in removing it. It requires extremely strong solvents, which tend to endanger the original surface of the picture?—Yes, in every case, I should say.

1299. Will you describe to the Committee the effect you consider to have been produced upon these nine pictures by the application of solvents to remove the outer coat of mixed varnish?—I think they have been cleaned as well as they could be under the circumstances, but I do not think it was advisable to undertake such a risk.

1300. But are you of opinion that, in consequence of the great difficulty that you attribute to the removal of this varnish, and the strength of the solvents that were employed, there has been actual damage done to the surface of those pictures?—I think so.

1301. Are you aware that Mr. Seguier stated that, with the exception of two Canalettis, he had not penetrated to the surface of any one of these pictures?—No, I am not.

1302. Are you aware of his having stated that he found, on the surface of some of these pictures, a coat of mastic varnish below the oil, which had been afterwards applied to them, a portion of which mastic he had left for the protection of the surface?—I cannot say that that has been the case, in my experience.

1303. Have you paid particular attention to the Queen of Sheba picture in its present state?—Yes.

1304. Do you observe that any of the ropes or more delicate portions of that picture have been removed?—I think the fault more consists in taking away the richness of colour from the water.

1305. Do you consider that any part of the original master's touch had been removed?—I think the glazings are gone.

1306. Are not the ropes and the vessels generally the very last touches of the master?—Yes.

1307. And if those last touches are not removed, are we not entitled to infer that nothing has been removed?—I do not know that; the ropes might remain and the water might be injured.

1308. That is to say, the solvent might not be strong enough to remove the last touch, where it was a rope, but it might, if spread over an equal surface like water?—It is not the solvent itself that does so much injury, as the friction applied to the picture. You might pour the solvent I employ over the picture, and do it no harm, though it might be very strong; but if friction is applied it will bring the whole out together.

1309. If that strong solvent were applied to that portion of the picture where there are these ropes, and those ropes are found in an entire state, is not it a fair inference that the surface of the picture generally has not been subjected to great damage?—No, I could not say that. If the ropes remained in those portions of

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the picture, it may be considered a good test, so far as that portion of the picture is concerned.

1310. Have you equally strong proof in the other portions of the picture where you suppose the last delicate touches to have been removed, as you have proof in the case of the ropes that they have not been removed?—I could not, in my conscience, seeing a picture in such a state of dirt, say whether it was perfect or not, or whether it might not have been cleaned at some former time and injured.

1311. Have you observed any evidence on the other portions of the picture, different from that where the ropes are, which has led you to suppose that greater damage has been done to the original master's touch in those portions, than in the part where the ropes are visible?—Yes.

1312. And what is that evidence?—The water.

1313. The water is the place where you observed it?—Yes; because I think the water would be the place where most the glazing would be.

1314. But what is your evidence as to the glazing being removed from that place?—That I do not see it now.

1315. Are you always able without experiment to detect the existence of these fine glazings?—Most decidedly. I have just come from the Louvre, where I have been three months; I have looked at the pictures there which have not been touched; I have looked also at St. Ursula, which is in a state of great perfection; in my opinion, it is one of the finest pictures in the country.

1316. Did you, in your previous observations on the Queen of Sheba, observe on the top of the mast of one of the ships what the Italians call a pentimento?—Yes.

1317. That is to say, a second flag of a very faint description on the other side of the mast from which the flag which has its full colour is visible?—Yes; I think he changed that on account of his having placed the flag the wrong way.

1318. You observed that in the previous state of the Claude?—No, I did not; I observed it now.

1319. Can you give any explanation why it is observable now, and why it was not observable before?—When a picture is cleaned you see it; but it is utterly impossible to see it through a coat of oil. It is exceedingly delicate, and when it is covered with such an intensity of oil, you could not see it. I certainly could not say that that picture was quite perfect before Mr. Seguier took it in hand.

1320. You would say that the reason why the pentimento flag was not visible formerly was the dirty state of the picture?—Yes.

1321. And you would not be disposed to infer that Claude, anxious to conceal that double flag, had painted it out, and that, from some injury done to the picture in cleaning, it has reappeared, in consequence of the upper coat of paint being removed?—No, I do not think so.

1322. Have you any particular remarks to make upon the Paul Veronese?—I think the picture generally is in good condition. It is a little out of harmony; that part particularly that is painted in ultramarine, which is a mineral. When you clean a picture of that kind, all the other colours subside to a great degree, while the ultramarine remains in its original state, and the blue just as the artist put it on; and it is necessary, when you are cleaning a picture of that kind, to leave a certain portion of the yellow varnish, in order to keep it in harmony with the other colours that have subsided.

1323. Do you observe that the glazing of that picture has been much injured by the late cleaning?—No, I do not. I knew the picture when it was first brought over.

1324. Upon the whole, you consider that that has been a successful job?—I think that is the best cleaned picture there.

1325. I neglected to ask you whether you observed upon the Queen of Sheba any old repairs, or repaints, now visible?—Yes, there is repaint upon it.

1326. Will you mention to the Committee where that is?—On the water there is a large patch, about the middle distance.

1327. When do you suppose that repair to have been made?—That I could not say; it is an old repair.

1328. Are you aware that that picture was repaired by Mr. Seguier himself, at the time when it was acquired by the gallery?—No.

1329. You

1329. You have not observed any other repairs?—No.

1330. Have you observed none upon the foreground of the picture?—No; I took a general and cursory view of it. I think the great fault is, that the pictures look too cold and crude; but that arises in a great degree from the cleaned pictures being placed next to those which remain uncleaned; and, therefore, in fact, look worse than they really are.

1331. Have you any special remarks to make upon the picture attributed to Rubens, called St. Bavon?—I think that is the worst cleaned picture.

1332. In what respect?—I think it is too closely cleaned; but I must say I think no man could clean the oil off those pictures without getting into difficulties with them.

1333. Have you noticed any repairs upon the St. Bavon?—No, I have not.

1334. Have you observed any erasures of the former colouring upon tha picture, in consequence of the operation of cleaning?—No, not particularly.

1335. But it never was a highly finished picture?—No; it is a very poor picture, in my opinion.

1336. Has it ever occurred to you that it was probably a sketch of the master for a greater painting of the same subject?—No, I know no picture like it. There is one in the church of St. Bavon, which I have seen there for the last 30 years; but it is not like that.

1337. You expressed an opinion in 1850 before a Committee that that was not an original picture of Rubens?—Yes.

1338. Do you wish to make any particular remarks on any of the other pictures that have been cleaned?—No; I only speak generally as to their appearing very crude; I think there was very great difficulty in executing the task, and I doubt whether anybody could have done it better, as far as regards the removal of the oil.

1339. Do you consider that the large Claude, on the other side of the room from that in which the Queen of Sheba is placed, has been seriously injured?—I could not say that; I could not say what the actual state of the picture was; the pictures were covered with oil, and it requires great prudence in a man to undertake to clean such things.

1340. You have not observed that any particular injury has happened to the old glazings of that picture; you have not observed that they have been removed from the large Claude?—Yes, I think they have.

1341. Was it your opinion that those pictures ought to have been lined before they were cleaned?—Yes.

1342. The whole nine?—I do not know: I would not say that as to the whole of the nine pictures; the Rubens was on panel. I think pictures are safer, if they require cleaning, if you line them before you clean them, because you get a better surface.

1343. Is the custom of mixing oil with mastic varnish, which, as you have mentioned, appears to you so very injurious, practised in other galleries besides the National Gallery here?—I have never seen it.

1344. It is an invention, in fact, of a gentleman connected with that gallery?—It is done to save trouble; mastic varnish can be polished if you have a proper staff to do it; even your looking-glasses require wiping, and pictures require looking to in the same way.

1345. You are aware that the object with which that mixture was made, was to prevent the tendency which mastic varnish has to chill?—Yes.

1346. Do you consider that there is any great danger in a chill in itself?—None at all.

1347. It is a temporary evil?—Yes; and after a certain time a picture will remain a long period without chilling.

1348. I think you stated before the Committee of 1850, that you could not re-varnish with mastic over the surface of that mixed varnish which has been habitually used?—I said it would be wrong to do so, inasmuch as the mastic varnish being harder than the oil, it would crack the picture on which it was laid; that is the case with the Wilkie; that is cracking all to pieces; I have no doubt that that picture will go all to pieces. I saw the Duke of Wellington's picture by the same master a few days ago, and that picture, which has never been treated in such a way, is perfect.

1349. Have you observed the state of the great picture by Sebastian del Piombo?—Yes.

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1350. Has that picture ever been covered with a coat of oil and mastic?—Yes.

1351. How long ago?—I think it has been done some time; it gets darker and darker every time I look at it.

1352. Are you aware that that picture, during the late vacation, was washed, not in the sense of removing varnish, but simply a washing of the surface, by Mr. Seguier, and that it was afterwards covered with a fresh coat of pure mastic varnish?—I have heard that it has been done, but I think it a very bad thing to do; and I think the result will be that it will crack.

1353. You think the condition of that picture, by Sebastian del Piombo, has been endangered by that process?—It must be.

1354. Does that answer apply to the pictures of Parmegiano and Murillo, which were also cleaned during the vacation?—To all pictures that have been varnished with oil; this mastic varnish and oil forms what painters call maguylp; and Sir Joshua Reynolds's pictures, which were painted in maguylp, and were varnished too soon, all cracked to pieces. The softer surface must give way to the harder one.

1355. Have you observed anything peculiar in the state of the pictures that were cleaned in 1846, in consequence of their having been revarnished with a mixture of mastic and oil?—I think they will go in the same way, and then you must clean them in the same way as the Claudes have been cleaned.

1356. Are you acquainted with the practice of cleaning pictures in foreign galleries?—I have cleaned them myself for foreign galleries.

1357. In what gallery?—Pictures that were at Berlin; I have cleaned a picture by Hemmelinck that was bought not long ago.

1358. Are you acquainted with the practice in any other gallery?—No. I cleaned pictures for Monsieur De la Hante, when he used to come to this country; he used to sell pictures to many of the galleries.

1359. But you have not been employed by the directors of any of the foreign galleries, have you?—No.

1360. Are you aware of the practice pursued in foreign galleries with reference to cleaning pictures, whether it is given over to the discretion of a single cleaner?—Yes, I have an instance of it; I wrote a letter some time ago to the Athenæum, in connexion with the cleaning of the two Rubens, at Antwerp; they were cleaned by M. Ettienne Le Roy, and I never saw anything done better in my life.

1361. Are there are any special restraints in the foreign galleries upon the operations of the cleaners which do not exist in the National Gallery?—I know that no person could get even to see the pictures. Those to whom they were entrusted had the key of the room they were in while they were cleaning, and no person could enter the place unless they took them in. They would not be interfered with in any way.

1362. Have you paid attention to the backs of the pictures in the National Gallery?—No, not particularly. I have given my general observations upon what I thought would be the effect of damp and heat in my former examination.

1363. In a former examination of yourself and other gentlemen of knowledge and experience, including Mr. Faraday, the chemist, and others, very strong opinions were expressed as to the danger resulting to pictures from the backs being neglected?—Yes, I have experienced that with pictures. I have found that that portion of a picture which is liable to the changes of the atmosphere has been injured, and that in those parts which have been covered by the stretchers they have been perfect.

1364. Would you have considered it necessary, subsequent to those opinions being expressed, from your knowledge of the pictures in the gallery, that measures should have been taken for the better protection of their backs?—Yes.

1365. Do you employ an assistant?—Yes; I have nobody to work for me who has not been brought up and schooled in my own way. My son assists me, and I have been assisted also by two brothers, who are dead.

1366. In the case of a youthful assistant, you would not trust him with meddling with the more delicate parts of the operation, would you?—It would depend entirely on his talent, and whether he was careful or otherwise. I think myself that it would be well if persons who had the direction of such matters always

always had men who were trained to the care of works of that kind; it is a thing of great importance.

1367. Mr. *Charteris.*] You said that, in order to harmonise a picture where parts after cleaning appeared too light, you toned the picture down; is not that toning at all liable to change colour?—Not at all; it is merely the varnish. In fact, the varnish that you put upon it is only just the same tone as that that is left on; but it would never happen unless there were pictures in the state I describe; where oil has been used you cannot help it; it will be more or less out of harmony when cleaned.

1368. But that toning does not turn like the oil?—No.

1369. You say that oil varnish is not removable without injury to the pictures?—It is always attended with great risk; you cannot take a part of it off.

1370. Do you believe it can be removed without injury to those delicate glazings which are on the surface of the picture?—I think it is always a great risk.

1371. Do you consider it so great a risk, that if you had anything to do with the management of the gallery, many of these pictures being varnished with oil varnish, you would not subject them, even though they required it, to the process of cleaning?—I think it would be a safer plan not to do it.

1372. If you were asked to clean the Salvator Rosa, would you undertake it?—No.

1373. And your risk would be the danger of removing the oil varnish?—Because I could not deal with it as with another picture covered with mastic.

1374. Have any pictures that have been varnished with this oil varnish ever come into your hands?—Yes; I have had pictures come into my hands covered with oil.

1375. And have you had great difficulty in cleaning them without injury?—Yes.

1376. Did you require to tone them down afterwards?—Yes; you cannot clean them without. The picture may not be injured; certain portions of the picture will be too white, and a careful man may remedy that. When I gave my evidence just now, I said that through this dirt you could not tell what the state of the picture really was. What conscientious man could take upon himself to say that through the dirt the picture was perfect? With mastic varnish you might do it, because it never gets so discoloured; it gets yellow, but it remains transparent and clear; whereas the oil gets opaque.

1377. In every picture that you have cleaned that has been covered with this oil varnish, have you been obliged to tone it down?—More or less.

1378. You said that a thin coat of mastic varnish could not in some cases be left on the surface of a picture; to what cases do you refer?—I think a thin coat could certainly not be left, if covered with oil.

1379. The Chairman, in one of his questions, asked you whether, where a picture is not varnished with pure mastic varnish, you might not remove merely the surface, and leave a thin coat over the picture, so as to avoid the danger of going near the original work of the painter; and in answer to that question you said, there were some cases in which that could not be done?—I thought you meant that the mastic varnish might be under the oil.

1380. But in all cases where no oil has been employed, you can leave a thin coat of mastic varnish, removing the superficial surface of the varnish only?—Yes, never going near the picture.

1381. You said you had a different method of restoring from other persons in your profession; do you mean that you employ water-colours?—I do not know whether I am obliged to expose my mode of restoration; I would rather not do it. I do not use oil. I can say that I dislike oil too much ever to use it.

1382. You were well aware, were you not, of the condition of the Queen of Sheba, by Claude, before it was subjected to the process of cleaning?—Yes.

1383. Do you consider that it has been improved in its general tone or effect, or that it has been injured by the process to which it has been subjected?—I do not like it as well.

1384. You know the Saint Ursula?—Yes.

1385. Do you consider that that picture requires cleaning?—I think it requires a little regulating; there are some portions of it that have got a little too heavy in parts, but as to the general cleaning of the picture I would not touch it.

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1386. Do you consider it in a preferable state to the Queen of Sheba, whi has been recently cleaned?—Yes.

1387. Was the Queen of Sheba a cold picture before it was cleaned, or was wanting in those peculiar characters of Claude, aerial perspective, harmony tone, and general brilliancy?—I think it looked rather more like a fog than aeri perspective.

1388. Before it was cleaned?—Yes, there was nothing but brown discolour oil over it: certainly it was not like some of the pictures I have seen in t Louvre, and other places, which have not been subjected to that process; tho pictures are not clean, but they are transparent and pure, while the other w heavy and opaque.

1389. You do not consider it improved, then?—No.

1390. Do you believe that the commercial value of that picture has be diminished by the process it has undergone; that is, if that picture was put to auction at Mr. Christie's, or by any other auctioneer, it would fetch less mon in the market now, than it would have produced before it was cleaned?—I do

1391. You say that the glazings have been removed from the water; do y consider that they have been left on the sky, or that they have been remov from the sky likewise?—I do not think that there have been any glazings the sky; that is what an artist would generally call scumbling; there is a gre distinction between scumbling and glazing.

1392. Do you think the scumbling has been left?—I do not think the sk has been much injured; it is the water that I complain of.

1393. The Paul Veronese, you think is the picture which has been lea injured by cleaning?—Yes.

1394. But I think I understood you to say, it was wanting in harmony —Yes.

1395. If you had had to clean that picture, or if it were put into your han in its present state, should you think it necessary to tone down any parts of i —Yes.

1396. In order to restore the harmony which has been removed by cleanin —Yes.

1397. Do you consider that the cleaning has gone too far?—No; I think would have been utterly impossible to have cleaned it in any other way, b then it should not have been left as it is; I do not think that any person cou have cleaned it so as to have left it in any other way.

1398. Are you aware whether there was any peculiarity in that pictur whether it had been covered by anything but oil varnish?—No; I know it h not oil varnish on it when M. De la Hante had it.

1399. Was he an intimate friend of yours?—Yes; for years.

1400. Do you know whether he was in the habit of covering his pictures wi a mixture of ox gall and liquorice?—I do not believe anything of the kind.

1401. You never saw him?—No; and I do not believe he ever did it.

1402. He never told you that he was in the habit of applying it?—No, never.

1403. Are there any other pictures in the gallery now which were in t possession of M. De la Hante?—Not that I can recollect.

1404. Have you examined the Poussin which has been recently cleaned —Yes.

1405. Do you consider that picture improved by the process it has go through?—No; the observation I made as to the Paul Veronese, applies al here; the blues are too prominent; that is a sketchy picture, and more likely suffer than any other that might be cleaned under such circumstances.

1406. The Saint Bavon, you say, you consider to be injured?—Yes.

1407. Do you know the picture, by Rubens, that hangs in the same room, t Rape of the Sabines?—Yes.

1408. Which of those two pictures, the Saint Bavon, which has been recent cleaned, or the Rape of the Sabines, by Rubens, do you consider in a preferal state?—The Rape of the Sabines, of course.

1409. Are you aware that in one of the figures there is an eye wanting?— have heard of it, but I do not think it is wanting: I do not think it was ev there. I think it a very poor picture, and unworthy of the gallery altogether

1410. Do you recollect the state of the Judgment of Paris, by Rubens, at t time it was sold at Christie's?—I valued it; I valued all the collection, and th picture especially fetched to a shilling what I valued it at for Mr. Penrice.

1411. Wh

1411. What was the state of that picture when it was sold at Christie's?—Perfect.

1412. Were there any injuries in the back of the Juno then?—Not to my knowledge.

1413. Did you consider that picture in a foul and discoloured state, and to require cleaning?—No.

1414. Do you consider that it required cleaning?—I should not have cleaned it.

1415. Do you consider it to have now as much brilliancy of colouring as it had?—I do not.

1416. It has toned down, has it not?—Yes; that is what I object to.

1417. Below that toning down, do you think the picture is as brilliant as it was when it was shown at Mr. Christie's sale?—I think it is, underneath

1418. Then the picture, you think, has not really been injured by cleaning?—I do not know that I can say the picture has been injured, but it has not that rich quality and colour about it that it had; I cannot say that the picture has been rubbed; I preferred it in the state in which it was before, certainly.

1419. Do you consider now, after it has been cleaned, that it is not as perfect, as brilliant, and as pleasing in effect, as it was when you valued it, and when it was bought by the nation at Mr. Penrice's sale?—Certainly.

1420. I believe the Velasquez was in your possession at one time, was it not?—Yes.

1421. Did that picture require cleaning when you sold it to the nation?—Sir Robert Peel sent a message to me to know whether the picture was in the same state as it was in when I received it from Lord Cowley; my answer was, that it was so; that is, that I had put a thin coat of varnish over it, but had never cleaned it.

1422. That is to say, when it was in your possession you did not consider it so dirty as to require cleaning; you thought that all it required was a thin coat of varnish which you put over it?—Yes.

1423. And that was the state in which the picture was when Sir Robert Peel applied to you?—Yes, and when it was delivered to me, it was delivered in exactly the same state as that in which it came from Lord Cowley, except the coat of varnish.

1424. Was it subjected to the process of cleaning soon after you sold it?—I cannot charge my memory.

1425. It was purchased in 1846?—Yes.

1426. And that picture, you consider, left your hands in a perfect state?—If I thought it had required anything to be done to it, I should have done it.

1427. You know what its state was when it was in your possession, and before it came into the possession of the nation; you have seen it since it has been subjected to the process of cleaning; do you consider the picture improved or not?—I do not.

1428. Do you consider that it has been injured?—I do not think that the picture has been injured; it does not look as pleasing or as rich as it did, nor has it the spirit it had before; but I do not think it has been destroyed. Pictures are more or less injured, no doubt, if you take off the original old varnish; if you clean the picture without taking away the paint; every connoisseur likes to see a picture in what he calls a genuine state.

1429. Do you think it in harmony?—Yes.

1430. Do you think that it requires toning in parts?—Yes; I think it is altered since it was cleaned; I think it is going into its toning again.

1431. What parts do you consider most out of harmony?—I think the foreground.

1432. Do you think the back ground somewhat pale?—It does not look as forcible as it did when I delivered it.

1433. Do you think it advances too much?—That it always did; that was one of its faults.

1434. Do you consider that the glazings have been injured at all?—No, I do not know that they have; but there is too much of the original varnish taken off.

1435. I think I understand you to say, you believe that nearly all the old painters, more or less, used this system of glazing?—Yes; more or less, certainly.

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1436. Then you do not agree with what was stated by the keeper of the gallery, that this system of glazing is "Modern quackery, and has nothing to do "with the noble works of the remote ages in art"?—I cannot agree with that, because I think that in most of the finer pictures, of the Dutch school especially, the finest part of them consists in nothing but the glazing.

1437. Do you limit that entirely to the Dutch?—No.

1438. You think it applies to the Venetians also?—Yes, most particularly so.

1439. And to the works of Claude?—In some, but not in so great a degree.

1440. I suppose, if required, you could, on the spot in the gallery, point out where you consider these pictures to be injured, and show us, by comparison and analogy, where you think that this process of cleaning has been carried too far?—I cannot say that I could go as far as that. I have qualified my answer by telling you, that under the coat of dirt which disguised these pictures, I could not take upon myself to say what had been done by the party who cleaned them.

1441. But you could undertake to show us, by comparison of two pictures by the same master, which picture you, as an artist conversant with the works of that master, considered to be in a preferable state?—Yes, I think I could.

1442. Mr. *B. Wall.*] Do you recollect whether, when the Velasquez left your possession, there was a rent in it; a little tear in the middle?—Yes, there was.

1443. Has that rent increased since the picture has been in the possession of the gallery?—No, it was always in it; long before it was in my possession.

1444. If you recollect, I had something to do with that negotiation?—You had.

1445. At the time I came to you, on the part of Sir Robert Peel, I understood you to say that the picture was just going to the King of Holland?—No, you mistook me; the picture had been to the king at the time. I was about to send it away to Paris when you came to me.

1446. With regard to the nine pictures which have been recently cleaned, you have stated that they required cleaning, but that there was great danger in doing it?—Yes.

1447. Would not that answer lead the Committee to this inference, that no picture could be safely cleaned where it was covered with oil varnish?—Exactly so; that is what I mean.

1448. Would you have the Committee to understand you as recommending that no pictures that have been subjected to oil varnish should be cleaned?—I think that those who clean them will incur very great displeasure. If the pictures were mine, I should clean them certainly; but I should not advise their being cleaned when they belong to the nation, because I think the people would not be satisfied. If I bought the pictures, I should clean them for myself.

1449. Would you have recommended, supposing you had been employed by the National Gallery, that those nine pictures that were cleaned in the year 1852 should be left entirely alone?—I should.

1450. I think you have stated decidedly as your opinion that if they were to be cleaned, you did not think the cleaning could have been better managed than it has been?—Yes.

1451. That refers to the whole nine pictures?—Yes.

1452. Would you recommend that the Salvator Rosa, which is so dark and unsightly now, should be left entirely untouched?—Well, I should; I think that if it is cleaned, it will appear as the others appear.

1453. Do you think that in its present condition it can be of any advantage to the gallery as a school of art?—No, I do not; I only regret that the oil should ever have been put on the pictures; I think it is a question rather of dirtying the pictures than of cleaning them.

1454. Can you recollect in what year the oil varnish was put upon the Salvator Rosa?—No, I do not; it has been gradually going down.

1455. Has it been much in the same state as long as you can recollect it?—No; it was in a very different state when I saw it sold at Sir Martin Sykes's sale.

1456. How many years ago was that?—I should think full 25 years ago.

1457. You cannot recollect how many years after that it was that the oil varnish was put upon it?—No; it was after it got into the national collection.

1458. In the time of Mr. Seguier's brother?—Yes.

1459. Mr. *Charteris.*] You say you consider that the nine pictures which have been

been referred to could not have been better cleaned, under the circumstances, than they have been?—Yes.

1460. If you had had the cleaning of them, would they now hang upon the walls of the National Gallery in the same state as that in which they now are?—I should not have left them without harmonising them.

1461. If you had had to clean those pictures for yourself, would they now be in the same state as the pictures which are now hanging on the walls of the National Gallery, and which have been cleaned?—I think they would have been in that state when I first cleaned them, before putting them into harmony.

1462. Then what would you have done to them; supposing you had purchased those nine picture at the sale, you say you would have cleaned them if they were your own property?—Yes; because I think there is no pleasure in looking on a picture like the Salvator Rosa in such a state.

1463. After having subjected them to the process of cleaning, would they have been in the same state as the pictures in the National Gallery now are?—I cannot say that, because I have qualified my former answer by saying I do not know what the state of them has been. I cannot say whether damage has been done by the party who cleaned them or not.

1464. You have said that you consider them to have been cleaned as well as possible?—Under the circumstances, with the oil over them.

1465. If, in the process of cleaning, you had found these pictures to be in the state in which they now are, would you have left them in that state, or would you have submitted them to any further process; if, for instance, you had been going to expose them to sale?—I should have put them into harmony.

1466. Cleaning a picture of that kind is always a speculation, is it not?—Sometimes.

1467. You would have toned them down?—Where they were unequal I must have done it.

1468. But you have stated that they are unequal, and require toning down?—Yes, they do require putting into harmony.

1469. Then we may assume that, although they have been, as you say, cleaned as well as possible, they are wanting in harmony, and that you would have thought in necessary to tone them down?—In some parts.

1470. Mr. *Vernon.*] Do you consider that the mere commercial value of a picture is a true test of its real value as a work of art?—I think it is a very good test. It is very seldom that you find a bad picture fetch a good price.

1471. You are aware of the Murillo bought lately at the Louvre; do you consider that the finest picture in the Louvre?—No; but I think it was a fair sale. The Marquis of Hertford was the last bidder for that picture.

1472. As to cleaning a picture, I understand you to say, you would be regulated by your fear of public displeasure?—Not if it were my own.

1473. Rather than by your own views of what is best for the picture, if you were in a position of responsibility?—I should always do what I considered best for the picture.

1474. I understand, from the tenor of your evidence, you do not consider that these nine pictures have been injured in substance, although you do think they have been injured, perhaps, in their general effect?—As to those injuries that I see upon the pictures, I cannot conscientiously take upon myself to say that the cleaner has committed them; they might have been there before. The pictures were so exceedingly covered with dirt and dark oil, that I think a man must have a great stretch of conscience who would take upon himself to say that the cleaner has defaced them.

1475. Therefore, you would be unable to say whether there had or had not been any original glazing of the master on the water of the Claude, for instance?—I am quite convinced that the glazings are gone, but who did it I do not know.

1476. Scumbling I understand to be a process of laying on an opaque colour, while glazing is laying on a transparent colour lightly?—Yes.

1477. The opaque colour is not so easily damaged by the application of solvents as the transparent colour, is it?—The scumblings would resist the action of solvents to a greater extent than the glazings; but the use of those solvents would always require great care and delicacy.

1478. Do you see any difference in the effect of the sky in the Queen of Sheba, by Claude, and the effect of the water?—Yes.

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1479. You think the scumbled part has not been injured, but that the other part is not in a satisfactory state?—Yes; the whole picture is too crude.

1480. Are you always able to say that that which is called glazing in some pictures may not have been practically a toned varnish put on at a more recent date?—Yes, it is a very different thing; toned varnish would go all over the lights, and over the whole alike; whereas the glazings would be moderated to the different degrees required. A varnish that is toned gives the pictures the same tone of colour all over.

1481. In reference to a remark of yours, that you do not believe that oil is ever used with varnish in foreign galleries, are you not aware that oil is used in varnish, in the Louvre, for instance?—If it be, I am not aware of it; I saw the principal authorities, and they certainly never led me to believe it.

1482. You are aware that at the Louvre they object entirely to the use of glass over pictures?—Yes.

1483. Is not one of their reasons that it has a bad effect upon the oil in the varnish?—Yes.

1484. They consider that damp generates under the glass, and that that has a bad effect upon the oil?—The oil would resist it.

1485. You know the Poussins in the Louvre; are not some of them in an equally unsatisfactory state with that in our gallery, owing to the nature or the mode of painting of that master?—No, certainly not; they are in a most satisfactory state.

1486. You are acquainted with the Perugino lately bought at the Louvre?—Yes.

1487. Do you consider that a pure picture?—I think it is a picture in the finest state I ever saw in my life, and I regret that it did not come over here.

1488. Are you aware that since that picture came there, the lower part of the drapery has been repainted?—No.

1489. Are you aware that that picture was at Verona, and that it was restored there?—No; whenever you get a picture in a particularly fine state, people always think it a copy, because they so seldom see one in a good condition.

1490. Are you aware that since that picture has been in the French Gallery at the Louvre, the lower part of the drapery has been repainted?—No, I did not know it.

1491. Mr. *Charteris.*] Are you acquainted with the state of the pictures in the Louvre, generally?—I have been walking in it for the last three months, where I met that gentleman (Mr. Vernon) often.

1492. Do you consider that what they do at Paris in regard to cleaning pictures in the Louvre should be any guide to us in managing ours?—Certainly not; for they have rubbed out some of their pictures.

1493. Mr. *Labouchere.*] Are you acquainted with the Berlin Gallery?—Yes.

1494. Do you consider that the pictures are well taken care of there?—Yes, they are very well taken care of; in fact, I think most of the foreign galleries are better arranged, and that the pictures are taken better care of than they are here.

1495. With regard to cleaning pictures, is there any different system that prevails there?—No, I do not know their mode of cleaning, though I know Doctor Waagen very well. I think the pictures in that gallery have been most of them recent purchases.

1496. Can you suggest to the Committee any practical alteration of the system by which, in your opinion, the preservation of the pictures can be better secured than at present in this country?—I think that if the staff there, instead of walking about, were replaced by policemen, who might be got at half the price, and if those gentlemen were made to dust the pictures, and keep them in better order, that would be much better than the present plan.

1497. With regard to the system of cleaning, can you suggest any alteration in the system by which there might be greater care in directing pictures to be cleaned, or in cleaning them after they have been so directed; in short, is there any practical alteration you could suggest which you think would be advantageous with regard to the cleaning of pictures in the National Gallery?—I think you cannot do more than has been done; employ an experienced man in cleaning, and put full faith in him. There is one great fault I find, and that is, that such a number of pictures were cleaned during the vacation; those pictures, if

cleaned

cleaned at all, ought to be cleaned properly, and one of those Claudes should have taken the whole time, instead of such a number having been cleaned.

1498. At present, is it the case in the National Gallery, that no picture is ever removed except in the vacation, to be cleaned?—It is so; but that is not the case in Paris, and it ought not to be so here.

1499. You think there is no additional system of control over a person who, you say, is necessarily trusted with a discretion in cleaning the pictures, which would really be a security?—No, none at all; if the man employed to do the work does not understand what he is about he will spoil your picture, and if he does understand it he will perform his work in a proper way.

1500. Do you think it would be important that there should be any additional room or rooms in the National Gallery, where pictures might be taken to be cleaned?—Yes; attached to the National Gallery.

1501. There is now no such room?—No.

1502. Where are the pictures taken when they are taken to be cleaned. I do not know. I do not know whether Mr. Seguier takes them out of the National Gallery or not.

1503. Is it the case that they are cleaned in the room in which they hang?—I do not know.

1504. Mr. *Currie.*] Do you think that six hours a day, during six weeks, was sufficient time, or do you think it was quite insufficient, for the cleaning of nine pictures, whose aggregate surface measures 228 square feet?—It is impossible for any man, undertaking the cleaning of a picture, to tell how he would proceed with it, or what length of time it would take him to do it.

1505. But you can form a very good idea, can you not, whether six weeks was sufficient time to deal with those nine difficult pictures?—I think it was not sufficient time.

1506. Was it not wholly insufficient?—I think so.

1507. You would have been very sorry, would you not, if you had been obliged to undertake the cleaning at all, to have executed it in that time?—Certainly.

1508. What length of time should you have required to do justice to yourself and to the picture?—I cannot tell that; everything would depend upon how the work proceeded. We are very much out in our calculation sometimes in judging of the time it will take to clean a picture.

1509. Would you have undertaken to do it in three months?—Certainly not.

1510. In six months?—No; I do not think I should.

1511. *Chairman.*] You said in a previous part of your evidence that you thought the nine pictures had been perfectly well cleaned by Mr. Seguier?—Under the circumstances, the pictures being covered with oil. I should have called them very badly cleaned, if they had been covered with varnish.

1512. Supposing he had had nine months to clean those pictures in, could he have cleaned them better than he did?—I do not think that; perhaps he could, because possibly there was no other mode of operating upon them than that of using a strong solvent, and taking the oil itself away.

1513. If the pictures were cleaned by Mr. Seguier in six weeks, as well as they were capable of being cleaned, how can we infer that it could have been necessary for him to take three months?—I think it would have been a greater act of caution, as I think great risk was incurred.

1514. You are aware that he has an assistant?—No, I am not, nor do I know his mode of operating upon the pictures. I have always known Mr. Seguier as an exceedingly careful man. I have seen many pictures that he has cleaned. I think that two pictures by R. Wilson in the Vernon Gallery were cleaned by him; and if they were, all I can say is, that I never saw any pictures better cleaned in my life.

1515. Mr. *Currie.*] Had they been subjected before to the oil varnish?—I think not.

1516. Lord *Brooke.*] You said that in the case of pictures varnished with oil varnish it was extremely difficult to clean them, and that it was so difficult that you would not have recommended their being cleaned in the National Gallery?—Yes.

1517. At the same time you stated that those pictures would, year by year, become blacker?—Yes.

1518. And that at last they would become so black that it would be impos-

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sible for anybody to discern any of their beauties?—Yes. All I object to is this, that two or three cleanings with such oil upon them would clean them out.

1519. Would you leave them to be entirely unseen by the public, or would you attempt to clean them?—I think it is better to leave them alone; if you incur public displeasure by cleaning them, it is better to let the public be satisfied with the dirt.

1520. You would consider that every picture that had been varnished once or twice with oil varnish had in fact been spoilt?—I should consider it spoilt if it had been varnished once with oil varnish.

1521. I think you say it is desirable to have pictures lined before they are cleaned?—Yes.

1522. Is there not considerable danger in lining pictures?—No.

1523. The lining is generally performed by a different person from the person who cleans the picture, is it not?—Yes.

1524. When a picture is cleaned, are you not obliged to use very strong means to bring the picture flat?—That depends upon the judgment of the man who does it.

1525. Can you bring it flat without using a hot iron, if it is much cracked?—A warm iron would suffice.

1526. In flattening a picture which is much raised, or where the paint is thick and in lumps, is there not great danger that the surface of that paint may be rubbed off?—No, I think not; I have never experienced it in any picture I have had lined; I think if an inexperienced man did it, he would certainly injure the picture. I saw some pictures which had been lined in the country a little while ago which were very much injured indeed; the lining was done by an inexperienced man in the country who knew nothing about it.

1527. Where the surface of a picture is very uneven, is there not danger, in using strong solvents, that the higher portion of the picture would be removed, while the lower part would not be touched?—I have admitted that in one of my answers.

1528. Mr. *Ewart.*] The oil varnish is generally not used on the Continent, I think you say?—I never saw it used.

1529. And I think you say it is more opaque?—Yes.

1530. Do you know why the paintings in the National Gallery are not cleaned except during the vacation?—No; I have known nothing of its direction.

1531. Is it because there is no room sufficiently devoted to that purpose?—I cannot answer that question.

1532. In your former evidence you alluded to some practice of the great masters of cleaning pictures which was mentioned by some of them, and I think you alluded to a quotation from Lanzi?—Yes.

1533. Will you allow me to ask whether the process having been explained by the ancient Italian masters, or by Lanzi, a modern connoisseur in picture-cleaning could not use it for practical purposes?—No, it gives you none of the details.

1534. Are you of opinion that a good picture-cleaner ought to have a knowledge of artists, and of the different schools of painting generally?—I think if he has not a taste for, and a knowledge of the art, he is almost certain to spoil the pictures, because he does not know what he is doing.

1535. Do you think he ought also to have some knowledge of chemistry?—No; I do not think that is necessary.

1536. Mr. *Stirling.*] Do you think these glazings were mixed with oil alone, or with varnish alone, or with oil and varnish together?—No, I do not think they ever used oil and varnish. I think up to this present time the foreign artists never use oil and varnish; they are very simple in their treatment of pictures, and in their manner of painting.

1537. What do you think they were mixed with?—I recollect some years since meeting a M. De Braeckeleer, a member of the Academy at Antwerp, who married a lady whose grandfather was a pupil of Jordaens, the scholar of Rubens, who stated that Jordaens painted with copal, the vehicle used by his great master.

1538. Have you any idea what the Venetians mixed their glazings with?—I have not.

1539. Do you think that alcohol, if applied to the surface of these glazings, whatever they were composed of, would be likely to destroy them?—Decidedly.

1540. Then

1540. Then you do not agree with Mr. Seguier that alcohol would not touch the surface of glazed pictures?—Certainly not.

1541. Would alcohol applied to the surface of paint, supposing the glazing removed, destroy it?—Certainly; it would take it close to the ground upon which the picture was painted.

1542. You, of course, know the name of Mr. Solly: in the evidence given by him before the Committee of 1836 he says: "I believe that no judicious cleaner "uses spirits of wine, except it is very much neutralised by turpentine, or some "other equivalent:" do you agree with Mr. Solly in that opinion?—I should say that everything would depend upon what you were going to do. The mere solvent is nothing at all; its effect upon a picture depends entirely upon the knowledge and skill of the man who uses it. The same thing applies to it as would apply to a knife in the hands of a surgeon; if the solvent is in the hands of a man who knows how to use it he will do good with it, and so will a skilful surgeon know what to do with the knife; but if you put it into the hands of an ignorant man, he will do harm with it.

1543. If the glazing be destroyed, or if a picture comes into your hands with the glazing destroyed, would you undertake to restore it?—If the proprietor wished it, I should do the best I could with it.

1544. Have you ever, in a work by Titian, restored it so as to satisfy yourself?—I will mention a little anecdote that will prove it. When the pictures of Mr. Wilkins, R. A., who built the National Gallery, were sold, there was among them the Orleans Titian. For that picture no person at the sale would give more than from 200*l.* to 300*l.*; I persuaded a friend of mine to buy it; I said there was not much risk in buying it at the price at which it could be purchased of Mrs. Wilkins, and that I thought it was likely to turn out well. It did so. I cleaned it for my friend, who purchased it on my recommendation, and it got up from 250 to 1,000 guineas. I think that Mr. Cunningham bought the picture, and that since that time it has been sold to Mr. Holford for a much larger sum. That shows what I have done with a Titian.

1545. And at the time it was done you were satisfied?—Yes, and so was everybody else.

1546. Mr. *Charteris.*] What did you do with it?—Cleaned it.

1547. And glazed it?—Yes; it was painted in a great degree over, and it came out remarkably well.

1548. You performed an operation upon it which you consider analogous to that which Titian performed?—It required very little; but it was extraordinary to see the manner in which the picture came out with great patience and care.

1549. It has been stated by a previous witness that pictures which have of late years appeared at sales look as if they had been damaged by cleaning; does your experience of pictures brought up for sale in London during the season tend to confirm that view?—They are generally half rubbed out.

1550. Have you remarked that that injurious effect of cleaning has been more apparent of late years than it was formerly?—No; I cannot say I have. I think that pictures are better treated generally now than they were formerly.

1551. But you say that half the pictures that appear at sales are half rubbed out?—Yes; and if half the pictures that appear at sales were wholly rubbed out it would be of no consequence.

1552. *Chairman.*] You have stated the Saint Ursula picture to be at present in a very fine condition?—In a wonderful condition.

1553. Has not that picture been touched with a mixture of oil and mastic varnish?—Yes.

1554. In that case, then, the oil and mastic varnish has not been so prejudicial?—No, it does not appear to me to have been so prejudicial; I like the colour of the picture very much, indeed, as it is now; but it will not last so.

1555. Referring to a question which had been asked respecting the Paris gallery, are you of opinion, from your observation of this mixed oil varnish, that it would render pictures which are covered with it liable to serious injury if they were covered with glass?—I think so; the more the oil is open to the air, the less likely it is to change the picture and make it darker.

1556. Then in regard to any proposal to cover the pictures in the gallery with glass, you consider the fact of there being so many pictures covered

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with this mixed varnish of oil and mastic is an objection to such a proposal?—Yes, I think so; I rather like glass over pictures to preserve them.

1557. Have you observed that any great masters of the Flemish school were in the habit of painting in their pictures with a vehicle of copal varnish?—I believe so.

1558. Can you say that they did not?—No, I could not do that.

1559. Mr. *Currie.*] You said with regard to the Saint Ursula that it required only a little regulating; will you state what you mean by that?—It is where the oil is lying too heavy in parts; it would be a very easy operation and safe, and it would be far preferable to taking off the oil varnish, because that is an operation which is attended with great risk.

1560. *Chairman* (to Mr. *Uwins*).] Will you have the goodness to inform us where the pictures are cleaned during the vacation at the National Gallery?—They have been cleaned always in the rooms where they are hung up.

1561. And there is no other accommodation for performing that operation?—No; there are other rooms unoccupied; I see no reason why they should not be used for the purpose.

1562. But they are not in fact so used?—No.

1563. Do you consider that during the vacation, those rooms not being accessible to the public, the operation could be performed with as great facility and safety there as it could be elsewhere?—Certainly.

1564. Would it not be possible to limit the period of the vacation for the benefit of the public, by making use of those rooms for the purpose of cleaning the pictures?—Yes.

1565. Mr. *Charteris.*] Is there any room now while the gallery is open to the public where pictures could be cleaned?—Certainly; the rooms which were occupied by the Vernon Collection might be so appropriated; there are stoves in them to heat them.

1566. Mr. *Labouchere.*] Why has that never been done?—I do not know; the pictures are only cleaned during the vacation.

Mr. *John Nieuwenhuys,* called in; and Examined.

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1567. *Chairman.*] YOU have been for many years since your early youth connected with pictures?—I have.

1568. You have been occupied as a picture-dealer?—Yes.

1569. And have acted also occasionally as a picture-cleaner?—Yes; but more for myself than for others.

1570. Not professionally for the public?—No.

1571. Were you bred as an artist?—Yes, and I got the first prize when a boy of 16 years of age, for painting; and I have devoted all my life since in the pursuit of the fine arts.

1572. Of what country are you a native?—Brussels.

1573. You received your education as an artist in Brussels?—I did.

1574. And got the first prize on what occasion?—For the art of painting interiors of dwellings with figures.

1575. What is your opinion generally with regard to the expediency, or otherwise, of cleaning pictures?—It is a very dangerous operation, and very difficult to do it properly.

1576. Are you of opinion that a picture ought not to be cleaned, except in an extreme case of necessity?—Yes; and then when it is cleaned the less they do to it the better.

1577. Could you specify cases in which you think a picture would require absolutely to be cleaned?—It depends on what picture it is; you may show me a picture, and I would show you ten different modes of treating it.

1578. That would refer to the mode of cleaning, rather than the necessity for cleaning it?—It may be that the painting is detached from the canvas, or that there has been an accident on the picture; but I would not clean it at all, except for some cause of that kind.

1579. You would not clean a picture merely on account of its being dirty, without its being injured?—Not at all; still a picture may get in time so dirty, that it requires a certain process to take the superficial dirt from it.

1580. Supposing such a case of necessity did occur, would you commit a valuable picture of your own to the hands of a single practitioner for the purpose of

of having it cleaned?—I should be very cautious about it, particularly if the picture was of great value.

1581. Would you give your picture into the hands of any gentleman of the profession to be cleaned, without having a distinct explanation from him as to the mode he would use in cleaning it?—I should go by what he had done before. If he had proved to me that he was a competent man, and a man of talent, I would certainly trust him with my picture; but there are very few what I call competent men who properly clean pictures.

1582. In the case of a national collection, such as the National Gallery, do you think it expedient for the directors of that institution to trust to the judgment of a single professional cleaner?—Certainly not; it is quite wrong to do so. You expose the property of the nation to the risk of injury if you do so.

1583. Can you suggest any precautions which might be taken in the gallery by the directors to prevent risk and injury to pictures that require to be cleaned?—It is certainly a very difficult question; but still I believe the safest way would be, to have a commission of several well-known people who understand something about it. I believe that would be the most prudent way of proceeding.

1584. Would you allow a committee of three gentlemen, who were professional artists, and who at the same time had occupied themselves with the technicalities of picture-cleaning in the course of their professional career, to determine whether a picture ought to be cleaned, and also the mode in which it should be cleaned?—I do not see any other way than that.

1585. Suppose they reported that a picture required cleaning, would you trust them to place it in the hands of a single picture-cleaner for that purpose?—I could not answer for those three persons at present. I should like to know which three persons you would choose for that purpose; I would not give this as a regular rule to go by.

1586. But we should naturally assume that the selection of these three persons would be undertaken upon the principle of getting the very best men that could be found; that of course we must understand as the basis of such a proposition; and assuming that they were the most competent persons to form an opinion, and that they thought a picture required cleaning, would you think it expedient that that picture should be committed to a single practitioner for that purpose?—Certainly; for many pictures require to be put in proper order. I believe in a general way that the pictures in the National Gallery want looking after; and there are many that require, certainly, to be put in better order than they are in now, with a view to preserve them for posterity.

1587. Would you subject the cleaner who was employed to any checks; can you suggest any checks that would prevent the discontent which has been raised in a portion, at least, of the mind of the public upon the present occasion, being repeated in another similar case?—You see the cleaning of pictures is quite a lottery; though a man may be very competent, yet he requires to make some experiments before he proceeds, because he is not sure, when he undertakes to clean a picture, whether he will succeed or not; and he must be very cautious, and try some part of the picture to see if the old varnish moves easily, or if he can get, by a certain dissolvent, a part of that varnish off. It is only by being occupied in following the pursuit of cleaning pictures that you can tell how you must act.

1588. You would propose that the cleaner to be employed, under the circumstances to which I have alluded, should make an experiment upon the surface of the picture, and report the result of that experiment to gentlemen commissioned to superintend such works?—Yes, that could easily be done; I do it always before I clean my pictures. The greatest part of the pictures that have circulated in the market have come through my hands, and there is scarcely a collection of pictures that does not contain some that I have cleaned.

1589. You would recommend that a report as to the necessity for cleaning a picture should be submitted by the cleaner to the judgment of these gentlemen, and that there should be another report as to the mode in which he proposed to clean that picture?—They would certainly consult each other, so that they might do it in the best way.

1590. But you would not let the cleaner commence by a secret process, with which these three gentlemen, forming a sort of jury, were not acquainted?—You must always trust to one, because only one man can do it.

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1591. But would you not have that one man state to those three gentlemen what he was going to do?—They must agree more or less about it.

1592. Those are the utmost precautions you can suggest for the purpose of securing the safety of the national pictures?—Yes; you must try and get men who know all the manners of those painters who have produced those works of art.

1593. Have you been long acquainted with the pictures in the National Gallery?—Yes.

1594. You are well acquainted with those nine pictures which have lately been cleaned?—I have seen them once or twice since.

1595. Do you consider, from your previous knowledge of those nine pictures, that any of them can be classed among those extreme cases which required them to be subjected to the process of cleaning?—I would not have cleaned them at all; there were other pictures which required cleaning more than those, and it has been quite childish, and a mistake, to do it to them.

1596. Which are the other pictures which you would specify as requiring cleaning more than those which were cleaned?—I would not have cleaned them all together; I would have let the public judge of one at first, and then if one succeeded they could progress with the others which required to be cleaned.

1597. You think it would have been desirable to have taken the sense of the public upon the result of one cleaning before proceeding with the rest?—Yes; as the pictures in the National Gallery are public property, all precautions should be taken to satisfy the public; it is not our own property. If I give my picture to be cleaned, I do so on my own account; but the nation cannot be put off with the fancy of a man who says, "Clean my picture."

1598. What is your opinion as to the result of the cleaning which has taken place, as observable now in those nine pictures?—It is not properly done; certainly not; it has been very improperly done since the death of the late William Seguier.

1599. Are you aware of any change in the practice of picture-cleaning that has taken place since the death of Mr. William Seguier?—I can only say that it is done more carelessly now than formerly, and not with that caution that is required.

1600. Were you acquainted with Mr. William Seguier's mode of cleaning pictures during his lifetime?—I found that he cleaned his pictures very little; and it appears to me that all the pictures I have seen with which he had to do were only rubbed up with turpentine, and then he gave them only a coat of varnish.

1601. Do you know whether he cleaned any pictures in the gallery?—I do not believe he cleaned any pictures there.

1602. He merely superintended the cleaning?—Yes, he was afraid of it, and very wisely so.

1603. Do you remember the date of the death of Mr. William Seguier?—No, I do not.

1604. Then you would be disposed to attribute the circumstance that no complaints were made by the public as to the cleaning of those earlier cleaned pictures, to the greater care that was exercised during Mr. William Seguier's period of office than has since been exercised?—I do not believe there was any complaint before of them.

1605. Do you attribute that to the greater care that Mr. William Seguier bestowed upon the state of the pictures?—Certainly, he was a very cautious man, and knew very well all about the cleaning of pictures, and the danger of it too.

1606. But the present Mr. John Seguier was in the habit of cleaning pictures during his brother's time for the gallery, was he not?—I will observe that, for cleaning pictures, I believe when a man gets to a certain age he ought to give it up; I have been cleaning pictures all my life, and I am getting now nearly 53 years of age; my eyes are very much weakened within the last few years, and if I were 60 or 70 years old, I should do mischief in cleaning pictures; it requires great quickness, a good eye, and great presence of mind to do it, with all the dexterity that the cleaning of a picture requires.

1607. I lately read an observation on picture cleaning by a French writer of some eminence, to the effect, that when an experienced picture-cleaner's sight began to fail considerably, he was more likely to do injury to a picture than an inexperienced man would, because he would have more confidence in his own judgment;

judgment; do you coincide with him in that remark?—No; a man who knows nothing about it, does the thing by chance; you must be competent, and sure of what you do. If you say to a surgeon, "Operate upon my arm," the surgeon, if he is not competent and sure, will cripple you, and so will a picture-cleaner cripple your picture if he is not sure what he is about.

1608. But a man of experience would exercise more caution?—Yes, and a man who loses his sight will be more cautious afterwards.

1609. That would tend to counteract the mischief of his sight being less perfect?—Yes; but he will not undertake it if he is not sure of what he is doing; not if he is a man of any prudence.

1610. Have you been in the habit, in your own practice, of adopting both modes of cleaning, by friction and by solvents?—The different modes are all good, if you know how to use them properly.

1611. Do you admit that the principle is good, that a thin coat of varnish should always, where it is practicable, be left upon the surface of the picture to protect it?—I do not understand that way of explaining it; I say you cannot keep the first surface. If you want to clean a picture you must do it evenly; if you use spirits of wine it dissolves it in spots. I defy them to do it, as they pretend to do it, by leaving a last coat of varnish on it; it is only by friction that you can obtain, to a certain extent, the keeping a part of the varnish on the old picture, but you cannot do it with any spirit; it is impossible.

1612. It was stated by Mr. Seguier that, with reference to the greater number of those pictures, he found them covered below the dirt with a tolerably good coat of mastic varnish, and that he only removed a portion of that by friction, and left a sufficient coat over the surface of the picture to protect it; are you of opinion, on looking at the surface of those pictures, that that statement of Mr. Seguier's is borne out by their appearance; the Queen of Sheba Claude I would refer you to?—I do not believe that that picture has been cleaned by friction.

1613. You do not believe the mastic varnish was removed from the surface by friction?—No.

1614. Do you think that any portion of the old varnish has been left on the surface of the Queen of Sheba?—Very little.

1615. Have you made any particular observations upon the present state of that picture?—It ought to have been lined before they began to clean it; and that is the general fault in the restoration of the pictures in the National Gallery.

1616. In what respect do you think that the want of lining has tended to render the picture less perfect than it was before it was cleaned?—Because the old lining is detaching from the picture.

1617. You observe that defect upon the surface of the picture?—Yes, and I can very well judge, by seeing the surface of the picture, that it wants new lining; that lining may have been done perhaps 60 or 70 years ago; it is French lining, and they never lined well, because the glue or paste they used does not stick well; in general it all detaches from the old canvas.

1618. Does that observation as to lining apply to the whole of these pictures?—They are not all nine of them canvas pictures.

1619. Seven of them are?—Those which have been cleaned ought to have been lined.

1620. All those that are on canvas you think ought to have been lined before they were cleaned?—Yes; if you look at the picture by Paul Veronese, you will see that it is all in bubbles; the painting is quite coming from the old canvas.

1621. Have you observed in the Queen of Sheba any other defects resulting from the cleaning except those which you ascribe to the want of lining?—It has been over-cleaned; I prefer the picture as it was before.

1622. Do you think that the cleaner has approached the original touch of the master, and damaged it?—More or less that is always the case.

1623. You heard what was said as to the removal of the glazings from a portion of the picture?—There is no doubt that some delicate tints have been cleaned away.

1624. Do you think that those portions of the picture where the ropes are have been damaged?—I judge from the general effect: I do not judge from the details.

1625. Is it not the fact, that in a picture of that kind, the ropes being painted in last, that part of the picture would be the part which would be the most susceptible of injury?—Yes.

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1626. And is it not a fair conclusion, when we find the whole of the picture where the ropes are, entire, that the other parts also may be in an entire state?—They ought to be perfect.

1627. You think that the circumstance of the ropes throughout the picture being entire, is not as good an argument in favour of the care of the picture-cleaner, as the speculative opinions of other gentlemen relative to the mode in which other parts of the surface of the picture may have been affected?—It is affected, when it has not been properly cleaned.

1628. Then you think that the parts where the ropes are in good order have been properly cleaned, but that other parts have not been?—The one cannot be without the other.

1629. Then how do you explain the circumstance of the ropes, which you admit to be the most delicate part of the picture, being left undefaced?—Because the spirit has been so long on the picture that it has taken away the cordage.

1630. Are you of opinion that the cordages have been removed?—That I cannot ascertain; they were on it at one time, there is no doubt of that.

1631. I asked you whether you had observed that any damage had been done to the cordages of the picture?—I have not paid that extreme attention to the picture that would enable me to say; I only judge from the generality of the cleaning.

1632. Is it not necessary, in order to test the mode in which a picture has been cleaned, to examine all these minute details, as being the best evidence either on one side or the other?—Yes, a competent picture-cleaner ought to consider all that, and take the greatest precaution.

1633. Have you made any special remarks upon any of the other pictures that have been cleaned, the Saint Bavon, for example?—The Saint Bavon is perhaps over-cleaned also; the little Claude, I believe, has got cold; there was more harmony in it before.

1634. And the large Claude opposite the Queen of Sheba?—That is not well restored at all: it is not well done, because you see the seam all along.

1635. That applies to the question of lining?—Yes.

1636. But with respect to the glazings or finer finishes of that picture, do you think they have been removed or injured?—Yes, because you see the line all along; you did not see it before, and they must have used some violence to get it in that state.

1637. Have you made any particular observations upon the Paul Veronese?—I do not believe it has been properly cleaned.

1638. In what respect?—Some of the glazings have been removed; there is no doubt about that.

1639. Could you specify the parts of the picture where you think that has been the case?—In general it is in a faded state; it has not the brilliancy it had when I saw it before.

1640. Are there any other pictures of the lot that you would make any remarks upon?—No; those are the principal pictures I have observed.

1641. Did you observe the peculiarity in the Queen of Sheba Claude, of the pentimento at the mast?—No, I have not paid particular attention to that.

1642. What is your opinion of the state of the Saint Ursula picture as compared with the Sea-port by Claude, that has been cleaned?—It is in a better state, certainly; but it appears to me that they have given to that picture a coat of varnish since the cleaning of these pictures. When I saw it, two days ago, I saw it had been varnished; and it appears to me (though I may be wrong) that, before they put that varnish on, they must have disturbed the beauty and harmony of the sky.

1643. You are speaking of the Saint Ursula?—Yes; still they have not cleaned the picture thoroughly, but have touched the picture since; they have varnished the picture since; at least it appears to me so.

1644. Without cleaning it?—They must have washed the picture; they have disturbed the fine glaze of the old varnish.

1645. Mr. *Charteris.*] On the Saint Ursula?—Yes, it had a very fine surface; an old varnish is in fact a glazing,

1646. *Chairman.*] You say that has been done to the Saint Ursula since the time when the nine other pictures were cleaned?—Lately.

1647. Within not many weeks?—They have varnished the pictures; it appears to

to me so, as far as my knowledge goes, in viewing the pictures. I know nothing of what they have done, but it appears to me so.

1648. Have you the same objections to varnishing or re-varnishing pictures with a mixture of oil and mastic varnish, that have been stated by Mr. Farrer?—That is not good at all.

1649. You do not approve of that practice?—No, not at all. They do it sometimes to avoid a chill; that is all very well for a fortnight or a month or two; but when the chill accumulates at last, you cannot see the picture, which has been the case with the Salvator Rosa, for nobody can see that picture in the state in which it is; it is impossible.

1650. Do you also consider that oil varnish has a greater tendency to discolour the pictures than mastic varnish?—I believe Mr. Seguier varnishes with mastic varnish, and when a picture is varnished, he puts a coat of oil over that varnish; that is what I believe, I am not sure; but if he has mixed and boiled the oil and varnish together it will produce a similar hardness to copal varnish. Oil varnish you cannot move, it is impossible, without hurting the picture; it is, in fact, like copal varnish.

1651. That mastic varnish, if mixed with oil, as Mr. Seguier has been in the habit of mixing it, does assume many of the peculiarities of an oil varnish; we will confine our observations to that varnish, and not to copal; are you of opinion that mastic mixed with oil, and laid over the surface of a picture, does produce the injurious effect that Mr. Farrer attributes to it?—If oil is mixed with the varnish without boiling it, it will never dry; if it is boiled, it becomes like copal varnish, and then you cannot move it; but if it is only mixed with mastic varnish, and it does not dry, you can easily move it; there is no difficulty in doing it then.

1652. You think an admixture of linseed oil, or some other oil, such as we have been led to suppose Mr. Seguier mixed with the mastic, laying that mixture on the surface of the picture, is not so injurious?—I must observe, that when the oil is not boiled with the mastic varnish, it will not dry; but when the oil is boiled with the varnish, it gets a hard body, and then you cannot move it.

1653. You mean that, if Mr. Seguier mixed the oil and mastic together, and then boiled them, they would become a copal varnish?—Yes.

1654. But we are not led to suppose that he did that?—That I did not ascertain.

1655. Mr. Seguier, in his evidence, drew a broad distinction between what he called a copal varnish and the species of mixed oil and mastic varnish that he applied to the pictures; therefore we must assume that he did not convert that into a copal varnish?—Then I do not see any danger in it at all.

1656. You do not think his mixing oil with mastic would produce injurious effects to the picture?—It would injure the picture while it was on, because it would dim the surface; but you must not leave it on; it must be taken off.

1657. Mr. *Charteris.*] Mr. Seguier's object in mixing oil with the varnish is to prevent its chilling; to prevent its chilling, must that oil have been boiled or not?—If it is not boiled the chill will get worse and worse, and you cannot move the chill, or you must take off the varnish with the oil.

1658. But if the oil has been boiled, and mixed with the varnish, that varnish is not so liable to chill, or to get into a state in which it cannot be removed?—Like the varnish you put on coaches.

1659. And it cannot be removed?—Not without great difficulty and danger of spoiling the picture.

1660. Mr. *Ewart.*] You boil the oil and varnish together?—Yes, that is done, certainly; many people do it, but it is very dangerous to put it on paintings.

1661. *Chairman.*] What I wish to have your opinion on, is not in reference to what would be the effect of that varnish of Mr. Seguier's, if he had adopted a different process from that which he did adopt, but as to mixing mastic and oil varnish together without assimilating it to a copal varnish; do you think that that would produce the evil results to the pictures which Mr. Farrer has attributed to it?—I am sure you can move easily the oil varnish.

1662. You think if it is mixed in that simple form it would be easily removed?—No doubt of it.

1663. Do you think it would tend to discolour a picture more than the pure mastic varnish would?—It will not discolour the picture; the picture will keep its own colour; the varnish will not derange the colours of the original painting.

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1664. But it has been stated by other witnesses that the varnish that Mr. Seguier has been in the habit of employing tends to discolour much more rapidly than the pure mastic varnish; are you of that opinion?—If he mixes it with oil it will more tarnish the pictures, and, in time, it will get a very disagreeable dirt on the surface of the pictures.

1665. Mr. *Ewart.*] Even if the oil is boiled?—Then you cannot move it; you destroy the picture if you put an oil varnish on it.

1666. Without being boiled?—You ask me if it could be moved, and I say not; we never put an oil varnish on a picture, never.

1667. Then the injurious effect of deepening the picture would not be produced if the oil was not boiled previously?—No, it would clean, and the chill would not have the same disagreeable effect.

1668. Oil imbibes the atmosphere?—Yes.

1669. Mr. *Currie.*] We were told by Mr. Farrer, that great danger, in his opinion, must necessarily attend the cleaning of those nine pictures, because they had been treated in the way we have been describing, having been varnished with varnish mixed with oil?—I do not see that that was an objection, or that it would make them more difficult to clean.

1670. *Chairman* (to Mr. *Farrer*).] When you spoke of this mixture of mastic and oil by Mr. Seguier, what did you understand it to be?—A varnish in which a certain portion of oil is inserted, and then boiled.

1671. Does not that produce what is called maguylp?—Yes. I think you might perhaps get that evidence from a gentleman of the name of Brown, living in Holborn, who prepared it for Mr. Seguier.

1672. Is not there an essential difference between maguylp and copal?—Yes; copal is a gum dissolved under great heat.

1673. It has been stated, that if Mr. Seguier mixed them and boiled them together, it would produce a copal varnish?—I understand the gum copal to be a different thing altogether from the other.

1674. What do you understand by copal?—I am not a varnish maker; I know maguylp is often made with a little oil and varnish; I have often made it so myself.

1675. Then you and Mr. Seguier differ as to the meaning of the term maguylp?—(Mr. *Farrer.*) No; but the maguylp with which he washes his pictures is boiled. I have reason to know that.——(*The Witness.*) Then it becomes a copal varnish.

1676. *Chairman.*] Are you not aware that copal is the name of a tree from which a gum is procured which forms a peculiar varnish of its own?—Yes.

1677. How, then, can mastic with oil make a copal?—I can only ascertain that oil and mastic boiled together becomes a very hard body, and will destroy the surface of the pictures.

1678. You mean it would become as hard as a copal varnish?—Yes; that is what I mean to say.

1679. Then, having heard Mr. Farrer's explanation of what he understands to be Mr. Seguier's species of varnish, do you attribute to it those evil effects upon the surface of the pictures which have been attributed to it by Mr. Farrer?—It would be very difficult to answer that question, because I do not know what varnish is on the pictures now; and because, before answering it, I ought to ascertain myself, and see in what state the surfaces of those pictures are.

1680. You are not prepared to give an opinion upon the effect of the varnish used by Mr. Seguier in the pictures of the National Gallery?—No.

1681. With respect to the question of time, could those pictures have been cleaned, in your opinion, properly within the period of six weeks that the vacation lasts?—If they had said to me, "Clean that Claude, and we shall give you six "weeks for that picture alone," I would have said, "I will not undertake it;" because you must not clean pictures of such great value as a mechanic would; you must do the work as a man of art, and when disposed to do such work you must do it properly.

1682. Would you, if employing a picture-cleaner to clean a picture of your own, having an opinion that he was an experienced and able man, insist on his doing it with his own hands, or would you be content with his employing an assistant?—We cannot have an assistant in those things; we must do them ourselves; those restorations it is impossible to do with an assistant; still you can be assisted; but in a work like that a competent man ought to do it himself.

1683. He

1683. He ought to do all the more delicate operations with his own hands?—It ought to be done by the most talented men.

1684. And no assistant ought to be employed except to do mere manual labour, unconnected with the more delicate operations?—Certainly.

1685. Have you observed the four pictures that were cleaned in 1846?—Yes, I have seen them.

1686. What was their state prior to their being subjected to the operation of cleaning?—I did not see any need of cleaning them; I do not know why such rage or fever should have arisen about cleaning those fine pictures; they cannot be replaced with any sum of money; they are treasures, and no money can replace the injury done to such fine things.

1687. In reference to the question of glazings, which has frequently been alluded to here, have you yourself formed any opinion as to the peculiar mode of glazing which the Venetian school are said to have employed?—Oil painting cannot exist (I speak of painters of a certain talent) without glazing; it is not possible. Even Rubens, when he painted, had a different manner of glazing from others; he glazed on a white ground his transparent colours; but the Venetian school has been very bold, and has taken a new method of glazing; they have prepared very brightly their colours, and glazed them over with various tints to produce an effect; and they are very remarkable and *recherché* from that cause.

1688. The usual definition of glazings is the use of transparent colours?—Yes.

1689. And you say that all the great painters make use of that process?—Yes; there are different ways of glazing; you may glaze on a white ground with a transparent colour; but when you paint bright drapery, instead of doing it at once in blue or green, you begin a clear blue or clear green, and then glaze it over, which produces a thin transparent colour.

1690. Did the Caracci make use of those transparent glazings?—In some colours; not in a general way; their school was more celebrated for the severity of their expression, or for their style of closing their subjects; but still all those painters, more, or less, glazed their pictures.

1691. Have you ever observed in Cuyp or Rubens any peculiar hardness in the surface of their pictures?—There is the hardness of oil painting; I should say, that they never mixed their colours with varnish or maguylp in old times; they have been trying to produce the effect of varnished pictures lately by that method, but the old painters painted with pure oil colour.

1692. You do not believe that Rubens and those of the old school employed varnish?—No.

1693. Have you had opportunities of observing the practice in the foreign galleries?—Yes.

1694. With respect to cleaning?—I have.

1695. Do you think the precautions taken there are greater or less than here?—They have done great mischief in the Louvre, Munich, and Berlin; it is the evil of the epoch; they all want bright pictures, and spoil them.

1696. Do you think that, in many instances, a mere surface cleaning, by careful washing, might produce a sufficient effect without resorting to the more extended process?—Yes; a picture may be covered with a certain degree of dirt, and you may easily remove it with essence of lemon if you take a nice linen cloth, and you can by degrees get the superficial dirt off, but still it must be done by one who has the practice of doing it.

1697. Do you think that in many instances where pictures have been cleaned in this manner, by removing their coats of varnish by strong solvents, that had some more gentle methods been employed, not so pregnant with danger, the pictures might have been restored to a more ornamental shape without the risk to which they have been exposed?—Yes; I believe it is sometimes done too quickly.

1698. I am speaking of the more simple process, such as the employment of a sponge, for instance?—I must observe that water is the worst thing they can use on pictures; when the varnish is old it directly turns it white and decays it.

1699. You are aware that it has been extensively used in the National Gallery?—That is a great mischief.

1700. Have you observed any damage upon the pictures which you attribute to the use of water in the gallery?—No; to tell you the truth I have had no pleasure in going there since the death of the late Mr. Seguier, for I found it was

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all what I call improperly managed; I was disgusted to see the way in which it was managed; and I have been there very seldom.

1701. If you were in the gallery sufficiently often to be able to judge whether these nine pictures did or did not require the cleaning to which they have been subjected, were you not equally competent to judge whether the surface of those, or other pictures, had been damaged by the ordinary process of cleaning employed in the gallery, by water or otherwise?—No, I did not pay attention to that.

1702. Then you have never observed any damage that you attribute to water?—I can only say that the National Gallery is not kept in a proper way, and that these things are not done with that minuteness and attention with which they ought to be done.

1703. Have you, or have you not, observed any injury upon the surface of the pictures, being as you stated to us before familiar for many years with those pictures; have you observed any injury that you would attribute to the use of water?—I have not looked into all the details of that, because I went there only to see those pictures which have been cleaned lately; I was there a very short time.

1704. But you say you observed those pictures very carefully, and knew those pictures in their former state?—Yes.

1705. Then you must have been familiar with the gallery in the former state of those pictures, to enable you to say they were not in a state to be cleaned?—When I saw them in their former state they were better kept than they are now.

1706. Then you examined the gallery with sufficient care to satisfy yourself that those pictures did not require cleaning, but not with sufficient care to enable you to judge whether the pictures generally have or have not been injured by the use of water?—It may have turned the varnish more or less.

1707. You have not observed any of these white spots or other defects arising from the use of water?—No; but there is no doubt that in many cases the old varnish will turn to white when you wash it with water.

1708. Mr. *Charteris.*] You say that cleaning ought only to be had recourse to in cases of extreme necessity, and that there are very few persons to whom you would entrust your pictures; it may be an invidious question, but will you mention to whom you would safely entrust the pictures?—It is a very delicate question, and I would not willingly interfere with the profession of any gentleman in that department.

1709. You say that a picture-cleaner, before he ventures to touch a picture, should test it by an experiment in some corner?—I believe it is very prudent to do so, and that that is the best way to proceed.

1710. Do you think a picture-cleaner should do that, whether he was conversant with the works of the painter whose work he was going to operate upon or not; and whether or not he had cleaned before pictures by the same master?—Any prudent man would and ought to do it; there is no doubt about that.

1711. When did you first notice that injury had been done by cleaning to the pictures in the National Gallery?—I observed it at the time when they had been cleaning some of the Rubens.

1712. Since 1844?—Yes, I believe so.

1713. Ever since the death of Mr. Seguier?—Yes.

1714. Which occurred, I believe, in 1843?—Since the death of Mr. Seguier; but I cannot state exactly the time.

1715. Mr. Seguier died in 1843, I believe?—I do not know.

1716. But your answer is, in a general way, that ever since Mr. William Seguier died, you think the cleaning process has been badly conducted, and that the pictures in the National Gallery have suffered?—Yes.

1717. Do you consider spirits a dangerous agent to employ in picture-cleaning?—All those spirits are not dangerous when used by a man of skill who knows what he is about.

1718. Do you believe that, by an injudicious application of spirits to the painted surface of a picture, the old paint, as well as the varnish and glazings, can be removed?—Certainly.

1719. It has been stated to the Committee by former witnesses, that spirits would only remove paint which was fresh; in short, paint which has been painted within the last 10 years?—That will move, certainly. I mean by spirits of wine.

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1720. Do you believe that spirits, if applied to paint that has been on a picture, say 50 years, could be removed?—Not easily when it is 50 years old; when it is on old paint, you will observe.

1721. But will spirits, or not, remove the old paint of an old picture?—Certainly; it will destroy the picture if you go too deep on the surface of the picture.

1722. Should you say that a sea piece, by Claude, in which the cordage and those fine little lines are uninjured, may yet have been injured in other parts in the process of cleaning?—They are more delicate than the other parts, because they are done on the top of the other paint, so that they will go sooner away.

1723. Generally speaking, might not the cordage of the shipping in a Claude be uninjured, and other parts of the picture be injured by the process to which it was subjected?—Yes; if a man is ignorant and does not know how to manage the cleaning of the picture, he may let the spirit remain too long on one spot, and destroy that part, while he may go on very quickly over the cords; but a competent man or a man of any skill will not do that.

1724. But in these pictures in the National Gallery you consider the cleaning generally to have been injurious?—Yes; I have not gone into the detail of the cords; I speak in a general way.

1725. You have stated that good painting without glazing cannot exist; then I presume you do not agree with the opinion given by the keeper of the gallery that glazing is "modern quackery, and has nothing to do with the noble works of remote ages in art"?—Then I say he knows nothing about it if he talks such nonsense.

1726. Mr. *Ewart.*] You can trace glazing in the ancient painters' works?—Certainly, from the beginning of the art of painting in oil.

1727. Mr. *Charteris.*] Do you think the use of water might be the cause of the pictures blistering?—Yes, if you leave it too long on it; it will certainly blister if you do not take it well off.

1728. Mr. *Vernon.*] But you do not think a moist sponge would?—Yes; it may appear indelicate to mention it, but the best thing to use is urine.

1729. A moist sponge over mastic varnish could do no harm?—It is always water if you wet it; but I must observe that, perhaps, many people do not know that there is only one thing proper to wipe pictures with, and that is urine; there is something in it which prevents the varnish turning white.

1730. Mr. *Ewart.*] You said there were few competent picture-cleaners; in what respect?—In practice and knowledge how to act and how to clean a picture.

1731. And not being sufficiently artists?—I believe a picture-cleaner ought to be an artist; that is, he ought to know perfectly well the different modes of painting and the manner of glazing, and the different styles of painting. There is nothing more dangerous to clean than a picture by Terbourg; and Gerard Dow and Metzu are also very difficult to clean; all those Dutch pictures are so delicately painted.

1732. How is the superintendence of picture-cleaning managed in galleries abroad?—It is managed sometimes by people who are protected the one by the other, and they do not take the proper men.

1733. Then, in your opinion, the galleries are not well managed there?—Not at all; it is very rare to get a proper man to clean pictures.

Veneris, 6° die Maii, 1853.

(The Committee sat this day in one of the Rooms of the National Gallery.)

MEMBERS PRESENT.

Colonel Mure.	Mr. Vernon.
Mr. Labouchere.	Lord Brooke.
Mr. Charteris.	Mr. Ewart.
Mr. Stirling.	Mr. Baring Wall.
Mr. Raikes Currie.	Sir Wm. Molesworth.
Mr. Monckton Milnes.	Mr. Hardinge.
Mr. Marshall.	Mr. Hamilton.

COLONEL MURE, IN THE CHAIR.

Mr. *John Bentley*, called in; and Examined.

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1732.* *Chairman.*] YOU have been extensively engaged as a picture-cleaner?—Yes.

1733.* Will you have the goodness to mention the names of some of the principal proprietors or collectors of pictures by whom you have been employed?—Mr. Thomas Baring, the Earl of Carlisle, the Duke of Bedford, the Earl of Pembroke, the Marquis of Ormond, Lord Brooke; and in fact I could mention fifty other names if it were required.

1734. How did you acquire a knowledge of your art; was it chiefly by practice upon pictures when you commenced?—It was.

1735. You were not indebted for it to the study of books?—Not at all.

1736. Or to the instructions of older professors of the art?—No; it has been by hard study on my own part.

1737. Have you any knowledge of chemistry?—A little, or I should not be able to practise the art.

1738. Have you studied chemistry so far as to enable you to appreciate the nature of the ingredients that you employ?—I have.

1739. Are you, yourself, alive to the danger of an unnecessary or improper cleaning of pictures?—There ought to be no danger existing, if you understand what you are about.

1740. I am not speaking of the danger of the particular application of the process, but generally as to the objectionableness of subjecting pictures often to the process of cleaning?—Certainly.

1741. Are the processes which you employ, peculiar to yourself?—They are.

1742. And you endeavour to keep them so?—I do.

1743. Are you not in the habit of acquainting even your employers with the process which you mean to apply to their pictures?—Certainly not.

1744. You would object to doing so?—I do.

1745. And you would prefer not stating to the Committee the particular nature of those processes?—Certainly.

1746. Will you mention to the Committee the kind of varnish you employ in restoring pictures after they have been cleaned?—Mastic.

1747. Pure mastic varnish?—Pure mastic.

1748. You mentioned that you thought it not desirable that pictures should be cleaned often, or except in cases of extreme necessity; will you mention the particular cases in which you would think it desirable that they should be cleaned?—Unless there was a quantity of dirt on a picture I should not at any time recommend the propriety of having it cleaned; I would never have a picture cleaned unless there was some absolute necessity for it.

1749. Do you think that the presence of a considerable amount of dirt, although it might give a certain mellow appearance to a picture in the opinion of many persons, is yet a reason for taking off the old varnish, and bringing the picture into another state?—I should never take off a single coat of mastic varnish, but would always leave it upon the picture, and it would not discolour sufficiently to make the

the picture require cleaning; it is only when there is a great accumulation of dirt and improper varnish on a picture that I should recommend it to be cleaned, particularly in the case of a picture of great value.

1750. Have you observed that the pictures of particular schools are more susceptible of danger from incautious cleaning, than the pictures of other schools?—Yes; pictures of the Venetian school are the most dangerous to clean.

1751. What is the reason of that?—On account of the over-glaze, which is very tender, and, therefore, unless the picture is in skilful hands, it is very likely to be injured.

1752. Are you not of opinion that in removing the lower coat of varnish entirely off the surface of a picture, even with the greatest precaution, it is impossible to prevent a portion of the delicate over-glaze coming away?—Yes, it might be prevented, certainly.

1753. Even the very smallest portion?—The very smallest portion.

1754. Have you observed that Claude glazed his pictures in the same manner as the Venetians?—Not so much.

1755. But he was in the habit of using glazings in the same way?—Yes, in the shadowy part of his pictures you will always find a little glaze.

1756. Did the painters of the Flemish school use a similar glazing?—No.

1757. How did they work up the surface of their pictures?—I think they painted in pure oils, and after their pictures had been finished some time, there was a sort of mucous that would arise on the surface of them, and that, I think, almost became a natural glaze upon them.

1758. You mean that the oil with which the paints were laid on, exuded, and formed a natural varnish?—Yes, I find that is so in my own work; if you leave it without taking it off, it will form its own varnish; it will have a beautiful glossy appearance, and, after a certain number of years, it will have become a sort of natural varnish.

1759. It produces the effect of a varnish as well as of preserving the pictures?—Yes; I consider that that is so with regard to the Dutch painters.

1760. Have you observed that the painters of the Flemish or Dutch schools were in the habit of painting with a vehicle of varnish?—No.

1761. You have known the pictures in this gallery intimately for a long while, have you not?—For about 40 years, I was a visitor every day, almost, to Mr. Angerstein's collection.

1762. Do you remember the state of the nine pictures before they were given over to be cleaned?—Very well indeed.

1763. Do you consider that they were in a state to require cleaning?—I do.

1764. All of them?—All of them, but only to a certain extent; the accumulation of old varnish which had been put upon them since they became the national property ought, in my opinion, to have been taken off, and they should have been left in the same state as that in which I remember them some years ago; that is all they required, I should say.

1765. Do you allude to what is called the Gallery Varnish?—Yes, which I know too well; I have suffered a good deal by it.

1766. In what respect?—In having that varnish to take off; it has cost me, I may say, many months' long study to take it off, leaving the rest of the old mastic on.

1767. Were these pictures varnished by Mr. Seguier?—Yes; I returned one yesterday; the parties would not give me time to enable me to finish cleaning it; it was a portrait of King William 4, painted by Sir David Wilkie, and it had been varnished by Mr. Seguier, I should say, or by some varnish of the description he uses.

1768. Are you aware that it was varnished by Mr. Seguier himself?—No; but it is his description of varnish.

1769. Is it customary for other picture-cleaners to use what is called the Gallery Varnish?—I should say many have used it; it has been generally admired, because it would not bloom; that is a misfortune.

1770. Do you restrict your remarks to the present Mr. Seguier, or do you also allude to Mr. William?—I believe it was used in Mr. William Seguier's time.

1771. And with his sanction, you presume?—Yes; I have used it myself for Mr. Hayter, and he told me the great secret how it was made.

1772. Were you present at the examination of Mr. Brown, at our last meeting?—I was.

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1773. Did you hear him state that the pictures which he had cleaned in the gallery in 1844, were varnished with that same oil and mastic varnish to which you allude?—No, I did not understand it so; he said it was a varnish peculiar to himself.

1774. I am speaking of the varnish which he found upon the pictures when they were delivered to him to be cleaned?—No, I did not.

1775. You did not hear him say that he found those pictures covered with a coat of the gallery varnish over the old coat of mastic varnish, and that he had no difficulty in removing that gallery varnish?—No, I did not; he spoke in a low tone, and I am rather deaf, so that I did not hear all he said.

1776. You have mentioned that, in your opinion, the Queen of Sheba Claude stood greatly in need of cleaning; had you ever occasion to compare that picture with the St. Ursula Claude?—Yes.

1777. Did you consider that the Queen of Sheba stood more in need of cleaning than the St. Ursula?—Much more.

1778. If it were left to your discretion, should you clean the St. Ursula?—I should take off the outer varnish that is put on it, but underneath that I should not disturb the picture.

1779. Are you certain that Mr. Seguier has put the varnish of which you speak on the St. Ursula picture?—I cannot say.

1780. You have spoken of the nine pictures requiring cleaning very much in consequence of that varnish having been put upon them?—That description of varnish; I do not know that Mr. Seguier put it on.

1781. But every one of those nine pictures had that description of varnish upon it, although whether it was put on by Mr. Seguier or by some one else, you cannot say?—I am quite satisfied of that.

1782. What is your opinion of the condition of the nine pictures now, as compared with that in which they were before they were cleaned?—They are not satisfactory to me; I should not have gone so far; I may say that they are a little over-cleaned.

1783. Are you aware that Mr. Seguier, in his examination, stated that, with the exception of the two Canalettis, he had in every case followed the rule which you yourself have recommended, and which you have observed, of leaving the lower portion of varnish which he found on the picture, in order to preserve it?—I did not hear his examination.

1784. From your own observation of those pictures, you would be led to suppose that Mr. Seguier is mistaken in assuming that he effectually adopted that precaution?—I am quite satisfied that no portion of the varnish remains upon the pictures.

1785. Have you made any special remarks upon the surface of any of these pictures, with regard to former repairs which they may have undergone?—The foreground of the Queen of Sheba, by Claude, was always very much painted upon, and that ought not to have been disturbed, whereas now you see it is a deformity.

1786. Do you mean that the old re-paint which formerly harmonised with the rest of the picture, has been removed?—Yes, and that should not have been disturbed.

1787. That forms a blemish now in the picture?—Yes; the little shells have been all injured; they are ragged, and in many parts deficient.

1788. Can you form any opinion as to the time when that previous repair may have been effected upon the Queen of Sheba?—It must have been a century ago; but there has been one figure put in since; there was a fire close to Mr. Angerstein's, and they ran away with the picture, and knocked out nearly the whole of one figure on the right-hand side, which was put in by an Italian, a clever man, about 40 years ago, or nearly so.

1789. You mean before the picture was brought into the national collection?—Yes.

1790. You are not aware that Mr. Seguier himself effected any repairs upon that picture?—Not that I am aware of.

1791. You have not yourself observed any other repairs than those which you have just mentioned, and which you consider to be very ancient?—No.

1792. Did you observe upon the summit of one of the masts in the previous state of the picture, what is called a pentimento?—No, I did not.

1793. That there are two flags, as I explained the thing to one of the former witnesses?

witnesses?—I never saw a pentimento in the picture; I could not get close enough to it to see.

1794. Have you not observed that some of the visitors or critics who have looked at the Queen of Sheba picture, have assumed that that repair to which you allude was one recently effected?—No, I never heard that stated.

1795. Have you had your attention particularly directed to the inscription on the Queen of Sheba Claude?—I have.

1796. Do you recollect observing it closely, when the picture was in its former state?—It was always a little distressed; but I think it is more indistinct than it was formerly.

1797. Have you observed the ropes and rigging of the vessels upon that picture?—I have.

1798. Do you find that any damage has been done to them?—Very little; there was always a little damage apparent on the picture; the ropes were rather imperfect here and there.

1799. Have you observed that in the late cleaning any additional damage has been done to the ropes?—I think a trifle; some little.

1800. Have you any remarks to make upon any of the other nine pictures?—Only that they have been cleaned a little too close.

1801. Have you particularly turned your attention to the St. Bavon that hangs in that corner (*pointing out the picture to the Witness*)?—It is a little out of harmony; it has not been cleaned evenly; it appears to me to have been cleaned by accident; it is not a style of cleaning that I admire myself.

1802. Do you observe any special damage upon that picture?—No; the picture is thin here and there, in parts, and if you come to clean it you will expose it more.

1803. Do you consider that to be an original picture of Rubens?—I do.

1804. Do you observe anything in parts of that picture tending to cast doubt upon it as a genuine picture of Rubens?—There are many parts that would make persons say it is a doubtful picture.

1805. Have you never heard it stated that the two side panels were painted by a scholar of Rubens?—Never; but I think the left hand side has been.

1806. Should you be surprised if authentic evidence were produced, showing that the two side panels were both painted by another hand?—I think not.

1807. You think that the anomalies in the picture are such as might render that probable?—I do.

1808. Do you consider that the practice that has been followed in the gallery, of mixing oil with varnish, is very injurious to pictures?—I think it is decidedly bad.

1809. Do you consider it bad, in consequence of the great difficulty it creates in the way of removing the varnish when the picture requires to be cleaned, or are there any other objections?—The picture appears to be in a fog now, it being only a few years since it was done, and in 20 or 30 years more it will be difficult for the most skilful men to take it off; at present it is easy to take it off; nothing more easy.

1810. I thought you had said in answer to a former question, that pictures with that varnish upon them were so difficult to handle, that you refused to undertake one lately?—It was as to the time; I had but one day to perform my task in, and that was not sufficient.

1811. Then, in point of fact, there is no difficulty or danger in removing that varnish, only it requires time and trouble?—It is quite possible to remove it without the slightest injury; and the best evidence of that would be, to have a specimen of what could be done.

1812. Then the difficulty of removing it is not so very serious an objection to the varnish after all?—Certainly not, if the removal is entrusted to skilful hands; but in many instances they are obliged to go down to the very root and branch of the picture, which must be at all times very dangerous.

1813. Does that varnish tend to attract dirt more than any other kind of varnish?—Yes; because it remains for some days upon the picture before it gets hard, and therefore dust must accumulate upon it.

1814. You have spoken of the additional time and trouble required in cleaning pictures so varnished; do you consider that six weeks of vacation ought to have been sufficient time to clean those pictures with that varnish upon them?—I

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should have liked to have had a month to the Queen of Sheba alone, in order to have enabled me to do justice to it, so as to meet with approbation.

1815. And that time you would require on account of the peculiar varnish upon the surface?—Yes.

1816. Have you observed any defects with regard to the lining of those pictures?—The Queen of Sheba should have been re-lined, on account of the very bad seam that runs down it; it would be an advantage to take it away.

1817. Do you think that, besides the Queen of Sheba, any other picture ought to have been re-lined at the same time that it was cleaned?—I do not observe any; I think there is a seam in the Isaac and Rebecca picture, and it would have been as well to have lined that picture, and to have taken away the seam at the same time.

1818. Have you observed that a great portion of the Venetian glazing has been removed from the Paul Veronese by the late cleaning?—No, it has always been very thin; in a part that Mr. Seguier has left uncleaned, you will find that the priming comes through.

1819. Then, you are of opinion, that parts of that picture were not cleaned, and others were, in the late process?—Yes; the shadowy part of the Paul Veronese has not been touched in many places, and there you will find it is very thin; the shadowy part of the picture, in many places, is not touched at all.

1820. The coat of paint of the picture itself is very thin?—Yes, very thin; still I should not have gone down as far as Mr. Seguier has gone; I should still have left the old coat of mastic varnish upon it.

1821. And even in that very thin part, the glazings, you think, are still entire?—Yes.

1822. The thinness is owing to the original work of the master, and not to the operations of the cleaner?—It is so.

1823. Have you any acquaintance with the foreign galleries?—I have not.

1824. Mr. *Charteris.*] You have said that you recollect the Queen of Sheba picture 40 years ago?—I do.

1825. Was it then crude and cold?—No.

1826. Do you consider it to be so now?—I do.

1827. You say you recollect the Paul Veronese many years ago?—Yes.

1828. Do you recollect it when it was in the possession of Mr. De la Hante?—I do not; I recollect it only from the time when it came into this gallery.

1829. What was the state of that picture then?—It was in a beautiful state.

1830. Did it impress you with the idea that it had been covered with a coating of ox-gall and liquorice?—It did not.

1831. At that time it did not appear to you to require cleaning?—It did not, by any means.

1832. You say that this oil varnish can be very easily removed?—Yes, by those who understand it.

1833. Do you remove it by solvents or by friction?—By solvents; you could not get it off by friction, because there is a portion of oil in it.

1834. Have you tried friction upon it, and have you found it to be impossible to touch it by friction?—Yes, it must be dissolved.

1835. Does it require a very strong solvent?—Not very.

1836. But, in removing it with solvents, is there no danger of injury in the case of a thinly-painted picture with delicate glazings on the surface?—Not the slightest danger, there being a coat of mastic varnish underneath.

1837. Is there invariably a coat of mastic varnish under the oil varnish that has been put upon the picture by Mr. Seguier?—I should say, yes.

1838. In your experience, have you always found that to be the case?—I have.

1839. Do you ever have recourse to what is called "toning," after cleaning a picture?—Not a fine picture; I should leave it just as I had cleaned it; a fine picture would require no toning.

1840. You never over-clean your pictures, and then tone them down, in order to harmonise them?—No.

1841. Do you consider spirits to be a safe agent in cleaning pictures?—If gravitated, certainly.

1842. Will spirits remove old paints?—Yes.

1843. They will?—Yes.

1844. Will

1844. Will you explain what you mean by "gravitated"?—Putting a certain something into it to prevent its biting.

1845. Such as turpentine?—That would not do it; it requires care; the same as an engraver biting in a plate; you must stop its fury sometimes, or it will do mischief.

1846. But if you do not gravitate it, or check its fury, will it remove old paint from a picture?—Yes, certainly.

1847. Do you consider soap a dangerous agent?—I do not know of what use it can be, I am sure.

1848. Do you ever use soap yourself to remove dirt from a picture?—No, never.

1849. Do you consider that the too free use of water may be dangerous to some pictures?—Yes; I never use it myself; if I want to remove dirt from a picture, or to wet it, I mix pea-meal, and make a paste of it, and rub that over the picture; it is quite sufficiently damp for the purpose, and then I rub it off again.

1850. You find that that cleanses a picture, and is not dangerous?—Yes; you make a paste; put it over the picture, and then you rub it off.

1851. Would water be dangerous?—Yes, to Italian pictures particularly.

1852. How?—It would get in the cracks.

1853. And cause the picture to blister?—It would.

1854. You say, it would have required a month to clean the Queen of Sheba, that picture being covered with oil varnish; how long a time would you have required to clean that picture in the state in which it was before it was cleaned, if it had been merely varnished with pure mastic varnish, so as to have done justice to yourself and to the picture?—It is almost impossible to say the time it would have taken.

1855. You recollect the state in which that picture was before it was cleaned?—I do.

1856. Suppose it had been covered with pure mastic varnish, and there had been no oil upon it, and I had placed it in your hands, and requested you to clean it as soon as you could consistently with safety; within what time would you have undertaken to have delivered back that picture to me cleaned, and in a proper state?—In about a fortnight or three weeks; a fortnight, I should say.

1857. Could you have done it in that time without any assistance?—Yes.

1858. By the use of solvents?—Yes.

1859. Friction is a slower process, is it not?—Yes; and I think a solvent is safer certainly.

1860. Do you recollect the state in which the Judgment of Paris, by Rubens, which was bought by the Nation at Mr. Penrice's sale, was at the time it was sold?—Yes, I do.

1861. In what state did you consider it then to be?—Very good.

1862. Did you consider it to require cleaning?—A little; but I should not have touched it for my own part.

1863. Did you perceive any injuries on any portion of that picture?—I think there was a former injury, on one side, in a figure.

1864. Do you recollect which figure?—I do not.

1865. Have you remarked the picture since it has been cleaned?—I have.

1866. Do you consider it improved?—I consider it very well cleaned.

1867. And improved in appearance?—I think so.

1868. Do you think that these pictures, which you have now described as being crude and cold, or as having been over-cleaned, will recover in the course of time?—I am afraid not, unless the same varnish is put upon them again; if that were done, it might give them a yellow appearance.

1869. If the varnish were put upon them it would give them a yellow appearance, and undoubtedly they would be so far less crude and cold; but would they be as brilliant underneath, and would the general appearance of the pictures be as harmonious and pleasing as they were before they underwent the process of cleaning to which they have been lately subjected?—Certainly not.

1870. Do you consider, that in a commercial point of view, the value of these pictures that have been cleaned has diminished?—I should say it has, a little; I should not give the same price for it now.

1871. Supposing you had to value the Queen of Sheba picture before it was cleaned, what value would you have put upon it?—About 5,000*l.*

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1872. And what value would you put upon it now?—It is hard to say.

1873. Would you put a value of 4,000 *l.* upon it?—I think I should.

1874. Would you put a value of 5,000 *l.* upon it?—It is really a question that comes almost too close.

1875. Mr. *Ewart.*] You would not value it so highly as you did before?—Certainly not; I perhaps may be a little too fastidious in those matters; but if I had a picture in a very dirty state, I would not touch it for all the world unless it required cleaning very much.

1876. Mr. *Charteris.*] Have you looked at the Nicholas Poussin which has been cleaned (the Plague at Ashdod)?—I have.

1877. Do you consider that it has been improved by cleaning?—I do not; the lights have been cleaned, and not the shadows, which makes it out of harmony.

1878. In cleaning a picture, in what portions of it is there the greatest danger, in the light, or in the dark parts of it?—The shadows are always more dangerous; it would not do to clean the shadows to the same extent as the lights.

1879. In these pictures that have been cleaned, do you think that the shadows have been left untouched in many cases where the lighter portions of the picture have been cleaned?—Certainly.

1880. Is that particularly the case with the Queen of Sheba?—No, that is cleaned all over alike.

1881. Do you consider any portion of that picture to be more injured than another?—I think the shadows of the water are more injured than any other part.

1882. It is from that part that the glazings have been most removed?—I think so.

1883. Mr. *Vernon.*] Will you explain to the Committee what you mean by cleaning too close?—Not leaving sufficient of the old varnish upon the picture.

1884. Do we understand you to mean by "cleaning too close" that you consider any portion of the original texture of the picture has been taken off?—A trifle.

1885. I suppose you draw a distinction between substantial damage to the texture of a picture, and injury to the mere general effect, by leaving bare the raw colour of the paint?—Yes.

1886. Can you always be perfectly certain of ascertaining the original glazing of a master?—Yes.

1887. I think you stated a little while ago, that some Flemish painters used no glazings?—Certainly.

1888. But you stated, if I understood you rightly, that in some cases you considered that the oil rose up, and produced the effect of glazing?—Yes, I consider so; that is my own idea of the thing.

1889. Then when you speak of glazing, do you use that word in two senses; do you mean the laying on a transparent colour, or do you mean this effect of the raising of the oil, or both?—I do not think I rightly understand you.

1890. I understand that glazing, properly speaking, is the laying on of a transparent colour?—Yes.

1891. To produce a transparent effect?—Yes.

1892. You have also stated that there is another natural kind of glazing produced by time, namely, the rising of the oil, which produces the effect of glazing?—That is without colour.

1893. What I want to understand is, supposing a picture has been cleaned down to its surface, are you able to be sure whether that glazing is the quasi glazing or the real glazing?—Certainly.

1894. Is the one more liable to damage than the other?—It is.

1895. Is oil easily affected by solvents?—Yes.

1896. Then, solvents going down to the surface of a picture, are liable at any time to injure it?—Yes, unless they are properly prepared.

1897. The age of a picture is no protection to it against solvents?—None whatever, if you do not know how to use them; if you use pure alcohol it will bite through the paint and come down to the canvas, if you allow it to remain.

1898. Then you have no positive certainty that it will not affect the picture?—It would be mere accident, unless you understood how to stop its fury.

1899. We have been told that it is desirable for a good cleaner to lay on solvents strongly and boldly at once, and not to do it piece-meal and gradually; do you agree in that opinion?—I do not; it must be a mere thing of chance, then; I should like rather to lay it on, and let it remain on, and then remove it at my leisure, and feel my way; it must be accident otherwise.

1900. Do you consider that the opinion of the public as to the effect of a picture when it has been recently cleaned is a true test of its value as a work of art?—I do not.

1901. You, as a picture-cleaner of great experience, would often clean, and, in your opinion, improve a picture, if it were your own, which, if you were under a sense of responsibility to the public, you would not venture to deal with?—I should always take a medium course to please the million.

1902. You have spoken of the process of cleaning the Claude in the next room (the Queen of Sheba); do you see any difference between the mode in which the cleaning of the sky has been effected, and the mode in which the cleaning of the water has been effected?—I do not.

1903. Then you do not think that in the cleaning of the water, which some say has received the last glazing of the master, more damage has been done than in the cleaning of the sky, which some say has been scumbled over?—I think the water has received more injury than the sky, certainly.

1904. Then you do not think that the damage has been equal all over?—No.

1905. Do you acknowledge the distinction that the sky has been scumbled, while the water has been glazed?—I do not understand that the sky has been scumbled.

1906. You do not understand that any last coating of opaque colour has been put over the solid firm painting of the master in the sky?—I do not.

1907. May I call your attention to the picture by Cuyp, which is now opposite us; do you remember that objection was made to the cleaning of that picture in the first instance?—Yes.

1908. Do you remember that it had a raw and crude appearance?—I do.

1909. Do you consider, looking at it now, that it has a raw and crude appearance?—No; it is much darker.

1910. Do you not consider that that picture has recovered itself, so as to be agreeable to those who like to see a fine picture?—Yes, it has recovered its appearance, if it does not go darker; in the present state of it it has a very rich tone about it, but I am afraid that in a few years it will be very deep indeed.

1911. I understand, from your answer, that your objection is that the gallery varnish has been used upon that picture?—It is.

1912. And not that the picture has been injured?—The picture has never been injured.

1913. Are you aware of a small Claude, of Sir George Beaumont's, in the next room?—Yes.

1914. That picture has been cleaned and varnished with pure mastic varnish, has it not?—Yes.

1915. And is under glass?—Yes.

1916. Do you consider that that picture is in a better or worse state than it was before?—It is about the same; I do not see that any injury has been done to it; it seems to have been very nicely cleaned.

1917. Then, if I understand you, though some of these pictures which were recently cleaned do not look so agreeable or pleasing to the eye, yet, practically, they will recover their value, even commercially speaking, after a few years?—Their appearance would be much improved after a few years, if the same description of varnish were to be put over them again, so as to hide their deformities.

1918. I presume you are not able to speak accurately as to the comparative state of the Queen of Sheba now, and its state formerly?—No; I remember it very well formerly.

1919. But I think you stated that you did not observe the pentimento, or what has been called the pentimento, viz., the sort of ghost of a flag?—Yes, that frequently occurs in a picture.

1920. But you have not observed it in that particular picture?—I have not.

1921. Those who observe pictures, and believe that they have observed them accurately, frequently do miss small portions of a picture which others may observe?—Very likely.

1922. I believe that neither in Waagen's nor in Passavant's description, is there any account of the French inscription?—I do not know, I am sure.

1923. Mr. *Monckton Milnes.*] The same remarks which you have made as applying to that Cuyp, you must also apply, must you not, to the picture by Rubens in front of you, viz., that the appearance of that picture is very much

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improved since it was cleaned?—Very much so; there is a nice mellow tone upon it; it is just as I should like to see all the pictures in the gallery.

1924. Have you reason to believe that that picture will suffer in a few years?—I should say that it would grow darker in a certain number of years, if the same description of varnish is put upon it.

1925. Do you believe that, if after that picture had been cleaned as it was cleaned, if the picture had been allowed to remain without this varnish being put upon it, it would have assumed the agreeable appearance that it now has?—I believe not; but I should not have cleaned it so close; I should not have gone down so far as to take off the rich tone that has been over the picture.

1926. You think that where a picture has been over-cleaned this varnish is used to produce an effect which would not be necessary to produce, supposing the picture had been cleaned, as you think, judiciously?—Certainly.

1927. But you say that the ultimate effect, as the picture stands now, is as agreeable as you would wish?—Yes, it is.

1928. Can you give any instances of pictures in this gallery in which the bad effect to which you have alluded has been produced, namely, that having been once cleaned, and afterwards having been varnished, they have grown darker by time, so as to diminish their beauty?—I feel that all the pictures which have been varnished with oil varnish will grow darker in time, and you will be compelled to have it removed again.

1929. Can you show us any pictures in this room, for instance, in which that effect has been produced?—No, there has been no sufficient time for them to go down.

1930. Therefore your supposition is conjectural, as far as that goes?—Quite so.

1931. Mr. *Ewart.*] Do I understand you to say, with respect to the paintings which have been recently cleaned, that some part of the original picture has been taken off?—A trifle.

1932. And I understand you also to say, that even the smallest quantity of oil in the varnish is injurious?—Very much so indeed.

1933. You would not qualify that by conversing with other witnesses, who have stated that, in their opinion, a very minute quantity is not injurious?—I think that when you depart from pure mastic varnish, it is very wrong indeed.

1934. You prefer the use of pea-meal either to sponge or cotton?—Yes, certainly; it does not injure a picture.

1935. If you had heard any other witnesses say that they were in the habit of using a sponge or cotton, you would think that the use of pea-meal was preferable?—Yes.

1936. In what cases do you use friction?—I very seldom use it at all.

1937. That implies that you use it sometimes; on what occasions do you use it?—If a picture has been slightly varnished with mastic varnish I should use a little friction, but I should not use it to a picture of any consequence.

1938. Can you make out when the foreground was added to the Queen of Sheba?—The restoration must have been above a century ago, I should say.

1939. You have not been abroad?—I have not.

1940. Have you had any means of observing the difference in the mode of cleaning adopted by Continental and English cleaners?—I have not.

1941. Mr. *Baring Wall.*] You say that some of the original painting has been taken off the Queen of Sheba in cleaning it; to how many of the nine pictures to which peculiar reference has been made in the course of this inquiry, does that apply?—Only to the Queen of Sheba.

1942. So that with regard to the state of the eight other pictures, your opinion would be favourable to their cleaning?—Quite so; but still I should not have gone down quite so far.

1943. Do you mean it as a general remark with regard to the eight other pictures, that you would not have gone down so far?—I do.

1944. The remark equally applies to all the nine?—It does.

1945. Mr. *Currie.*] In your examination by the Chairman you stated, I think, that you were acquainted with the composition of what you call the gallery varnish?—Yes.

1946. Will you have the goodness to state its composition to the Committee?—This is what Sir George Hayter told me: there is a certain portion of mastic varnish, and a certain portion of light drying oil; they are put together, and stirred

stirred round in the same manner as you would make maguylp, that is, allowed to remain in a vessel until the next morning, and then there is another portion of turpentine put with it; it is then stirred round again for three or four mornings; and then it is put in a bottle, and used as a varnish.

1947. Has the oil been boiled, or not?—Yes; if it is a light drying oil, it is a boiled oil.

1948. Mr. *Labouchere.*] Are you acquainted with the proportions of these ingredients?—About half oil and half varnish.

1949. And how much turpentine?—That you may use as you like, to thin it.

1950. *Chairman.*] Do you mean that the oil is boiled with the mastic?—No, it is boiled before.

1951. Mr. *Ewart.*] You add subsequently some ingredients; in what proportions do you make those additions?—About a third.

1952. *Chairman.*] When you spoke of the cleaner having gone a little too far with the other eight pictures, did you mean that he had touched the original master's work?—Not exactly so; I should think so, unless a certain cremona, or a certain amount of old varnish was left upon the picture to satisfy me that you had not gone close home.

1953. Do you consider that in those eight pictures, excepting the Queen of Sheba, Mr. Seguier did not encroach upon the touch of the original master?—I think he did not.

1954. With respect to the Poussin in the small room, which stands between the two Canalettis, do you consider that in that case the original master's touch has been interfered with?—I do not.

1955. Nor in the case of the two Canalettis either?—I do not.

1956. Sir *W. Molesworth.*] Do you consider that the pecuniary value of the eight pictures that have been, in your opinion, cleaned too far, has been diminished?—No, I do not.

1957. Mr. *Charteris.*] You say, that in the case of those eight pictures no injury has been done; what do you mean, then, by going too far?—Exposing a picture a little too much; make it crude and raw.

1958. You have said as to the Poussin, that you do not consider the picture to have been improved, and that the lights have been cleaned out too much; do you consider that the original glazing of the master has been removed from the lights of those pictures?—No, I do not.

1959. Do you consider that there is any glazing now upon the lights of that picture?—The same as there ever was.

1960. Do you consider that there ever was any?—I do not think Mr. Seguier has distressed those lights.

1961. Do you consider that that Poussin was glazed originally by the master?—There was always a trifle of glazing on the drapery of Poussin.

1962. And do you see any tracings of that glazing now on the lights of the drapery?—I do.

1963. Then if the original glazing of the master is still there; if the oil varnish, which rendered the painting indistinct, and the discoloration produced by time and dirt, have been removed, should not that picture, under those circumstances, be improved in appearance?—It wants to be cleaned even; it is out of harmony; the lights only have been cleaned.

1964. That, in your opinion, is the cause of the disagreeable appearance that the picture now presents?—Yes.

1965. Do you consider the present appearance of the picture to be disagreeable?—Yes.

1966. *Chairman.*] When you said that the picture had been cleaned too close, you alluded, if I understood you correctly, to that small portion of the varnish which you said ought to be left, and which gives a mellowness to the picture, having been removed?—Yes.

1967. That is a small portion of the original mastic varnish?—Yes.

1968. When that is taken away, it deprives the picture of its original mellowness, and therefore you consider it injurious?—I do.

1969. Irrespective of any damage done to the touch of the original master, on the surface of the picture?—Yes.

1970. Sir *W. Molesworth.*] You say that some portion of the paint has been removed in some of the pictures; can you be certain that that removal of paint

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has been recent, or do you suppose it to be an old injury?—It would be almost impossible to say.

1971. Do you employ assistants in cleaning pictures yourself?—Not pictures of large value.

1972. You consider it not safe generally to employ assistants to clean pictures of large value?—No.

1973. Mr. *Charteris.*] You now say, as to that Claude, that, although you consider it to be injured, it is impossible to tell whether that injury is recent or not; you stated in a former part of your evidence, that some picture, 40 years ago, was injured, which you considered to be in a pure and perfect state, or not in a state to require cleaning?—My objection to what has been done is, that I think the cleaning has gone down a little too far; the mastic has been taken off which ought to have remained, and the old repairs ought to have been left on.

1974. Can you not state whether, to the best of your belief, that injury which is now apparent, was or was not there when you first became acquainted with that picture 40 years ago?—I did not perceive it.

1975. *Chairman.*] With regard to the glazings you allude to on the water, could you be certain that those glazings may not have been taken off on a former occasion, and that in the recent obscurity of the picture you did not observe whether they were there or not?—I think they have been taken off a little.

1976. Mr. *Baring Wall.*] You have said that it requires great experience to be a picture-cleaner?—It does.

1977. That is because it requires great judgment to clean a picture well?—Yes.

1978. Do you not imagine that if a man who possesses judgment is at hand, he may sometimes be superseded usefully as an operator by a younger man who has a better eye and a steadier hand?—It might be so, certainly.

1979. Would you lay it down invariably as a rule, that a person who undertakes the cleaning of a picture is himself alone to clean every part of it?—I would suffer no hand but mine to touch it if it were entrusted to me, certainly.

1980. But do you not think that a picture-cleaner, like an oculist or a surgeon, is better for being young than old, if he could have the experience of an old man, and the eye and hand of a young man?—Certainly; but I should prefer the old experienced man.

1981. *Chairman.*] You described one or two of these pictures, formerly cleaned, as having assumed a mellow appearance, in consequence of the varnish placed upon them having become tinted with yellow; do you think that if they had been varnished with mastic instead of oil varnish, the same effect would have been produced?—Certainly not.

1982. If varnished with pure mastic varnish, they would have remained raw and crude?—Yes.

1983. Then in fact, the oil varnish may be said, in that respect, to be a fictitious mode of imparting a mellowness of age to pictures that have been overcleaned?—Yes.

1984. Mr. *Ewart.*] The mastic varnish would not prevent a picture from acquiring the requisite mellowness, as in the case of oil varnish?—Mastic varnish would never discolour a picture to any extent.

1985. If mastic varnish had been used, would the same mellowness of tone still have been acquired to the picture?—No.

1986. Mr. *Hardinge.*] Do you recommend a different system of cleaning pictures of different schools?—No; you must be more cautious with pictures of some schools, particularly the Venetian schools.

1987. Would you use friction with regard to pictures of the Venetian school?—No, I should not; friction is at all times bad; if you were to rub a certain number of hours on a picture, you would find that your finger would blister, therefore you know that friction would do damage to the surface of a picture.

1988. Then you do not agree with Mr. Seguier when he states, that the only way to clean pictures which have been varnished with mastic varnish is by friction?—I should not use friction myself.

1989. Do you think it was necessary, with respect to the Canaletti, to expose the surface of the picture?—Certainly not.

1990. What method of cleaning would you have pursued with regard to that picture?—I should have cleaned it by solvents.

1991. You

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1991. You would not have exposed the surface of that picture, in consequence of the style in which it was painted rendering the method of cleaning difficult?—I should not.

1992. *Chairman.*] You stated, in answer to Mr. Charteris, that if a picture of your own was in a very dirty state, you would never clean it if it could be avoided?—Not with a view to the sale of the picture.

1993. I suppose then, you would only clean the picture of a gentleman who proposed to avail himself of your services, in the case of his enjoining you to do it?—I frequently tell a gentleman I would rather leave it in the state in which it is, than clean it; I frequently refuse work on that account. I allude only to pictures that are in a very bad state.

1994. With respect to the four pictures which were cleaned in 1846, did you think the cleaner went too close there?—I can find no fault with them.

1995. Have you any reason, or have you formed any conjecture, why these nine pictures should have been so much more closely cleaned by the same hand when the four pictures which were formerly cleaned were left in a satisfactory state?—I cannot account for it; it is mere accident, I should say.

1996. When describing a picture as cleaned too close, would you consider that that expression meant that the picture had been over-cleaned?—Yes.

1997. Mr. *Charteris.*] From your experience of the works of the ancient masters, do you consider that the thin glazing which they were in the habit of putting over their pictures is "modern quackery, and has nothing to do with the "noble works of the remote ages of art"?—I think it is perfectly necessary; without that over-glazing you would lose that beautiful effect which is the delight of every lover of painting.

1998. Mr. *Vernon.*] Do you consider that every painter of the Italian school, without exception, used this glazing?—Some used it more than others; I can give you many names that it would be perhaps very satisfactory to hear.

1999. You consider that all the most celebrated masters used glazing as a necessary finish to their paintings?—Yes; look at Titian, Paul Veronese, and others.

2000. Do you consider that the painters of the Roman school used glazings?—Yes, more or less; Raphael, you will find, in many of his draperies, used glazing.

2001. You said that the painters of the old Flemish schools did not use glazing?—Not that ever I perceived.

2002. Then you do not consider that all the most celebrated painters used glazing?—No.

2003. Mr. *Charteris.*] Of all the schools of painting, which do you consider the most deservedly celebrated for colouring?—The Venetian school.

2004. And do you consider that they used glazing, or not?—Certainly.

2005. *Chairman.*] Have you any observations of your own to offer?—No.

Mr. *Morris Moore*, called in; and Examined.

Mr. *M. Moore.*

2006. *Chairman.*] WERE you educated in early life as an artist?—Yes.

2007. In London or abroad?—In Italy.

2008. Have you ever carried your professional pursuit any lengths as an artist; did you ever exhibit any pictures in this country or abroad?—I did here in London, at the Academy.

2009. And abroad?—Never abroad.

2010. You were led afterwards to prefer the profession of a picture-dealer?—Yes.

2011. Do you deal extensively?—As extensively as I can.

2012. Have you been in the habit of cleaning pictures also yourself?—Yes.

2013. Your own pictures?—Yes.

2014. And for others?—No.

2015. You have never been in the habit of cleaning pictures professionally?—Never, except for myself.

2016. Do you possess a knowledge of chemistry?—No.

2017. Have you, in the course of your own practice in picture-cleaning, become much alive to the dangers of the different processes in use?—Very much.

2018. You would never clean a picture of your own, or anyone else's, except in an extreme case of necessity?—Never.

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2019. Do you think that any amount of dirt, or what amount of dirt, without reference to other circumstances, would induce you to clean a picture?—I should clean it if it were very dirty, that is, if, after a careful examination, I thought I could clean it without injury to the picture.

2020. What other extreme cases of necessity would induce you to clean a picture, irrespective of its being in a very dirty state?—None; I should not clean it unless it were in a very dirty state.

2021. You would not, in order to remove old or ill-executed repairs, take the varnish off a picture, and put it in order?—If it were covered with an excess of varnish, which I should include under the head of dirt, part of that varnish might be removed.

2022. Have you been also led to observe that the works of certain schools or of certain artists are exposed to greater danger in cleaning than those of other schools and artists?—Yes.

2023. Could you mention to the Committee the results of your experience in that respect generally?—The pictures of the greatest colourists are the most liable to injury from cleaning, on account of their having been finished with glazings.

2024. Do you mean glazings of a greater degree of delicacy than other masters, or from their having been the only masters who used glazings?—Very finely-coloured pictures are always glazed; it is impossible to produce fine colouring without glazing.

2025. But the pictures of certain schools or masters are glazed with a greater degree of delicacy than the pictures of others?—Yes; the pictures of the Venetian school, for instance.

2026. And they are, therefore, more susceptible of injury?—They are far more susceptible of injury, on account of their final glazings.

2027. Have you directed your attention more particularly to the kind of injury inflicted on pictures by the removal of glazings?—Yes; the removal of the glazings from a finely coloured picture would have the effect of rendering it inharmonious and feeble.

2028. Is there anything in the composition of those glazings that renders them more liable to come away?—Yes; they are composed of a greater proportion of vehicle to pigment than the more solid parts of a picture, and as vehicle has less strength to resist than pigment, they are more liable to injury; but their chief danger arises from their forming the outer coat, and from their being, consequently, more exposed.

2029. Do you consider that it would be possible to remove a coat of genuine mastic varnish entirely from the surface of a picture, without bringing away small portions of that fine glazing which actually joins the varnish in its lower coat?—It would not be necessary to take away the whole of the varnish.

2030. But assuming it was done?—It might, in some cases, be possible, without injuring the glazings, but it would require great care.

2031. Then, is it not a fact that a great many picture-cleaners of the present day, and of former times, have been in the habit of going close to the surface of the original master's touch?—They have gone so close, that they have taken off the surface itself.

2032. Assuming that an ancient picture had been cleaned three or four times in the course of its passage to posterity, and that, on each occasion, a small portion of glazing had been removed, the whole glazing might, at this moment, have been removed, although from the dirty state of the picture it might not be possible for the finest eye to detect whether it was there or not?—I do not quite understand the question.

2033. You have been asked whether you have any positive proof by your own eye through the mass of dirt, that the glazings that have been spoken of did exist before the picture was last cleaned; can the nicest judge detect, through such a mass of dirt, that the original master's glazing was there or not?—It depends upon the appearance of the picture; if you are alluding to the "Queen of Sheba," by Claude, I most emphatically declare that the original glazings were on that picture immediately previous to the late cleaning. The "Queen of Sheba" was not covered with a mass of dirt, but the cleaners have removed the glazings, mistaking them for dirt.

2034. Then you contend that the Queen of Sheba, and some others of these pictures, though to a certain extent dirty, were not so dirty but that you, with your

your eye, could detect the existence of glazing?—I contend that the glazings on that picture were not obscured by dirt.

2035. You had observed them, and knew the glazing to be there?—Yes.

2036. And when the pictures were cleaned and replaced in the gallery, you observed that the glazings had been removed?—I did.

2037. Does that remark apply to any number of the pictures in the gallery?—To every picture cleaned under the superintendence of Sir Charles Eastlake and Mr. Uwins.

2038. Every one of those pictures had glazings?—Every one of them.

2039. You did not consider that the coats of mixed oil and mastic varnish with which those pictures had been covered, were really of so dense or so dark a nature as seriously to obstruct the view of the picture?—Certainly not; those pictures were not obscured.

2040. Would you have cleaned any one of those pictures, if left to your own judgment?—I am not prepared to say; but whether they required cleaning or not, there is no excuse for the removal of their glazings.

2041. Then you do not agree with Mr. Farrer and other witnesses, who have described the coat of varnish that there was upon the pictures as producing so offensive an appearance on the surface of them, that if it could by possibility be removed, it would be very desirable that it should be?—If what was extraneous to the original work of the master could have been removed without danger, that is, if the pictures could have been restored to the condition in which the master left them, it would be well to have done so; but I contend that these pictures were not in a state to justify any striking alteration being made in their appearance.

2042. Then you do not attribute the same serious and exaggerated effects to that particular varnish, which has been attributed to it by other witnesses?—No; the "Sheba," for instance, did not require cleaning.

2043. Are you alive to the great difficulty of removing what has been called the gallery varnish, which has been stated by other witnesses?—Perfectly; and that is one of the reasons why I would not have attempted to remove it.

2044. Do you think that the peculiar character of that varnish, and the difficulty of removing it, exposed those pictures to greater danger than they would otherwise have been exposed to?—Certainly.

2045. You heard Mr. Seguier state that, with the exception of the two Canalettis, he had not penetrated to the original master's touch, in the case of any one of the nine pictures?—I did.

2046. You heard him state that, below the coats of oil which were upon the original varnish, he did discover, in the case of the Queen of Sheba and various other pictures, a coat of genuine mastic varnish which was in a tolerable condition?—Yes.

2047. And that he did not remove the whole of that mastic varnish, but left a sufficient coat to protect the surface of the picture?—I heard that statement.

2048. And you think Mr. Seguier has been mistaken in assuming that he successfully used that precaution?—Entirely; Mr. Seguier's statement, that he was not aware that pure spirits of wine, or whatever other solvent he used to remove the coats of oil and varnish from the surface of a picture, would touch the original paint, entirely destroys his authority; I understood him to state, he was not aware that pure spirits of wine would touch the original surface of a picture.

2049. He stated that as a speculative opinion; but as to those nine pictures, he said that he did not use spirits of wine as a solvent?—I did not hear him state that.

2050. You did not hear Mr. Seguier state, that the process of cleaning which he had applied to those pictures, was first of all to wash off the dirty coats of oil with soap, and afterwards to remove the mastic varnish by the process of friction?—I did not hear him state that; I understood him to say, he was not aware that pure spirits of wine would attack the original substance of an oil painting, and that he had used pure spirits of wine in cleaning the pictures at the National Gallery.

2051. I ought to correct what I stated in a previous question; with regard to the Canalettis, Mr. Seguier did state that he had used spirits of wine; but he said that those were exceptions, and that with regard to the others, he had used merely friction; you did not hear him make that exception?—No, I do not remember it.

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2052. Mr. Seguier said, that with regard to the Queen of Sheba, he had used soap to remove the upper coats of dirt, and that he afterwards found mastic, a portion of which he had removed, leaving the rest to protect the original master's touch; are you of opinion that Mr. Seguier was mistaken in supposing that he had used that precaution?—I do not think he could have known whether he left any portion of the mastic varnish there or not.

2053. In using the process of friction, is it not easy for an experienced picture-cleaner to know, by the appearance of the dust he removes, whether he has arrived at the master's touch, or not?—Yes; you can tell whether you are getting too low or not; if you are, the powder gets discoloured; by friction, it is possible to remove not only the varnish, but the glazing also.

2054. Without any perceptible alteration in the colour of the dust that comes away?—Certainly not; I made that remark to show that friction may be a very dangerous process if injudiciously used.

2055. I understood you to say just now, that even the most delicate glazing would, if encroached upon in the process of friction, exhibit an alteration in the colour of the dust?—It would.

2056. Have you any special remarks to make on any one of these nine pictures, as to the injuries or alterations which you consider they have been subjected to in the late process of cleaning?—Yes.

2057. The "Queen of Sheba," for example?—In the "Queen of Sheba" the shadow of the ship to the right of the spectator, under the lee of the tower, has been almost effaced. You will find a parallel feature in the "St. Ursula," by the same master; the prints of the two pictures give that shadow stronger in the "Sheba" than in the "St. Ursula"; and you can judge yourself of the strength of that in the "Sheba" in its present state, by comparing it with that in the "St. Ursula."

2058. Are those prints here?—Here is a book which contains them (*producing it*); the whole of the upper glazing of the "Sheba" has been removed; the whole of the upper coat.

2059. When you say the upper coat, you mean the whole surface?—Yes, the whole surface.

2060. What is your opinion with regard to the state of the ropes and rigging of the vessels?—They appear to be injured in some parts.

2061. Are they painted upon the upper glazing afterwards?—No, I should say there was a final glazing over the ropes.

2062. So that if that glazing was delicately removed, the ropes and rigging might still appear entire?—Yes.

2663. Have you any further remarks to make upon that picture?—Yes, I have; just in advance of the ship I have alluded to, the very ground of the picture is laid bare. You have stated that Mr. Seguier has said that he did not use pure spirits of wine; whatever solvent he may have used, he has removed from the part I have just mentioned, not only glazing, but body colour; the light warm ground on which the picture was painted is distinctly visible.

2064. Have you never observed in other pictures of Claude's, that in his water that light warm ground, even in pictures against which there is no imputation of their having been over cleaned, does shine transparently through the surface of the paint?—There may be uninjured pictures by Claude, in which the ground is left as you describe; but here the edge of the paint and of the ground immediately surrounding it have a rubbed and smudgy look, precisely such as would be produced by the application of a too powerful solvent.

2065. The appearance of that part which you suppose to have been damaged, is different from the appearance which is observable in other pictures of Claude's?—Yes, quite different from the appearance that would be produced by the master's leaving the ground by design; this part was certainly not left in its present state by the execution or action of the brush.

2066. Have you any further observations to make upon that picture?—I have no further particular observations to make upon it at present, but I may state generally, that the harmony of the picture has been utterly destroyed; the shadows have been weakened; so that, not only has the tone of the picture been strikingly altered for the worse, but the proportions, as regards light and shadow, have been very materially injured.

2067. Did you observe on the picture, on an accurate inspection of it, some old blemishes?—Yes.

2068. There are some old restorations?—Yes.

2069. In what part of the picture?—In the water.

2070. Did you observe any in the foreground of the picture?—I think there are a few here and there, but very small ones; the shells and other objects in the foreground have suffered by the late cleaning; indeed the effect of a strong solvent is everywhere apparent.

2071. Is the part you allude to a part where there has been a re-paint, or is it part of the original picture?—Part of the original picture.

2072. What are your remarks as to the inscription?—A portion of the inscription has been so rubbed, that a person not previously acquainted with it would find it extremely difficult, if not impossible, to decipher it; before the late cleaning, the whole of that inscription was perfectly legible: there is a gentleman now in this room who knew that inscription only from having read it on the picture; he has never had a catalogue of the gallery in his life, and he now finds the inscription so much altered that he cannot read it.

2073. You are aware that other gentlemen say it is now as distinct as it was before?—I am perfectly aware of that; but still I say that no person could now read that inscription who was not previously acquainted with it, which was not the case before.

2074. With regard to what I have called the pentimento on the summit of the mast, did you observe that formerly?—No.

2075. Do you observe it now?—Yes.

2076. Do you consider it possible for a gentleman, who examined that picture with such extreme accuracy and caution, as to enable him to say whether a rope or glazing has been removed or not, could fail to observe that, to some other eyes, very prominent peculiarity in the picture?—Yes, I do; I know many persons who have studied that picture well, and who were not aware of that pentimento being on it. With regard to the inscription, I mentioned the circumstance of the gentleman I referred to never having seen a catalogue, as evidence of his judgment not having been biassed. There are other gentlemen present who can state, that before the "Queen of Sheba" was cleaned, the inscription was not in the state in which it is now.

2077. Mr. *Charteris.*] Do you consider that that Claude will ever recover, in course of time?—It never can.

2078. Do you consider its commercial value to have been diminished?—Very much.

2079. Will you name to what extent?—By one half.

2080. Did you consider it in a perfect state before it was cleaned?—I considered it to be in a very fine state.

2081. Are you aware whether there were any visible restorations upon it?—Yes.

2082. Mr. *Vernon.*] You say that the harmony of the picture and its tone are injured?—Yes.

2083. I suppose you merely allude to the effect produced by a cleaned picture rather than by an injured picture?—I allude to the effect produced by an injured picture.

2084. When a picture has been cleaned, so as to expose the bare colour, will not ultramarine, for instance, strike the eye with too much brilliancy relatively to the other colours, which are more liable to fade?—If the same matter has been taken equally off the whole picture, the tone will be altered, but the proportions will remain the same.

2085. Therefore, the harmony of a picture may be destroyed by what you would call injudicious cleaning, though the texture of the picture may not necessarily be injured?—I say the proportions will remain the same, if you take off only an equal quantity of the same matter.

2086. I am assuming that no colour has been taken off, but simply that the colours have been laid bare; the harmony may be destroyed, and yet the texture of the picture may not be injured as regards the solid paint?—If no colour has been removed, the harmony cannot have been destroyed; on the other hand, if any portion of the colour on the surface has been removed, not only must the harmony, but also the texture, which is identical with the surface, have suffered in proportion.

2087. But in the course of time do not some colours lose their brilliancy more than others?—Yes, some do.

2088. Therefore, when the colour has been cleaned down low, I again ask, may

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not some colours which have retained their brilliancy come out with undue effect as compared with others that have lost their brilliancy?—If the colours have changed from their original hue, it will be visible whether the picture be dirty or clean.

2089. You have not observed, you say, a pentimento flag to the left of the mast, in the "Queen of Sheba"?—I had not observed it; I have seen it only since the cleaning.

2090. Surely that close examination which enables you to say that there has been a glazing over the ropes of that ship, would, if applied to that ship, have enabled you to discover that pentimento flag?—It would have enabled me, but it does not necessarily follow that I should have perceived it; it escaped my observation, and even that of the man who cleaned the picture.

2091. The ropes of a ship would not necessarily be painted sharp and hard by the master, would they?—He would have painted them as he thought their effect should be.

2092. In what way do you consider the ropes to have been slightly injured?—In some parts they are broken and rubbed; parts are gone.

2093. In painting straight lines of buildings, for instance, do painters draw a straight line actually, or do they not give effect to distance and atmosphere by rather interrupting the lines sometimes?—They do, when they consider it necessary to the effect they wish to produce.

2094. Mr. *Charteris.*] Do you consider that, in the process of cleaning which a marine piece by Claude, may undergo, the ropes may not be touched, and yet the water and other portions of the picture may be injured?—If the cleaner worked upon it unequally, of course, one part might be left uninjured, while another part might be very much injured.

2095. Supposing a picture to be cleaned by solvents, in applying a solvent to the surface of a picture, does it follow that the solvent must affect all parts of the picture equally?—No, it does not follow, because the various substances of which a picture is composed possess different powers of resistance, so that a solvent that might act with great rapidity on one part of a picture, might have a much slower action upon another.

2096. Mr. *Hardinge.*] Would not an artist, in the case of a marine picture, put in the rigging almost as the last finish?—Yes, the drawing of the rigging would be one of the last processes.

2097. Would it be the last, as regards the finishing of the ship?—I have said before, that I think there would be a thin glazing over the whole picture, including the rigging.

2098. Mr. *Marshall.*] Do you see any particular injury that the buildings have sustained in the Queen of Sheba picture?—I see that the general effect of the picture is injured, and altogether fainter.

2099. Do you see any particular parts of the buildings that have been apparently more cleaned than another?—Yes, I do; they are very unequally cleaned: for instance, the columns on the left are less injured than some other parts of the picture; and the same may be said of a portion of the upper part of the building on the right, which has some of the warm glazing still left upon it. Then, with regard to the inscription, I would remark, that that part of the stonework, on which occurs the now illegible portion of the inscription, is much more cold and opaque than the other; a proof that the cleaner has penetrated deeper on the former than on the latter, which still retains its warm glazing.

2100. *Chairman.*] In a previous answer, speaking of the shadow, you drew an illustration from the St. Ursula, a picture which has a great resemblance in the general composition, and in the tone of it, to the Queen of Sheba; do you think that resemblance so close, in regard to the light and general effect of the picture, as to constitute the shadow in the St. Ursula, a positive criterion for judging of the shadow in the Queen of Sheba?—I do.

2101. Will you mention the name of the gentleman who can speak from previous observation as to the inscription on the Queen of Sheba?—The gentleman who knew the inscription from having read it only on the picture, is Mr. Alfred Arney.

2102. Is he now present?—He is.

Mr. *George Alfred Arney*, called in; and Examined.

2103. ARE you an artist?—No.

2104. Are you an amateur?—No, nor an amateur; I have made it, perhaps I may say, the principal pleasure and enjoyment of my life, to indulge a fancy for looking on beautiful paintings. Mr. *A. G. Arney.* 6 May 1853.

2105. Will you describe to the Committee, without the necessity of putting specific questions to you, what were the circumstances under which you observed the inscription on the Queen of Sheba picture, and the impression it made upon you, previous to the picture having been cleaned?—I have from time to time taken much pleasure in looking at that picture; I have spent many hours before it, and probably some hours in every year of my life for the last 20 years, and I certainly was acquainted with the inscription when accidentally this subject was mentioned before the public, and mentioned by my friend Mr. Moore, and I did then inform him of that which I am prepared to say now, that I never possessed a catalogue, that I never read an account of that inscription in my life, that I never heard it mentioned in my life, to the best of my knowledge, and yet I was acquainted with its existence in its integrity. I could read the word "trouver" then; I cannot read it now, though probably I might trace it if I were to apply a magnifying glass; I could read it with tolerable facility before last year's cleaning. There appeared to me always to be little lights about the lettering itself, as if they were intended to be sculptured; but now nothing of that sort is apparent to my eye; it appears to me that the inscription is generally fainter; and without having seen Mr. Moore, or heard the matter discussed, when I entered the Gallery last vacation, I was much struck by observing that on that side of the inscription where the letters are become fainter the ground appears to me to be of a much lighter colour, and to be of a different tone and colour from that on which the inscription is left.

2106. Will you have the kindness to state to the Committee whether there are any other observations that you have to make as to a difference between the present state of that picture, and its state when you observed it before?—Not being an artist, or professing to be an amateur at all, all I can say is, that I have never looked at paintings with a view to ascertain the facts, but more with a view to enjoy their general effect, and have only looked at their details with a view of enjoying their general effects. Among other things, with respect to that painting and others, in arguments which I have had with my friends on these subjects, I have observed upon the drawing of the figures in that painting, as proving that Claude could draw the human frame in great perfection, and I have often advanced the argument, that a man who could draw one object in nature, could delineate all; and I have often observed and remarked to my friends on what appeared to me to be the beautiful muscular developments of the figures in the foreground of that picture; but, to me, those muscular developements now appear to exist no longer. On one of the planes under the buildings on the right, I have often remarked that I have been much struck with the appearance of two little figures, which I used much to admire there, one of them appears to me now to have its feet nearly severed from its body, and one of those feet to have become a piece of flesh-like pulp, and no longer a human foot, while the foot immediately by its side will be found to be very faint, but still well developed.

2107. Are there any other features, or is there any peculiarity in the picture which you miss now, but which was there formerly?—It appears to me that the colour of the water has undergone a change; the impression on my mind is, that the lights on the water are become white, and comparatively crude; the shadows remain black; the half-tones appear to me to be almost gone, and the water stands up, to my eye, like a wall, instead of retreating, as it used to do, as a beautiful level.

2108. Your opinion is, that the shadow on the water is darker, in proportion to the light, than it was before the picture was cleaned?—Yes; and instead of being now the tone of sunset, they appear to me more like the tones of morning; they have become so cold in themselves that they are totally unlike what they were before.

2109. Did you observe the double flag, which was alluded to just now, upon the summit of the mast?—No, I never looked at the picture with a view to facts; and since this matter has been so much discussed, I had never been to the picture with

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a view to ascertain the facts; I now speak from an impression received from looking at the picture.

2110. Mr. *Charteris.*] Do you consider the aerial perspective of that picture to have suffered?—To my mind the character of the picture is changed.

2111. Did the picture appear to you to have been injured at all, and repaired previous to this cleaning?—No, I have never looked at it with a view to ascertain its repairs; there are pictures in the gallery in which the repairs are so striking, that you cannot help noticing them; the Sebastian del Piombo, for instance.

2112. Have any alterations occurred to you with reference to any other pictures cleaned in 1852?—The only picture I have looked at with a view of ascertaining any great changes in the picture was the St. Bavon, by Rubens.

Mr. *Morris Moore*'s Examination resumed.

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2113. *Chairman.*] Will you illustrate the remarks which you have made to the Committee on the subject of this picture (*pointing out to the Witness the painting by Claude of the Embarkation of the Queen of Sheba*) by reference to the picture itself?—The shadow of the ship to which I am pointing, (of the ship under the lee of the tower) is now almost invisible; previous to the late cleaning, that shadow was as evident as this (*pointing to the shadow of the ship in the picture of St. Ursula, by Claude*); the strength of that shadow was, in a great measure, expressed by the final glazing; it is because the latter has been removed that the former has become almost imperceptible; this shadow formed a very striking feature in the picture; and, in consequence of the sun's vicinity to the horizon, projected a considerable distance; you may form a good idea of it from the shadow in this picture (*the St. Ursula*): here (*referring to a water-coloured drawing of the Queen of Sheba picture*) the shadow does appear.

2114. With reference to the ropes and rigging, you say that they have been slightly injured?—Yes, on the right-hand side of the picture they are fainter than they were; in the centre, they are partly broken; they are disconnected.

2115. Do you think that a painter, in painting a ship, relieved against a brilliant sky light, would paint in the ropes with precision?—They would certainly have a different appearance to these.

2116. The eye being dazzled with the brilliancy of the light, would probably prevent your seeing them with precision, and might not the painter be desirous to produce the same effect?—Any experienced person would see that the peculiar appearance of these ropes is the effect of rubbing; they are not as the artist left them. Here, to the right of the picture, there is still a portion of that warm transparent tint which, until lately, was diffused over the whole. The effect of the picture is now cold and raw, very different to that which it formerly had.

2117. Mr. *Charteris.*] Do you apply that observation to the water, at all?—Certainly; the water, instead of being any longer in perspective, is now perpendicular; then, with regard to the inscription to the right of the picture, you see that this part from here to here, (*the part on which are inscribed the words, "La Reine" and "trouver"*) is of a much colder tint than this on which the remaining words "Saba va" and "Solomon" are still perfectly legible.

2118. Do you not think that the browner tint on the wall of the building, which spreads over the sides of the picture, may be owing to a portion of the old varnish being left there?—Partly, but principally to the glazing; I do not pretend to say, that before the picture was cleaned, it was exactly in the same state as when it left the hand of Claude, but, in its general effect, it represented the characteristics of the master.

2119. Do you observe anything peculiar in the effect of that part of the picture which is to the extreme right?—Yes, there has been an old restoration there, and here (*on the water*) there is a restoration,; and here also, near the bow of the centre boat, are two or three other restorations; to the left of the ship, part of the picture has been scoured away; this (*pointing to the part where the ground is visible*) is not the effect of the ground having been intentionally left; it is the effect of some violent solvent having bitten into the paint, which has produced this rough and smudged appearance; it is quite unlike the action of the brush: here, also (*about 12 inches under the ship*) are old restorations; the shadows of the water have been everywhere deprived of their transparency, and very much enfeebled.

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In all finely coloured pictures, glazing is used in larger quantities in the shadows than in the lights; any person, therefore, who is so ignorant as to mistake glazing for dirt, having a finely coloured picture to clean, must inevitably remove from the shadows that from which they derive their chief vigour; he must remove from them all that is not expressed by body colour. Mr. Uwins has stated that there is no glazing on the works of the great masters; the appearance of the pictures cleaned under his "close and constant superintendence," as he tells us, is quite consistent with such a statement.

2120. Mr. *Hardinge.*] As an artist, do you not think that the touches in the water, considering that the subject is a sunset picture, are a great deal too cold and raw as they now stand?—They are a great deal too raw; in fact, there is no longer the appearance of light upon them; the touches you allude to look like mere dabs of paint.

2121. Is it your opinion, that in such a picture as this, Claude would have given that warm colour to the foreground of the sea by glazing?—The warm tint was principally given by the glazing; the foreground, also, has suffered very much from the removal of the glazing.

2122. Is it your impression, that the glazing has been removed from the foreground, as well as from the centre portion of the sea?—Yes.

2123. Mr. *Hamilton.*] I think you said, that the shells in the foreground appeared to have been rubbed?—Yes, especially their shadows. You will observe that there are little prominences; these are denuded more easily of the colour than the more depressed parts.

2124. *Chairman.*] You have not observed any other repairs than those in the foreground, have you?—Yes, a few small repairs here and there; but not of sufficient magnitude to affect the general appearance of the picture.

2125. Mr. *Hardinge.*] How do you account for the touches in the sea here being crude and raw, and the touches on this bale of goods being warm and harmonious?—Because the picture has been cleaned unequally; to be consistent with themselves, the cleaners have cleaned either too much or too little.

2126. Mr. *Charteris.*] In the water, in some parts, they have left the glazings, have they not?—Yes.

2127. On the right-hand of the picture they have been left?—Yes, partially.

2128. What have they done in the extreme distance?—They have scoured the glazing off entirely, and so they have from the whole of the sky. The sky has now a flat and metallic appearance.

2129. Mr. *Marshall.*] Do you see any difference in the light in this part, near the pillar?—Yes, it is in patches.

2130. Mr. *Charteris.*] Are you convinced that time will never restore that harmony, which you say this process of cleaning has destroyed?—I am certain that it cannot.

2131. Mr. *Monckton Milnes.*] Why not?—Because time never can restore the gradation. I have said that the gradation of the picture has been destroyed, and that there is not the same contrast of light and shade that there was; time can never restore this; a uniform lowering of the picture will not restore the gradation; the aerial perspective will remain as false as it is now; there will be an apparent amelioration to an unpractised eye, but there will be no real improvement.

2132. Do I understand you to say, that there is some portion of the picture towards the left, that has not suffered from cleaning in the same way as the rest of the picture?—Yes; the columns on the left are less raw than some other parts of the picture; the sides of the picture are warmer than the more central portions, in consequence of some of the glazing having been left.

2133. You infer that the middle part of the picture has suffered the most?—Yes.

2134. And that the picture has not been uniformly cleaned?—It has been cleaned, as I have already said, in patches; the substance which Mr. Uwins calls dirt, has been scoured from some parts and left on on others.

2135. Mr. *Labouchere.*] Are you positive that all these injuries were done by the last cleaning?—I am positive that the general effect of the picture has been greatly injured by the last cleaning; with regard to a few slight injuries here and there, they may have been done before the last cleaning; there are, for instance, a few restorations of a more ancient date, but not of a character to alter materially the effect intended by the master.

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2136. Are you positive that the effect of the last cleaning has been totally to alter the appearance of the sea?—I am quite certain of that.

2137. Mr. *Charteris.*] You say that it has been either too much or too little cleaned; what would have been the effect if it had been more cleaned?—In that case it would be worse than it is now; it has been too much cleaned already by a great deal; we are told by the authorities that a certain tone is nothing but dirt; I say then, that this dirt has been left on some places and scoured off others.

2138. What they consider to be dirt, you consider to have been the original glazing of the master?—Yes; I most positively assert that by far the greater part of what they consider dirt, was glazing put on by the master.

2139. Now comparing the Queen of Sheba with the St. Ursula, was the Queen of Sheba, before it was submitted to this process, at all similar in tone to the St. Ursula?—It was, and in quite as fine a condition as that picture is now.

2140. Was it of the same tone?—Of a similar tone.

2141. Mr. *Baring Wall.*] Do you happen to know whether the Queen of Sheba picture is called a morning or an evening picture?—A morning picture; they are both called morning pictures.

2142. *Chairman.*] You may remember that, a short time ago, a member of this Committee asked you a question with reference to the lights upon the picture, whether they were not out of harmony, considering that the picture was a sunset picture; did you rightly understand that question?—No; I did not understand that he called it a sunset picture.

2143. You yourself are not of opinion that it is a sunset picture; you think it is a sunrise picture?—Yes; and it was in harmony with a sunrise effect.

2144. Mr. *Charteris.*] Do you consider the St. Ursula picture to be a morning or a sunset picture?—A morning picture.

2145. Is it generally considered to be so?—I believe it is; the distance of the sun from the horizon being equal, the forms and projections of the shadows would be the same in a sunset as in a sunrise; but in the official catalogue of the National Gallery the "Queen of Sheba" is described as a sunrise picture; because the sun is "only a little above the horizon."

2146. Mr. *Vernon.*] Do you not believe there to be what is called a gallery varnish over that Claude now (*referring to the St. Ursula picture*)?—I see there are some spots here and there; but, as a whole, that picture is in a very fine state, and is now, substantially, in the state in which Claude would wish it to be.

2147. Do you not believe that it has had a coating of what is called gallery varnish over it?—I cannot say; but I can see a little dirt on it, here and there.

2148. The gallery varnish is more liable to contract dirt, is it not, than the mastic varnish?—It is more liable to alter its tone; but as to its contracting more dirt, I do not know that it would. It would change its tone, no doubt, much more, for the tendency of oil mixed with varnish would be to make the picture yellow, and to give it a leathery appearance; besides which, oil varnish is very objectionable, from the great danger there is in removing it.

2149. A coating with varnish mixed with oil would tend at all events, would it not, to produce an agreeable yellow effect?—It would not.

2150. It would tend, would it not, to give a yellow effect?—Yes, but an objectionable yellow effect.

2151. *Chairman* (to Mr. *Arney*).] You mentioned some alterations which had been made in the Queen of Sheba picture, besides the alteration to which you have already called the attention of the Committee with reference to the inscription?—Yes; it appears to me that some of the figures have had the surface completely removed from them.

2152. Will you point out those figures?—I will instance this one (*referring to a figure at the right-hand corner of the picture*); not being an artist I do not wish to dogmatise, but, to the best of my recollection, I should say, and, indeed, I am as sure of it as I can be of anything I have ever seen, that the reflections upon these figures were formerly so strong as to throw the very high lights upon that drapery; that does not exist now, and the perspective of that figure before the picture was cleaned was totally different from what it is now. I recollect very well that these figures here (*referring to the figures in the boat*) were so drawn, and the muscular development was so strong, that it seemed to me almost like a lesson in anatomy; but this part of the picture to which I am now pointing, appears to me to be more like poles of mahogany than anything else; this is not

like

like the human figure at all; then in the figures to which I now point, the feet appear as though they had been severed from the drapery; I am sure I recollect that the anatomy of the figure in the corner was most beautifully developed.

2153. (To Mr. *Moore.*) Have you any special remarks to make as to the picture by Nicholas Poussin, the Plague at Ashdod?—Yes, the whole of the upper surface has been removed from that picture also.

2154. Are there any particular points which you would mention?—Portions of the body-colour have been removed from it.

2155. Can you point out any peculiarities in this picture (*pointing to the picture by Nicholas Poussin, of the Plague at Ashdod*)?—Yes, I assert that the aerial perspective of this picture has been entirely destroyed, and that the figures in the back-ground are as prominent as the figures in the fore-ground. The foot of this figure (*a male figure on the right*) affords another instance of patchy cleaning; near the instep the glazing has been rubbed off, while at the toes it has been left. The white draperies are, everywhere, perfectly raw; as an instance, I may point to the white linen of the child, standing on the extreme right of the spectator.

2156. Do you observe any peculiarity on the part of the back-ground to which I am now pointing?—Yes, and on the sky too; the glazing has been removed from both.

2157. Lord *Brooke.*] Is not this picture rather deficient in varnish altogether; does it not appear to you as though there were no varnish at all upon it?—There is enough varnish upon it.

2158. Mr. *Baring Wall.*] Was it not always a thinly painted picture?—Yes; there was always, to some extent, a patchy look about the picture.

2159. It was in a very bad state, was it not?—No, it was not; it was in a very fine state; that peculiar redness which you see is characteristic of the master.

2160. *Chairman.*] Does not the ground on which Nicholas Poussin painted tend to destroy the colour, irrespective of dirt or varnish?—Unless the ground itself has changed its hue, which, generally speaking, I do not believe, it can effect no alteration upon the colours above it. A very large proportion of Poussin's pictures are on red grounds; a similar ground may be seen in Titian's works of a certain period; Poussin had great qualities as a colourist, but he was very imperfect in this respect as compared with Titian.

2161. Did Titian paint over a red-ochre ground?—Yes; many of his finest pictures are painted on such a ground.

2162. Mr. *Baring Wall.*] Will you look at these two pictures (*referring to the Plague at Ashdod, and Cephalus and Aurora*) by Nicholas Poussin; this one (*Cephalus and Aurora*) is what they describe to be in a very dirty state?—In this picture also I can detect a red ground; the "Plague at Ashdod" is a more slightly painted picture than the "Cephalus and Aurora;" consequently, the ground is more concealed in the latter than in the former; the peculiarities of colouring in the "Plague at Ashdod" have been exaggerated and rendered excessively offensive by the late cleaning.

2163. Mr. *Charteris.*] It has been stated by a previous witness, that the glazings have not been removed from the light portions of the drapery; do you agree with him in that?—No; I disagree with him entirely.

2164. Do you consider that they have been removed from the whole picture?—Yes; with the exception of a patch here and there, left by chance.

2165. Mr. *Hardinge.*] Do you consider that the touches on the drapery of the figure to which I am now pointing (*pointing to the figure with striped drapery on the left*) are the original touches of the master?—I conceive them to be original.

2166. Has the original touch of the master been interfered with there?—The glazing has been removed from it.

2167. Supposing friction to be used, would not some part of the original touch of the master be liable to come off, where the colouring is so brilliant as that?—The glazing has been removed from this, as well as from other parts.

2168. How do you account for the yellow colour, in the part to which I am now pointing, being still bright in tone?—It is raw, not bright; the glazing has been removed.

2169. Does not that part of the picture appear to you as if it had come fresh from the brush?—If you remove the glazing from a picture, it assumes the appearance of a freshly-painted, but unfinished picture.

2170. Mr. *Vernon.*] Is there anything wrong, in point of colouring, in the effect

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produced by the amount of white in the foot of the man to which I am now calling your attention (*the foot above alluded to*)?—Yes, it is too raw.

2171. I understood you to say that it had been rubbed out?—I said that the light had been rendered crude by the removal of the glazing.

2172. I thought you said that a portion of the light had been taken off?—The glazing from the light; the glazing alone is not the light.

2173. The light is an opaque colour?—It falls short of positive opacity; it is painted light underneath, and then toned down.

2174. When the effect of light is wished to be produced on prominent parts of the picture, is not that effect produced by an opaque colour?—Partly; but this is glazed afterwards.

2175. Is it the practice to glaze down with a transparent colour the opaque colour which is to produce the effect of light?—Every portion of a finely coloured picture is glazed; the final operation of the greatest colourists was glazing.

2176. Do you mean to say that where the after-lights are put in upon the opaque colour, it is the invariable practice to put glazing over that?—Of course; I mean to say that most distinctly.

2177. *Chairman.*] You limit that remark, do you not, to great colourists?—I am now speaking of fine colouring; of colouring as it should be.

2178. And you include Nicholas Poussin among those fine colourists?—I should not quote N. Poussin as a perfect colourist; he had very eminent qualities as a colourist, but, compared with Titian and others of the Venetian school, he was an inferior colourist.

2179. Mr. *Vernon.*] Generally speaking, Poussin is considered a crude colourist, is he not?—There is sometime a heaviness, and at others a harshness in his colouring; but he is as far above any colourist of the present day as he is below such painters as Titian and the Venetian school generally, in this respect.

2180. *Chairman.*] Are you not aware that very high authorities have stated, with reference to this painter, that the red ochre ground, on which he painted had a tendency to absorb portions of the colour or oil, so as to produce a redness and darkness on the surface of the picture?—I have heard that said, but I do not believe it; if the ground be a non-absorbent ground, composed of permanent colours, the effect which you have described could not be produced; the defect, in my opinion, of many painters of Poussin's period, who used red grounds, was, that they reckoned too much upon their assisting the ultimate effect of their pictures.

2181. Lord *Brooke.*] Do you say that the warm tint on this part of the picture (*pointing to a darkened restoration near the right edge of the Cephalus and Aurora*) is the effect of glazing or of varnish?—Of a darkened restoration and oil varnish.

2182. If it were removed, would you see the repairs here?—I can see them now.

2183. It is the yellow varnish disguises that part of the picture, not the glazing?—That restoration is also glazed to match the tone of the picture.

2184. Do you consider that picture to be in a good state?—In a very fine state; I would not have it touched.

2185. *Chairman.*] Now, will you tell us, if you please, what remarks you have to make on the two Canalettis; and first confine yourself to the picture called The View in Venice?—That picture has been literally flayed; the transparent colour on the shadowed side of the beams nailed diagonally on the mason's shed to give it support, has been nearly rubbed off, and, as the thickness of those beams was expressed mainly by that transparent colour, they are now without substance. The like may be said of the fragments in the mason's yard; the effacement of half-tints and shadows has reduced them to unmeaning reliefless surfaces, similar, in effect, to the detached portions of a theatrical scene; in some of the shadows small light spots are now visible; these occur on the more projecting portions of the canvas, which have been laid bare by friction, or the reckless application of a solvent. Again, the right side of the tablet on the left of the spectator, and the imitation upon it of an inscription, have been much rubbed. That part of the canal upon which the light falls, is, as it was previous to the late cleaning, of a yellow tone, and so is one half of the shadowed portion; while the other, that near and under the bridge, has been reduced to an ungradated, opaque, slaty tint. If it was right to remove the yellow tone from one half of this shadow, it was wrong to leave it on the other, and the converse. This picture may be quoted as a sad instance

instance of the passion now so fatally prevalent for reducing old pictures to as white an appearance as possible. The various white objects in it have been scoured, utterly regardless of the position in which they are placed, to an almost uniform whiteness. The consequence is, that near and distant objects are jumbled together in unmeaning confusion, and that the linear perspective is forced into direct antagonism with the aerial. I will here remark, that the chalky, veiled appearance of the immediate foreground is owing to the solvent having disturbed some portion of the body pigment.

2186. Have you any further remarks to make with reference to that picture?—Yes; I can perceive on the sky the action of a very strong solvent. The sky has a smudged appearance, such as I know, from experience, to be the result of an improper application of some strong solvent. Part of the body pigment has been removed by it. There is an absence of that freshness and sharpness of execution, which, until the late cleaning, characterised this picture; I allude now more particularly to the centre portion of the sky.

2187. Mr. *Vernon.*] During your observations upon the picture, you have been standing close to it; will you now come off, and state in what way, looking at the picture from where I now stand, you consider that the aerial perspective is not in harmony with the lineal perspective?—From objects of the same colour being of the same hue in the distance as in the foreground.

2188. Does it not strike you that the objects in the foreground upon which the light is thrown, are of a much brighter tint than the more distinct objects?—I see that the white tower towards the right of the picture, is as white as the white stones in the foreground; and that the linen hanging out to dry in the middle distance beyond the canal, is as white as either. There is now no more aerial perspective between these several objects, than there is between so many different points on that flat wall opposite.

2189. Mr. *Hardinge.*] Then the glazings were removed from those stones?—Yes; and by the obliteration of half tints and shadows, some of them have lost the appearance of solid bodies. These now represent simply flat surfaces without thickness.

2190. That is a proof that Canaletti used glazings to produce his aerial perspective?—No doubt he used them, but less than the Venetians of an earlier and greater period.

2191. Mr. *Marshall.*] Do you consider that this picture was very filthy before it was cleaned?—I consider that it was in a very fine condition.

2192. Was there much dirt upon it?—No; it was not in a state to justify any hazardous operation being performed upon it.

2193. *Chairman.*] Have you any remarks to make upon the picture called a View on the Grand Canal at Venice?—Yes, I have.

2194. Do you consider that picture to have been damaged to the same extent as the other?—No, I do not; but I see that those numberless curves which mark the lights of the ripple on the water have been levelled to one uniform tint. To my perception, the water no longer flows horizontally, but stands perpendicular, and represents a section rather than the surface of the canal.

2195. There is a greater glare in the water on the right hand side than in other parts of the picture?—Yes; that arises from the patched manner in which it has been cleaned. The upper coating has been scoured off some parts and left on others. The buildings have been deprived of all their mellow tone; there is an offensive slaty look about the picture generally, which it had not before.

2196. Have you any further remarks to make upon that picture?—No; but I can refer the Committee to one of the finest Canalettis I have ever seen, the one in Sir John Soane's Museum; that picture is in a very fine state. The pictures under consideration bore a great resemblance to the one to which I am now referring. I think the effect of that picture would be thought to be the greatest condemnation of what has been done to these.

2197. Have you any further remarks to make?—The whole picture is flat and opaque, and the aerial perspective is sadly injured.

2198. Mr. *Vernon.*] Are you aware that the even ripple of Canaletti's water is often made a great objection to his paintings?—There is an objectionable sameness of touch in Canaletti's water, but the gradation is always well represented.

2199. You are aware that there is that defect in this picture, that you have a straight reflection and rippled water?—I see the reflection you allude to.

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2200. Do you not consider that Canaletti's mode of painting water was frequently untrue, both from the evenness of his ripple, and from his producing a straight reflection on rippled water?—There is a sort of stereotyped touch in the water of many of his pictures to which I should object; I should never instance Canaletti as a fine draughtsman of water, as compared with Claude; but still he is remarkable for a truthful representation of perspective, both linear and aerial. In this picture the perspective is destroyed.

2201. Mr. *Marshall.*] Do you see any alteration in the sky since the picture has been cleaned?—Certainly; its tone has been destroyed; it is flat and opaque, and has now a very disagreeable aspect.

Mr. *Arney.*] May I be permitted to make one remark with respect to my former evidence? A question has been put to Mr. Moore, though it was not put to me, as to whether the Queen of Sheba was a morning or an evening picture; certainly, I for one, as a member of the public, though only an observer, have never agreed to its being a morning picture; but I should rather have spoken of the other picture by Claude (Isaac and Rebecca) as a morning picture. Assuming, however, the Queen of Sheba to be a morning picture, it would be one of those hot mornings when the light would be so diffused as to make it difficult for any person to distinguish it from an evening effect; and consequently, if the observation be true that the colours have been reduced to a very cold tone, they appear to me to have been reduced from a state in which I never found them, as the tone of the picture before it was cleaned was very warm.

2202. *Chairman* (to Mr. *Moore*).] Have you any remarks to make upon the Consecration of St. Nicholas, by Paul Veronese?—I have; the glazing has been removed from the greater portion of this picture, especially from the sky and surplices of the two priests; the more vigorous glazings of dark transparent colour which marked the depth of the folds under the sleeve and on the back of the white surplice of the priest standing on the left, have been swept away as dirt. Here (*pointing to a fold on that portion of the surplice which is relieved on the green dress of the Saint*) you may still see part of the transparent colour that expressed the depth of this fold, and which, until the late cleaning, extended the whole length of it. Here, again, on the sleeve of the Saint, the original glazing is partly left and partly removed; in this part (*above the elbow*) of the sleeve, there is a warm, golden tint, which has been removed from this (*from the elbow to the hand*). The glazing has been removed from the head of the Saint; the striped dress of the kneeling acolyte (*on the right*) has fortunately escaped, but the head has been flayed; the glazing has been removed also from the priest in shadow in the centre of the picture. An offensive inky hue has taken the place of the golden tint.

2203. Mr. *Hardinge.*] Do you suppose that there was formerly a warm tint on this dress?—Yes, over the whole picture. The touches of transparent colour which marked the shadows of the relieved ornament on the step which supports the acolyte, have been cleaned off; as there is little left of this ornament but the touches of body colour which represented the lights, the appearance of relief is proportionably diminished; this alteration was made by the late cleaning.

2204. *Chairman.*] Will you now make, if you please, any observations that occur to you on the picture of the Marriage of Isaac and Rebecca?—This picture has been reduced to a most lamentable state; the upper glazing has been almost entirely removed from it by the late cleaning; the aerial perspective is completely gone. The picture is now hard and flat like a tea-board; the objects in the distance being as near the spectator as those in the back-ground; the sky has been excessively tormented, even in the body colour; there is a washy, tame look about the whole picture, extremely offensive.

2205. Mr. *Baring Wall.*] That is a doubtful picture, is it not?—I think it is a school picture; it may have gone from Claude's study as a picture painted by himself, but in my opinion it is not a work in which Claude's great qualities are represented.

2206. Mr. *Charteris.*] Do you see in the water parts where the glazing has been left?—Yes; and here also the body colour has been reached.

2207. Does the distant water appear to you to recede or come forward?—It comes more forward than that which is near, so utterly has the aerial perspective been destroyed.

2208. Have you any observations to make upon the small picture by Guercino, the Dead Christ, with Angels?—Yes; the upper coat of the picture has been removed;

moved; the lower part of the outline of the face of the angel in the centre of the picture is nearly obliterated; the face and neck look as if one were a continuation of the other; and the white linen on which the head of Christ is resting, has been much damaged; the solvent has bitten into the body-colour, and smeared it. Even Dr. Waagen, one of the patron saints of picture-cleaners, could find no fault with the state of this picture. He describes it as "deserving of particular attention "for the clearness and depth of its powerful colouring." I defy any person to show me a Guercino that has escaped the cleaner's hands similar in effect to this, as left by the cleaning.

2209. Mr. *Vernon.*] Do you not think the body, as it is now, is very beautiful?—I do not; I think the whole picture greatly injured. I never thought highly of this picture; but whatever might have been its value as a work of art, it was in a very fine state before it was cleaned.

2210. Mr. *Charteris.*] How do you account for that sudden transition in the sky, from light to dark, which is observable immediately above the head?—It is to be accounted for by the abrupt juxtaposition of a part utterly denuded of its upper coat, to a part on which the upper coat has been left.

2211. *Chairman.*] Have you any observations to make upon the small Claude, the Annunciation?—Yes; in the centre of the picture the solvent has eaten into the body-colour, and the glazing has been removed from the whole surface.

2212. Mr. *Charteris.*] Are you aware that that which you now call an injury, where you say the solvent has eaten a part of the body-colour, did not exist previously to the picture being cleaned?—I am sure that it was not then in the state in which it is now.

2213. Are you sure that all the lighter touches were apparent?—They were as distinct as they ought to be.

2214. Mr. *Marshall.*] Do you consider that that picture was in a state to require cleaning?—No.

2215. Less so than any other of the nine?—As little as the "Sheba."

2216. Mr. *Charteris.*] Do you see any other parts of the picture that have been injured?—I see that the whole has been injured.

2217. Mr. *Vernon.*] Do you consider that the trees have been injured?—The extreme edges of the trees are not as they were originally. I think it very probable that the alteration was made by the last cleaning, as it was so recklessly performed; but I cannot speak with certainty on this particular point.

2218. I suppose, after the opinion which you have expressed, it is hardly necessary to ask you whether you cannot see much more into the details of the picture than you could before?—I certainly can. I can see too much now: the distant parts advance as much as those which are near.

2219. Mr. *Baring Wall.*] Do you not consider that the picture is now in a beautiful state?—No; it is not worth half what is was before.

2220. Mr. *Vernon.*] Does it not give you great pleasure now?—No; it has a disagreeable meagre look, like a coloured print.

2221. *Chairman.*] Are you able to say whether any of those deficiencies which you have observed are the result of recent cleaning, or whether they may not be attributable to former dealings with the picture?—I do not assume that this picture, before it was cleaned, was exactly in the state in which it was left by Claude, but I have no hesitation in saying, that a very great portion of the original glazing of the master was taken away by the last cleaning.

2222. Mr. *Hardinge.*] Do you mean that the glazing has been taken away in parts?—No; I mean that it has been taken away wholly, with the exception of a few patches.

2223. *Chairman.*] Do you consider that the picture of David at the Cave of Adullam is in a satisfactory state?—No, I do not.

2224. Do you recollect this picture at a much earlier period, when it was in a different state?—I have known it about ten years.

2225. And you have observed a perceptible change it it?—No; I have always thought that this picture had had some objectionable matter put upon it; it is dirty.

2226. Can you now distinguish through the brown dirt whether the original glazings of the master are there or not?—I can distinguish sufficiently to say that there is a good deal of the master's original glazing left; this picture may be in a very fair state underneath. It is in a better state than the "Queen of Sheba" is now.

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2227. Can you with your eye distinguish the original glazings upon that picture, so as to be able to say that those glazings have not been taken away in some cleaning at a former time?—I believe there is much more of the original glazing left on that picture than on any of the pictures that have been lately cleaned; but none of those pictures were in the state in which this is; this picture is in a worse state, both as regards change of colour and repairs.

2228. Mr. *Wall.*] Is this covered with oil varnish?—I presume so.

2229. *Chairman.*] In what state do you consider the Claude to which I now draw your attention (*a Landscape, with Figures, No.* 2) ?—I consider that picture to be in a very fine state.

2230. Mr. *Charteris.*] That picture you do not consider to require cleaning?—I do not.

2231. *Chairman.*] Do you not observe a similar indistinctness here to that to which you referred in the small Claude?—The indistinctness is not of the same kind; in the "Annunciation," it is easy to see that the indistinctness has been caused by the violent action of a solvent.

Martis, 10° *die Maii*, 1853.

(The Committee sat this day in one of the Rooms of the National Gallery.)

MEMBERS PRESENT.

Colonel Mure.	Mr. Charteris.
Mr. Baring Wall.	Mr. Currie.
Lord M. William Graham.	Mr. Ewart.
Mr. Vernon.	Mr. Marshall.
Mr. Stirling.	Mr. Hardinge.
Mr. Hamilton.	Mr. Labouchere.

COLONEL MURE IN THE CHAIR.

Mr. *Morris Moore*, called in; and further Examined.

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2232. *Chairman.*] THE only one of the nine lately cleaned pictures, on which you did not offer any special observations, was the picture of St. Bavon, by Rubens; have you any particular remarks to offer with reference to that picture?—Yes; the effect of that picture has been totally destroyed, and so painfully evident are the injuries it has sustained, that in my opinion it would be useless to argue the question with any one who did not at once see it. With the permission of the Committee, however, I will point out two or three parts of the picture which will, I think, help to corroborate what I have said. From the shoulders and arms of the woman to the left of the kneeling male figure in the centre of the picture (*pointing it out to the Committee*), and from the two children with her, the glazing, except a patch or two, has been scoured away, and even the body colour partially disturbed. The features of the child under her left arm are much less distinct than they formerly were. On the right leg of the other child, near the foot, there still remains a patch of glazing, also on the back of the kneeling man in the centre of the picture the glazing has been left, but from his right arm it has been removed. Again, the foot of the woman kneeling on one knee, towards the left of the picture, has been not only unglazed, but its body colour smeared; the glazing has been removed also from the lights on the mane of the white horse on the right, and from the grey hair of the figure distributing alms, while the left eye of this figure has been knocked out, or at least made far more indistinct than formerly. The sky everywhere has been deprived of its glazings; indeed, the whole picture is reduced to so deplorable a condition, that further discussion upon it would be, as I have already said, but a waste of time.

2233. Are you of opinion that all these glazings have been removed by the late process of cleaning?—Unquestionably: before the cleaning this picture was in a very fine condition; it is fortunate that it was not a finer picture.

2234. Is it not the opinion of some of the best judges that this was never intended to be a finished picture?—It is a sketchy picture.

2235. Is

2235. Is it not understood to be a sketch for a larger picture?—I find it is so stated in the Catalogue, but I do not know of any larger picture of the same design; I do not believe this picture to be by Rubens, but it is, nevertheless, a clever sketch.

2236. Have you heard it stated that the right and left panels were painted by a different hand from that which painted the centre of the picture?—No; neither do I, on examining the picture, see sufficient evidence to convince me of it.

2237. Do you not see any evidence of the centre of the picture being painted in a bolder style than the sides?—No; I think the whole picture is painted by the same hand.

2238. Do you observe anything peculiar in the centre figure?—I observe that the glazing has been removed; it has been removed from the figure of the priest on the right of St. Bavon; that chalky, filmy appearance on various parts of the picture is owing to portions of the body colour having been rubbed up, and scumbled over it.

2239. Is it your opinion that the want of detail which appears to be visible on the left hand side of the staircase is the effect of recent changes in the picture by cleaning, or do you think it is the effect of the original want of finish on the part of the artist?—In some measure it is the effect of the late cleaning. Objects that are more remote from the spectator should always be executed in a slighter manner than than those which are nearer; but the removal of the glazing and of the transparent touches which marked the eyes, nostrils, mouths, &c., from the part of the picture under consideration, has given it not only a slighter, but an incomplete look.

2240. Are not these figures to which I am now pointing (*pointing to the figures near the balustrade of the steps in the centre of the picture*) on the same plane of the picture as these (*pointing to some figures on the steps*), but far less distinct?—They are less distinct than they should be, and than they were.

2241. Do you think that that is owing to the operation of cleaning?—Yes; in that part the body colour also, has been disturbed.

2242. Mr. *Charteris.*] There are many unfinished sketches by Rubens?—Yes; I have seen several.

2243. Do you notice any difference between the colours which are visible on the sketches of Rubens and the colours which are visible on his finished pictures?—I do not.

2244. Do you consider that his sketches are as brilliant, and that they were glazed in the same manner as his finished pictures were?—Yes; unquestionably.

2245. Only they are less finished?—That is the only difference.

2246. Is there any other picture, by Rubens, with which you would compare the St. Bavon, with a view to show the Committee the tone which the St. Bavon possessed previous to the recent cleaning?—Yes; I would point to the "Rape of the Sabine Women," as an illustration.

2247. Had the St. Bavon, before it underwent the process of cleaning, the same tone as the picture to which you have just alluded?—It had a tone sufficiently resembling it to afford an apt parallel for illustration. I have stated that I do not believe this picture to be by Rubens; it is a school picture. There was a monotonous brownness about it, an absence of grey tints, unlike what I have met with in Rubens.

2248. Was the tone similar?—Yes.

2249. By what means do you believe that similarity of tone to have been produced; do you believe it to have been produced by the oil varnish which was upon the St. Bavon, as well as upon the Rape of the Sabine Women, or by the glazings of the master?—Mainly by the glazings of the master.

2250. Mr. *Baring Wall.*] Supposing this picture had been under your charge, instead of under the charge of Mr. Seguier, should you have left it entirely alone?—I should.

2251. You would not have cleaned it all?—No; it did not require cleaning.

2252. You can remember it in its original state, and can take upon yourself to say that it was better in that state than it was capable of being made by any doctoring?—Most decidedly I can.

2253. Mr. *Vernon.*] I think you admit that this picture (the St. Bavon) is not a finished picture?—I have said it is a sketch.

2254. You consider that the fine glazings of which you spoke, and justly, are

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the last finishing touches of the master to the picture?—Glazing is the last process.

2255. This picture, being merely a sketch, would not necessarily have received all those fine glazings?—It would necessarily have received them. A coloured sketch may be defined as the design for the colouring of a larger, or a more finished work. Without the final glazing it would have been of little practical value to the artist, as it would not have illustrated his conception.

2256. Do you not consider that this is rather a sketch, than a finished picture?—Yes; I have already said so.

2257. Then, if it is not a finished picture, it is still capable of receiving those last touches which would make it a finished picture?—Not as to tone.

2258. Does not the general tone of the picture depend in some degree upon the harmony in the colouring of the picture?—No; the tone of two pictures may be very different, and yet the harmony may be equally good.

2259. The general tone may depend on the strength of the colouring, or the reverse?—The term "tone" is used in describing the strength of the colouring.

2260. But that is quite independent of the finish given by a glazing?—Tone is not independent of the finish of a picture, it is essentially connected with it.

2261. I still ask you, is not the glazing of which you speak the finishing touch of the master?—It cannot be said to be the finishing touch; it is the finishing process.

2262. Would there be any use in putting opaque colours over the transparent colour?—As a final process, certainly not; there must still be glazing above all.

2263. Then, I ask you again, is not the glazing of which you speak, which is putting the transparent colour lightly over the surface of the picture, the finishing touch of the master?—The finishing process, not the finishing touch.

2264. You perceive that, in several of the faces, the details are not made out?—I see that.

2265. There are several imperfect features?—There are; but I can also see that where the features are missing, the picture has been more rubbed than in other parts.

2266. Are you able to say that, before the picture was cleaned, the eyes, which are now wanting in some of these figures, were more perfect than they are now?—I have no hesitation in saying that they were.

2267. Mr. *Charteris.*] The process of glazing, as I understand it, consists in placing a transparent over an opaque colour, so as to give the picture tone, harmony, and brilliancy?—Yes, and vigour.

2268. Do you consider that that process of putting a transparent over an opaque colour, for that purpose, is equally applicable, and was equally applied by the old masters to pictures, whether they were sketched and unfinished, or completely finished pictures?—Most unquestionably; because the sketch was intended to represent in a slighter manner the general effect of the picture for which it was designed.

2269. And without that glazing being applied, as the last process to the sketch, the sketches of Rubens and other great masters would not possess that brilliancy and that harmony of tone which they do possess?—Certainly not.

2270. Mr. *B. Wall.*] Still you know many pictures, do you not, in which the last glazing has not taken place?—I do not dispute that there may be some, but I cannot call to mind any.

2271. What is the difference between a sketch and a picture?—The one is slighter than the other.

2272. In what way is it slighter?—In execution; the forms of objects are less accurately defined.

2273. Not in the glazing?—No; the artist gives to his sketch, as nearly as he can, the effect he intends for the finished picture; the painted sketch may be called the coloured design for the finished picture.

2274. Mr. *Charteris.*] Do you know the sketch by Rubens on paper, which is in Mr. Rogers' possession, Peace driving away the Horrors of War, the original picture from which sketch is in the Pitti Palace?—Yes; I know it well; it is now some years since I saw it; but I have a vivid recollection of it.

2275. That is a small picture painted on paper?—Yes; it is a sketch. I have forgotten what it is painted upon.

2276. You know the finished picture which is in the Pitti Palace?—I have frequently seen it.

2277. Do

2277. Do you consider the sketch to be as brilliant in tone, and to be glazed in the same manner as the picture?—Precisely in the same manner.

2278. *Chairman.*] You have heard it stated by one or two previous witnesses, Mr. Farrer for one, that the apparent want of an eye in the figure distributing alms in the St. Bavon picture is considered to be an omission on the part of the artist, have you not?—Yes, I heard Mr. Farrer make that statement, and I consider it a most unjustifiable assumption on his part; Mr. Farrer has said, and truly, that one of the recently cleaned Claudes "should alone have taken the "whole time" that was employed upon the nine pictures. He has thereby admitted, to the fullest extent, the ignorance and recklessness of the person responsible for the operation; it was, therefore, I repeat, most unjustifiable on the part of Mr. Farrer, in the absence of proof, to assume that that eye "was never there."

2279. Do you think that the eye existed before the cleaning, and that it was removed in the course of that process?—I am of that opinion.

2280. Do you consider that the peculiar sort of dimness or deadness which appears in the centre part of the picture is owing to the cause to which you have attributed the loss of the eye in the figure to which you have been referring?—I do.

2281. There is no eye shown here (*pointing to the upturned eye of a seated figure to the right of the kneeling man in the centre*)?—I think you are mistaken. That eye is foreshortened, and turned upwards. This grey tint is the white, and that dark brown touch of transparent colour, the pupil. Both white and pupil are foreshortened. I do not consider that eye as injured; or, if so, but slightly. Its appearance is very different from that of the eye of the figure distributing alms.

2282. Do you think that there is anything like the natural hue of an eye in the sockets there?—It is sketchy, but I do not see that that eye has been much injured.

2283. Do not you think that the extreme sketchiness manifested in that particular example, may have been manifested in other examples, more particularly in the case of the eyes, which seemed to be deficient throughout the whole of the picture?—The appearance of this eye is altogether different from that of those eyes which I consider as injured.

2284. Do you not think that the artist who painted in that eye in such a way as to appear as a piece of lead, must have been equally careless with regard to the eyes in the figure distributing alms?—This eye has a different appearance altogether; here, (*pointing to the eye of the figure distributing alms*) I can see that the picture has been much rubbed.

2285. Mr. *Ewart.*] Do you observe the eye in the figure with the helmet on to the right?—I cannot speak positively as to the eye, but I can see that the glazing is entirely gone from that head, and consequently something must have been taken from the eye.

2286 *Chairman.*] Is it not the fact, taking the group in the corner, that there is scarcely one figure among them that has an eye in the common sense of the word?—The eyes in that corner are very slightly expressed, but I must invite your attention to the fact that where the eyes are so indistinct, the picture has been more rubbed than in other parts; and that where the picture is in a better condition, the eyes and the details, generally, are more distinct.

2287. In short, you are of opinion that both in the large group of eyeless figures, to which I am now pointing (*pointing to the figures near the balustrade above-mentioned*), and in these other figures, the want of one eye or more is entirely owing to the process of cleaning to which the picture has been subjected?—Chiefly owing to that.

2288. Are you aware that it has been stated, and that there is historical evidence, that the sides of the picture were painted by a different artist from the centre portion?—No, I have never heard that stated until now. It seems to me that the three panels were painted by the same hand.

2289. If there be historical evidence to prove it, should you be surprised?—No; they are painted on the same principle, and, to all appearance, are of the same period.

2290. Mr. *Hardinge.*] Are not some figures more highly finished than others in the same group?—Yes, this picture is unequally finished, as is frequently the case in a sketch.

2291. You do not mean that the glazings have been entirely removed, but that they

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they have been removed in part?—There are some parts from which the glazing has not been removed; for instance, parts of the blind and maimed figure to the extreme left; on the other hand, the head and arm of the aged female below the figure distributing alms, has been scrubbed down to a most ghastly and repulsive state.

2292. *Chairman.*] On comparing the group in the centre with the other groups on the sides, you do not see anything to indicate the touch of different artists?—No; but I have never studied the picture with a view to detecting such minute differences; I do not care sufficiently about it for that.

2293. Mr. *Vernon.*] We have been in fact discussing a picture which you do not believe to be a genuine picture of Rubens?—Yes; but as regards the question, simply of cleaning, it is as important as a better picture.

Mr. *Richard Evans,* called in; and Examined.

Mr. *R. Evans.*

2294. *Chairman.*] DID you copy this picture (*pointing to the Saint Bavon by Rubens*) when it was in the possession of Mr. Holwell Carr?—Yes.

2295. How many years ago was that?—I should think it must have been 25 or 30 years ago.

2296. Had you a commission to copy the picture?—No, it was a matter of study; I did it for my own satisfaction. I have studied Rubens much; I had copied him in the Louvre, and I found this picture to be painted on the same principle as his other pictures.

2297. Did you consider this to be, of its kind, a fine specimen of Rubens's painting?—I considered it a fine sketch.

2298. And you had no doubt as to the genuine character of the picture?—No.

2299. Did you consider that it had been painted as a sketch for the execution of a greater picture?—I certainly did; it was understood to be too long a composition for the situation for which it was intended, and he made an upright picture for the place afterwards.

2300. Are you of opinion that the whole of this picture, as it now appears, was painted by the hand of Rubens?—I think so; I think there is no doubt that it was painted in his time, and I do not believe that any other man had the capacity to paint such a picture.

2301. Have you any doubt as to the genuine character of the painting on the right and left panels of that picture?—No; I think the whole of that picture is painted by the same hand.

2302. At that period did you observe that the picture, although a sketch, was worked up with the same high degree of finish that an artist is generally used to employ on a sketch which he intends to bring out in a finished form?—No; a sketch is generally the effervescence of the painter's mind; and if he intends to paint a large picture of it, or a picture on a large scale, he has his models to paint from, and he finishes by giving the picture a general tone, and he would do the same in a sketch.

2303. He finishes the sketch with the same general colour as that with which he would finish the picture?—Yes, with a toning colour. Rubens was called on constantly to paint pictures for dark situations in churches, and therefore he painted in crude colours, that is, his reds and greys were very distinct. After the picture was finished he gave it a general tone of transparent colour, black and yellow ochre mixed with maguylp thinly put over it, and that produced a harmony in the tints, and shone out in the dark situation in which the picture was placed, in such a manner as no opaque painting would ever do.

2304. Would Rubens finish off his sketch, though less in detail, with the same delicate glazing with which he would finish off a large picture?—He would give the same general tone at last to it to harmonise the colours.

2305. Would he add glazings?—The Committee seem to have misapprehended the meaning of the term "glazing."

2306. In what respect do you think we misapprehend the meaning of the term "glazing;" is not glazing a transparent colour which is added to bring out the effect of an opaque colour?—Yes; the phrase made use of among painters is a "toning colour." I have observed that, in the questions which have been put, and in the explanations which have been given, the Committee have not understood the difference between the two things. It is true, there is a transparent colour

put

put over an opaque colour, and that is a glaze; but that, in technical phrase, is not the toning of the picture.

2307. Limiting your remarks, if you please, to transparent colours used by the artist for the purpose of bringing out the effect of the opaque colours that are below them, I ask you whether you observed that this picture of Rubens was finished off with these glazings in the same manner as he would have finished off a highly finished picture taken from this sketch?—He used the same general glaze over the colour at last which we call toning.

2308. He did not use transparent colours to bring out the opaque colours?—Undoubtedly he did.

2309. I wish to know whether the mode in which Rubens finished off the surface of such pictures as were in the nature of sketches, is the mode which he was in the habit of employing when he was finishing off his fully worked up pictures?—I should say it was.

2310. Mr. *Charteris.*] That was the case with all his sketches?—I should say not in all.

2311. In what you would call a good sketch by Rubens you would trace the same method of working as you would see in his larger pictures?—Yes.

2312. *Chairman.*] Did you observe in the former state of this picture, when you copied it, that there were any of those transparent glazings, viz., transparent colours, added to bring out the effect of the opaque colours in the different parts of the picture?—I only observe the tone generally.

2313. Using the term glazing in the strict and technical sense of a transparent colour added by an artist, here and there, to bring out the effect of the opaque colours, did you observe that there was any such glazing upon this picture of Rubens at the time you copied it?—No; what I should call the transparent colour which was put on to give unity to the picture has been taken away entirely.

2314. That is not an answer to my question; I ask, whether, using the term glazings in the proper sense in which that term is used with respect to Venetian paintings, viz., a transparent colour to bring out the effect of the opaque colours, you observed any such glazing upon this picture of Rubens when you copied it?—No; I only mean to say that the colour which passed over it gave the picture that harmony which was required. Here you will see transparent colours which are glaze. With respect to a certain ground he used transparent colours to produce the effect of brilliancy of colour; that is what I call glazing, and touching it with an opaque colour afterwards.

2315. Mr. *Hardinge.*] That is glazing in a third sense?—Here (*pointing to a portion of the picture*) is a glazed ground, and then this light part is touched over with a opaque colour.

2316. There is first what you call glazing and then painting in afterwards?—Yes; and over that comes a finish on a general tone.

2317. *Chairman.*] According to your judgment, in this picture Rubens first of all employed glazings in the strict sense of the term to bring out the colours, and then he touched up some of those glazings with a small addition of opaque colour, and after that threw over the whole picture a sort of over-glaze to bring out a certain hue or tone upon the surface of the picture?—Yes, to give it unity of colour.

2318. When you copied the picture, did you observe all the peculiarities that you have described?—The general tone and colour of the picture was richer and quieter than it now is.

2319. But you did observe that these peculiarities were entire?—Certainly, or I should not have come forward here.

2320. Mr. *Charteris.*] I ask you, whether you, as a professional man knowing the different styles of painting which were adopted by the great masters, are as certain as you can be that that general tone and harmony of which you speak was the result of the method of painting adopted by the master, and was not the result of any oil varnish applied to the painting afterwards?—Certainly not; it was the result of the application of oil and varnish, mixed with a little colour to give it the hue he required.

2321. And that was applied by the master?—Yes, I verily believe that it was applied by the master; for I have copied pictures in the Louvre and in various parts of Europe, and I know that that process was considered by foreigners as the process by which the effect of the picture was produced.

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2322. *Chairman.*] After you had copied the picture, had you occasion to see it frequently, and observe the state in which it was?—I was acquainted with Mr. Holwell Carr, and used to go occasionally to his house, and saw the picture frequently.

2323. Since the picture has been in the gallery, you have been in the habit of seeing it?—Yes, frequently.

2324. Do you think that it had been subjected to any process of cleaning during the intermediate period, before it was cleaned some months ago?—I think not.

2325. Looking at it from time to time, either when it was in Mr. Carr's possession or in the gallery, you had no reason to observe any important change in the appearance of the picture?—No.

2326. Your impression is, that previous to the picture being lately subjected to the process of cleaning, it was in the same condition as that in which it was when you copied it?—Yes.

2327. What change do you observe in the surface of the picture since it has been recently cleaned?—The colour of black and yellow, mixed with oil and varnish, of which I have spoken, that is, the toning, has been entirely removed.

2328. The outer coat, or over-glaze, has been removed?—Yes; toning was used by almost all great colourists; it was not used by Rubens alone, he got it from Titian. Titian painted his pictures in some parts in a very different colour from the colour which he intended as a finish, and then glazed over it; he would produce a blue colour, and, wanting to give a rich and deep green, he would glaze it over with brown, pink, and yellow lake, and so produce a richness of colour which could not be produced by an opaque colour; and after all he gave it the toning.

2329. Is what you have said with regard to the mode in which this general over-glaze is placed upon the picture founded upon any written authority with regard to the method used by the old painters?—It is merely the result of my own experience; I practised the thing in 1814, in the Louvre, and produced an effect which the French could hardly credit, because they all painted in opaque colours, which made the pictures look heavy. After this, going into the gallery at Berlin, I found an unfinished picture by Rubens, Perseus and Andromeda; one-half of that picture was left glazed, and the other half was in a crude state.

2330. Mr. *Hardinge.*] Did you know the picture by Titian at Naples; one of the Popes, I believe?—Yes.

2331. Are you aware that one-half of the drapery is left opaque, while the other half is glazed and unfinished?—It is nearly 30 years ago since I was there, but I recollect the picture; I considered it an unfinished picture.

2332. You have stated that, in your opinion, the whole of the general tint of over-glaze has been renewed; have you observed that the other species of glazing beneath has also been affected by the late cleaning?—No; but I should tell you that, in making a sketch, a painter, in order to give richness and brilliancy of effect, frequently paints in a transparent and bright colour over his ground. Rubens made use of his ground more than any other painter that ever lived, and it produced that warm effect that he wanted; these glazed tints would have to be painted on in parts, with colour; if you observe the dress of this figure (*pointing to one of the figures in the centre of the picture*) you will see the effect there has been produced by painting on an opaque colour afterwards; in making a sketch he does the same thing, in order to give as vivid an effect to the picture as possible; but when the painter comes to paint a picture on a large scale, the process is different; he paints all his subjects from life, has draperies to work from, and produces a much more finished performance.

2333. *Chairman.*] You have stated that the whole of the over-glaze has been removed from the picture; do you observe that any portions of the other species of glazing below that over-glaze have also been removed?—No.

2334. You have heard Mr. Morris Moore's evidence on that subject?—No; my attention was called away at the time.

2335. You would not agree with the statement of Mr. Morris Moore that that picture had been injured by large portions of the glaze having been removed from some parts of the figures and left on others?—I think Mr. Moore is mistaken.

2336. You are of opinion that Mr. Moore, in speaking of glazing, alluded to that

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that over-glaze or general tint which you describe as different from glazing opaque colours, using that word in its proper sense?—Yes.

2337. You consider that the over-glaze has been removed from the whole surface of the picture, and not from separate portions of it?—Yes.

2338. You have not observed that in this figure (*pointing to one of the figures noticed by Mr. Moore*) both the upper and under-glaze have been removed, so as to produce any peculiarity in the effect of that part of the picture?—It looks to me as if part of the solid colour has been removed.

2339. You are referring now to the back and shoulder of the woman?—Yes; I think the solid colour has been disturbed.

2340. Mr. *Ewart.*] Do you remember the eye existing there?—I cannot say I do.

2341. *Chairman.*] Do you think that from the back and shoulder and arm of the woman, any portion of the original glazing, in the proper sense of the word, has been removed?—I have an impression that it has gone from there; I think that that is not the original colour as the painter left it.

2342. Do you allude to the transparent colour?—To the opaque.

2343. Then the glazing must have been removed in the first instance?—Yes.

2344. Mr. *Charteris.*] Have you your copy here?—I have it still; it is in Hampshire.

2345. Was your attention called, at the time you painted it, to any deficiency in the eyes of the figures?—No; I knew that it was only a sketch. I knew it was painted on the principle on which his most brilliant pictures were painted, on panel and a yellow ground; he left his ground in parts, which is the cause of the great transparency which is apparent in his works; and I copied that picture with reference to the use which he made of his ground.

2346. Do you recollect whether the figures in the group to which I now point, in the centre of the picture, were, at the time you copied it, in a state of greater confusion than other parts of the picture?—I cannot say that they appeared so unfinished at that time as they now appear.

2347. Are you of opinion that that portion of the picture has been rendered inconsistent in consequence of the cleaning to which it has been subjected?—That I cannot say.

2348. Have you any particular remarks to make upon the different parts of the picture in reference to what you suppose to have been the effect of the late cleaning?—Only that it has lost its general tone and richness of effect.

2349. But you cannot specify any particular parts of the picture which you think have been specially injured?—No.

2350. Mr. *B. Wall.*] Do you think that the picture is recoverable by the application of mastic varnish?—I think not.

Mr. *Morris Moore*, called in; and further Examined.

Mr. *M. Moore.*

2351. *Chairman.*] WILL you have the goodness to state to the Committee whether, in your remarks upon this picture, you have ever used the term "glazings" in the general sense of an over-glaze or entire tone to the whole surface of the picture?—I have used it in reference to a gradated process, not to one uniform tint; not in the sense of the phrase "toning down," as understood by picture-cleaners and modern artists. The shadows, for instance (I am speaking of the practice of the greatest colourists), derived their chief force from glazing; the transparent colour diminishing in quantity towards the light, which also was glazed.

2352. Do you recognise the distinction that has been drawn between those glazings in the proper sense of transparent colours added here and there at the discretion of the artist to bring out the effect of the opaque colours, and that other species of coating that is given to the pictures, a sort of over-glaze of one tint, in order to give a general hue or tone to the colouring of the pictures?—I am aware that such a distinction has been made, but I do not believe the latter to have been the practice of the greatest masters of colouring.

2353. Then you differ from Mr. Evans in that respect?—I believe that even the last, which I conjecture to have been the thinnest glazing, was gradated.

2354. Have you used the term "glazings" in the strict sense of a variety of shades of transparent colour given by the artist to the opaque colours, in order to produce their effect?—Yes; but I am not of opinion that there was in the glazing

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a great variety of "shades," if by this term you mean tints; the variety of shade, I conceive to have been as much a difference of quantity as of quality.

2355. Mr. *Hardinge.*] You think that no opaque colour was ever painted over glaze?—Still confining myself to the consideration of the greatest colourists, I feel convinced, and my conviction is founded on experiment as well as speculation, that opaque colour was not used in the final process; there was a final glaze over all.

2356. *Chairman.*] Are you of opinion that, with reference to the inquiries that have been made in former parts of the evidence, the whole of these nine pictures had been covered with a mixture of oil and mastic varnish (the varnish of the gallery) before they were cleaned at different times?—I have no positive information as to what had been put upon them; I have never asserted or imagined that they were exactly as they left the easels of the masters; but I affirm that, before the late cleaning, they substantially represented their respective characteristics, and that now they do not.

2357. I spoke with regard to what has been remarked by many previous witnesses as to the injurious effect of oil varnish on the pictures, as to its discolouring them, and also as to the great difficulty of removing that oil varnish from the surface. Have you made any observations on the pictures to that effect yourself?—Not with respect to any particular varnish; I saw a little dirt upon them here and there, as I see it on other pictures, which I should never dream of cleaning; I saw dirt, but not in sufficient quantity to justify any hazardous operation to remove it.

2358. In respect to what I have distinguished as occasional cleaning, as practised in the gallery, have you been led to make any observations upon the mode in which that process is carried on in the gallery?—I have.

2359. You were present on one occasion, and saw it being carried on?—I was; on the 2d of last April I was present at the washing of some of the pictures.

2360. In what capacity were you present?—As a student; I am a student of the gallery; I have a student's card of admission, and have had it since the time of Mr. William Seguier.

2361. Was it on one of the days reserved for students that you made those observations?—It was.

2362. Will you describe to the Committee what you observed on that occasion?—A bucket of warm water was standing on the floor, near the "Boar Hunt," by Velasquez; an assistant of Mr. Seguier, not Mr. Seguier himself, immersed a sponge in the water and applied it to the picture. There was a sufficient quantity of water in the sponge to have wetted the whole picture, without recurring to the bucket. I saw at one time not less than 16 square feet of the surface of that picture glistening with water.

2363. Was the sponge dripping when it was first made use of, or had it been wrung out?—I saw no wringing out of the sponge; I cannot give you a more accurate idea of the quantity of water in the sponge, than by repeating that there were, at the very least, 16 square feet of that picture wet at one time.

2364. Mr. *B. Wall.*] What is the size of the picture?—Six feet two high, by ten feet three wide.

2365. How many square feet?—Upwards of 63.

2366. *Chairman.*] And you observed 16 feet wet at the same time?—Full 16.

2367. Was the picture actually wet, or only damp?—Wet; positively shining with water, of which there was more than sufficient to penetrate into the cracks. The operator, in such a case, can but dry the surface of the picture. The water that has sunk into the cracks is beyond his control. The parts between the cracks can dry only by evaporation, which would be much retarded if soap, which we are told is used at the gallery, had been employed. One great danger to be apprehended from the profuse application of water, is the moistening of the ground, from some of it remaining in the cracks. There may be no injury immediately perceptible, nor even for some time after, but the foundation of decay may have been laid. I have little doubt but that many of the blisters visible in some of the pictures in the gallery may have originated in the indiscriminate use of water.

2368. Was that wet or damp allowed to remain any time on the surface of the picture?—It was wiped off soon; but no particular haste was manifested in removing it. It was evidently Mr. Seguier's usual method of washing pictures.

2369. Was Mr. Seguier himself not present?—Yes; he was present.

2370. Was he superintending the work of the assistant?—I presumed so.

2371. Did

2371. Did you see him wash at all?—Yes; the "Woman taken in Adultery," by Rembrandt. He did not proceed cautiously and by degrees, with a barely damp sponge or cloth, as he ought, but he at once wetted the whole picture.

2372. Mr. *Labouchere.*] Do you know who the assistant was?—I do not.

2373. Was the water wet enough to run down the surface of the picture?—There was quite enough to damp the whole picture at once, and consequently to penetrate into the cracks. I reiterate that I saw at least 16 square feet of its surface wet at one time, and in saying this I speak within bounds.

2374. *Chairman.*] How was the water afterwards wiped off?—It was wiped off with a cloth in a very ragged state.

2375. Is it not considered rather advantageous to have a cloth or cotton in that ragged state rather than in the firm state of an ordinary towel?—An old cloth or handkerchief is highly desirable on account of its superior softness, but not a ragged one. Every hole in a cloth has necessarily a roughish margin, and this would be very liable to scratch the varnish, the surface of which is peculiarly susceptible of injury. The cloth used for polishing a picture should be of the finest texture and softest surface, and so folded as to leave the part intended to be brought into contact with it smooth and without creases; a crease even in the softest silk handkerchief being sufficient to cause a blemish exceedingly difficult to subdue.

2376. Was it a cotton or a linen cloth?—I cannot say; it was like a duster.

2377. Did you make any remarks at the time?—I made a remark to one of the attendants; but I did not remonstrate with the individuals who were washing the pictures. As I had experienced, on more than one occasion, some insolence from parties connected with the gallery, I thought it better not to run the risk of any altercation, but to state publicly what I had to say upon the subject.

2378. Was the attention of any other persons in the gallery, students or others, called to the process?—That I do not know; but I have here a letter upon the subject of picture-washing at the gallery, from a gentleman who is frequently there which I hope the Committee will allow me to read.

2379. Was he present at the time?—No; he called upon me in the evening of the same day on which my letter upon the picture-washing appeared in the "Times," the 4th of April, to inform me that he had frequently seen that process applied to pictures in the gallery. This letter is as follows:—

Dear Sir, 34, Gerrard-street, Soho-square.

The hazardous and slovenly treatment to which the national pictures are subjected, denounced in your letter to the "Times," I have seen repeated by Seguier and his satellite on former occasions, and certainly once within six weeks previously. I called the attention of other students painting in the gallery at the time to the very housemaid style of operating in which it was conducted, exactly indeed as you have described it on the subsequent occasion.

The pictures specially so treated, which I saw, were the "Marine," by Turner; the "Raising of Lazarus," by Sebastian del Piombo, which, in addition to the "wash," got some filthy patching on the left-hand corner with the palette-knife; the "St. Jerome," by Parmegiano, washed and dry-rubbed; the Claude simply dry-rubbed by the satellite. These are in the west room. The centre room also got its share of the bucket. Rembrandt, Rubens, and Maas were considerably smartened up; and I too felt a little warmish, I confess, at the operation.

I fear it is but a thankless service on which you are engaged, but if you succeed in ousting the miserable imbeciles who mutilate and destroy the precious works entrusted to their safe keeping for preservation, I hope something more substantial than mere thanks and good wishes will reward you.

I am, &c.

(Directed.) (signed) *W. G. Butler.*

Morris Moore, Esq., 27, Soho-square.

I may add, that Mr. Butler is a zealous student of art, and a very intelligent one.

2380. *Chairman.*] Have you yourself observed any injuries or defects on the pictures which you attribute to the use of water in the gallery?—I see blisters on some of the pictures, which may fairly be ascribed to the improper use of water. The Minutes of the Trustees of the National Gallery last published, inform us that Mr. Seguier's operation of washing the pictures can be performed only "with the "privity, or concurrence of the keeper, or assistant keeper." As a proof of the rashness with which matters are carried on at the gallery, I must remark that so little had Mr. Thwaites examined the Velasquez before it was washed, that, although constantly in the gallery, he was totally unconscious, as he himself has admitted in

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his evidence, of the existence of a crack near the centre of that picture of not less than three inches in length.

2381. Can you specify any injuries that came under your own observation that you attribute to the use of water in the process of cleaning?—I have no direct proof of injury done to any picture in the National Gallery by the use of water; but I have been an eye-witness to its being used there in a manner so slovenly as to increase a thousand-fold the dangers of its application. It is the peculiar consequence of damp to detach pictures from their ground and raise blisters. There are blisters on several pictures in the National Gallery, and water is frequently used there. The connexion is obvious. On the background of the "Woman taken in Adultery," there is a formidable blister, which must have greatly increased the risk of danger in the washing it recently received.

2382–83. You have stated your great objection to the practice of picture-cleaning, except in extreme cases, and your sense of the great risk of injury to pictures from frequent or injudicious cleaning; have you ever considered any precautions which you would suggest in cases where it may be absolutely necessary for a picture to be cleaned which might prevent the evils occurring of which you are so sensible?—The only precautions I can suggest are, that the operation be performed under the superintendence and on the strict responsibility of a person whose knowledge of the great masters, and, consequently, of art, is a matter of public notoriety, and that sufficient time be taken.

2384. But we have heard it stated in evidence by picture-cleaners, very generally if not unanimously, that in their opinion a picture can only be well cleaned by being handed over to the discretion of a single experienced picture-cleaner. We have also had it stated in evidence, that almost every picture-cleaner differs from every other with regard to the process he employs, and that the process which one picture-cleaner pronounces to be safe another pronounces to be dangerous to the safety of a picture. Under these circumstances, what plan would you propose, or what method would you pursue, if you had the charge of valuable pictures, to retain a proper check upon the proceedings of these gentlemen?—A person such as I have described would be more than a match for any of these gentlemen. In the case, however, of the National Gallery, I must do the cleaners the justice to say that the pictures have not been handed over to their discretion. Sir C. Eastlake and Mr. Uwins, the late and present keepers, alone are responsible for the lamentable proceedings at the National Gallery, since they themselves boast of having "closely and constantly superintended them," and, moreover, have declared the result to be "entirely to their satisfaction."

2385. They stated that they superintended the process of cleaning, but were not conscious that Mr. Seguier was doing anything injurious, or likely to be injurious, to the pictures, and that they had full confidence in his knowledge, and had no apprehension of any risk?—To superintend, implies authority. Sir C. Eastlake and Mr. Uwins, who both admit that they invariably "superintended" Mr. Seguier's operations, are, therefore, solely and strictly responsible for the result; and the more so, since not a picture has been cleaned, during their term of office, except at their direct instigation, as may be seen in the Minutes of the Trustees. As they were always present, their authority has never been delegated to Mr. Seguier. Their full confidence, therefore, in his knowledge, goes for nothing. And even had they not been present, but had transferred their authority unconditionally to Mr. Seguier, their selection of a man who could systematically ruin so many fine pictures, one after the other, affords still further proof of their ignorance.

2386. With reference to my previous question as to the general impression that there is or has been one picture-cleaner of judgment and experience employed, what checks would you impose upon the operations of that gentleman, in order to secure the National Gallery against injury to the pictures?—I should not entrust the responsibility of cleaning a picture to any person who came strictly under the category of "picture-cleaner," as this term is commonly understood.

2387. How would you proceed?—The form, as regards responsibility, is, in my opinion, unexceptionable, at the National Gallery. The keeper has been presumed to be a professional man of ability, and, consequently, well acquainted with the principles of art. In this case, he would, when called upon to perform or superintend the operation of cleaning, have discriminated where dirt ended and gradations and contrasts of light and shadow began. The evils of mismanagement have arisen from men having been appointed to the keepership notoriously unfit for the office; men who have so little acquaintance with the great masters that, when they

they have had to purchase pictures for the nation, have invariably preferred daubs at exorbitant prices to masterpieces at low ones; and who stand self-convicted of such gross ignorance of art as to have actually attempted to re-sell, at 25 per cent. loss to the public as spurious, the self-same picture (the so-called "Holbein") they had but a few days previously pompously paraded on the walls of the gallery as an important acquisition. And then, what was done? Why, when the Government found that these men could no longer be trusted, down came an order from the Treasury, that "in future other eminent judges of the merit of pictures," no longer "eminent artists," but "experienced dealers," should be consulted; but, by a strange contradiction, the very party, Sir C. Eastlake, on account of whose incompetency to judge of pictures that order had been issued, was named as the proper authority to select the "eminent judge;" as though any man could be competent to select an "eminent judge," without himself being one. I have said, that the form at the National Gallery is as it should be: it is the most rational one. I say also, that Mr. Seguier, the very man who has all but destroyed so many fine pictures, might, under the superintendence of one acquainted with the principles of art, and the characteristics of the different masters, have cleaned those pictures well had they required cleaning.

2388. You think that the keeper of the gallery ought to have such a general and technical knowledge of picture-cleaning as to be able to superintend and to form an opinion that the process going on is the proper one, and to check it if he thinks it likely to be injurious?—Certainly; and be able to perform it himself. Had he studied the great masters sufficiently to comprehend them, he would, of a certainty, possess that general and technical knowledge; otherwise, he would be unfit to be at the head of the National Gallery.

2389. He might understand the works of the great masters, and yet not understand the chemical powers of the processes applied to clean them, might he not?—The chemical properties of the substances available for the process of picture-cleaning may be easily ascertained. Any person, therefore, acquainted with the principles of art, and with the different schools of painting, and possessing the requisite patience, may readily make himself master of the science of picture-cleaning, and treat with the contempt they deserve the "secrets" of empirics. It is then only necessary to bear constantly in mind that it is an essential condition of all solvents that will attack the oils and varnishes on the surface of a picture, that they possess also the dangerous power of dissolving the like oils and varnishes employed in the composition of the work itself. On the other hand, any solvent, whatever its strength in a pure state, may be so diluted as to be perfectly innoxious.

2390. That is a remark that almost every picture-cleaner has made in evidence before the Committee; they themselves consider their own processes perfectly safe, because they say they understand the nature of the solvents, and can dilute or work them up in the mode safest with regard to a particular school or master; and yet we are assured, that by these gentlemen, all of whom are quite confident of their experience and skill, the pictures are subjected to injury; therefore, what is important for the Committee to endeavour to obtain, would be some kind of check which would prevent the risk of picture-cleaners damaging pictures from over-confidence in their own methods?—With but one exception, the evidence of all the witnesses hitherto examined before this Committee is utterly worthless. As to the confidence of certain picture-cleaners, I should be sorry to take upon myself to dispute that. Mr. Farrer says he is competent to restore the paint and glazing of a work by Titian, and that he has done so. He has told us that the Orleans Titian, which was sold at Mr. Wilkins's sale, was in so injured a state, that "no person at the sale would give more than from 200 *l.* to 300 *l.* for it;" that a friend of his purchased it on his recommendation for 250 guineas; that from his having worked upon it, "it got up from 250 to 1,000 guineas;" that he and "everybody else were satisfied with what he had done to it;" and that this "shows what he can do with a Titian." Now, if it is not true that Mr. Farrer can replace the paint and glazing of Titian, and I know that it is not, and if he so far mistakes his own and Titian's work as to imagine that the one can raise the value of the other, his testimony as to what is or is not the original substance of such a work, and all works analogous to it, must be quite worthless. Moreover, in cleaning a finely coloured picture, he can scarcely be very keenly alive to the importance of preserving the original surface, who thinks it so easily replaced.

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2391. I presume that when Mr. Farrer made that remark, he never could have meant to say that he actually did restore the glazing of Titian, but that what he meant was, that by giving to this picture the tone and glazing which he mentioned, and which he considered was what Titian would have given it, he raised its price from 200 *l.* to 1,000 *l.*; if he did that, Mr. Farrer has stated merely a matter of fact?—He may have raised its price, but he did not raise its value from 250 to 1,000 guineas. I know the picture as restored by Mr. Farrer, and I have no hesitation in saying that it is one of the worst specimens I have ever met with of the barbarous notions of the present day with respect to the treatment of works of art. That picture was of infinitely greater value before Mr. Farrer had painted over it than it is now.

2392. Had it been offered for sale before Mr. Farrer took it in hand?—I do not know. I will add that I gave the same opinion of Mr. Farrer's performance upon this picture before I knew who had restored it

2393. If Mr. Farrer bought that picture himself at a public sale for the small sum of 250 *l.* in consequence of the indifferent state in which it then was, and if after he had put it in order he sold it for 1,000 *l.*, do you not think him justified in saying that by his mode of treatment he raised the value of that picture in the way he asserts?—I altogether deny that he raised its value. The questions of price and value are distinct from each other. If what Mr. Farrer put on that picture took from its original character, as I contend it did, whatever may have been the sum paid for it afterwards, he most assuredly diminished its value. Every one capable of appreciating the works of Titian must be of the same opinion.

2394. Who was the gentleman to whom the picture was sold?—Mr. William Coningham.

2395. Mr. *Labouchere.*] He is reckoned a pretty good judge of pictures, is he not?—Yes; and when he came to perceive that it was covered with a mass of filthy stipplings, he placed it in the hands of an agent for sale.

2396. *Chairman.*] You have stated in reference to my question, as to the confidence of picture-cleaners in their processes, that there was only one gentleman among the many we have examined whom you consider deserving of any confidence?—Yes; Mr. Nieuwenhuys. His evidence was candid and consistent.

2397. As a gentleman of experience and knowledge in these matters, could you suggest to the Committee any further precautions that you think might put such a check as would prevent danger to pictures in the process of cleaning?—I have already stated, that with regard to responsibility, I believe the form adopted at the National Gallery to be unexceptionable. The fault lies in the appointment of a person as keeper, notoriously unqualified for the office. The present keeper asserts that the great masters never glazed, while every witness who has been examined, including Mr. Seguier, on whose judgment Mr. Uwins places such unbounded confidence, declares that they did. Mr. Uwins, to keep himself in countenance, is bound to remove from every picture in the gallery all that is not body colour. How far his practice and his theory agree, the cleaning of the last vacation sufficiently proves. If he has left a patch of glazing here and there, it is simply an oversight.

2398. You are of opinion that the only efficient check would be to have a perfectly competent gentleman as director, or keeper of the gallery, who should, from his judgment, select the most competent picture-cleaner, and superintend his operations in such a manner as to satisfy himself that injury was not likely to accrue to the pictures?—Yes; and that he should be strictly responsible for everything connected with the management of the gallery.

2399. Mr. *Labouchere.*] Is not picture-cleaning, after all, very much an empirical art?—As practised by most of the picture-cleaners of the day, it certainly is.

2400. But is it possible for a man who merely has that knowledge of picture-cleaning, which you say would belong to any good artist well acquainted with the works of the old masters, to make himself responsible for the operation of picture-cleaning as an operation?—The knowledge of picture-cleaning which an artist, such as you describe, would possess, would be far superior to that of a mere "picture-cleaner," in the ordinary acceptation of the term. And I have little doubt but that he would consent to accept the full responsibility of the operation of cleaning, or of any other business connected with the management of the gallery. A picture might be damaged by accident, or partially by experiment, but with a competent person for director, there would be little danger of 220

square feet of Claude, Poussin, Canaletti, &c., being ruined at the rate of upwards of a square foot an hour for six consecutive weeks.

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2401. But do you think it would be useful or fair to put the practical responsibility of cleaning a valuable picture upon a gentleman whose knowledge of picture-cleaning was not derived from the fact of his being himself a practical picture-cleaner, but has that knowledge which an artist and a man conversant with the works of the old masters necessarily possesses?—A man possessing sufficient knowledge of the great masters, that is, of art, to entitle him to have the direction of the National Gallery, might fairly be made responsible for everything connected with it, whether theoretically or practically. The authority of such a man as I am supposing, would be, on all questions of art, if not paramount, certainly second to none in the country. I am further of opinion that he would accept the directorship only on the express condition that he should be unshackled in his operations; in which case he would necessarily be strictly and solely responsible for their result.

2402. Do you think you might take almost any really distinguished artist at random, and make him responsible for cleaning pictures?—Yes, any distinguished artist.

2403. Have not distinguished artists been sometimes considered bad judges of pictures?—A distinguished artist must necessarily be a great judge of art. It is impossible to be a great artist without a profound knowledge of the principles of art. It would, therefore, involve a palpable contradiction to suppose that any one could produce great works of art, and yet be a bad judge of works of the same denomination.

2404. Mr. *B. Wall.*] Is not picture-cleaning, after all, to a certain extent, a lottery; there are prizes as well as blanks, are there not?—Not according to my notion.

2405. Why is it that any picture-cleaner, when you take a picture to him that wants cleaning, says, "I do not know; I am not quite sure; let me try the corners "of the picture and see the effect;" if he knows his art and can judge intuitively what will be the effect, would he require to experiment in the first instance?—It does not, I think, follow, that because a man may take the precaution to make an experiment, previous to commencing a hazardous operation, that he is, therefore, in doubt of what should be done. He might make the experiment with the view to ascertaining the chances of success. I should interpret such a proceeding as presumptive evidence of the operator's caution and candour.

2406. When you talk of putting a competent person at the head of the National Gallery, do you think it is desirable that that person should be an artist?—Most desirable; but, perhaps, I attach a different meaning to the term "artist." No one not a profound judge of the works of the great masters can by any possibility be deserving of the title.

2407. Do you not think that every artist is, to a certain extent, a mannerist?—To whatever extent an artist is a "mannerist," precisely in the same degree he is not an artist. There is no "mannerism" in nature. The greatest artists have the least of "mannerism." Hence their likeness to nature and resemblance, sometimes mistakeable, to one another. As things of the same kind approach perfection, individuality diminishes, and would ultimately be lost in unity.

2408. Do you not think that a person who is very much connected with the English school is not perhaps the best person to be placed at the head of ancient art?—I think so very little of what is called "the English school," that I have no hesitation in saying that such a person is unfit to be at the head of ancient art. The only English school I can recognise is that of Reynolds and a few of his contemporaries.

2409. Mr. *Labouchere.*] Do you not think it would be perhaps a more prudent plan to make the picture-cleaner responsible for his success in the cleaning of a picture, and to put some check over him in the form of either one or several persons supposed to be thoroughly cognizant of ancient pictures, without whose sanction he might not undertake any hazardous operation; so as to give them the check, without making them responsible for the success of the actual operation?—The picture-cleaner ought to be responsible to the director, who alone ought to be responsible to the public; but then the latter should be qualified for his office. At present we have a director, Mr. Uwins, who at one time tells us that he knows nothing of picture-cleaning, at another, that he "closely and constantly superintends"

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intends" Mr. Seguier's performance of this operation, and then again, that he does not consider himself "in any way responsible for the result."

2410. Do you not think that the fault has been generally that of cleaning too soon, and too much, rather than a tendency to keep pictures too often in the situation in which they were found?—Certainly.

2411. If so, would it not be prudent rather to strengthen the check; would there be any danger in that?—Certainly not; and the most efficient method of strengthening the check would be to appoint a competent director.

2412. Do you not think there would be some danger that almost any picture-cleaner, having a great collection like this to operate upon, might be too apt, from a love of his art, without imputing anything to him, to make experiments?—No person strictly of this denomination ought to have any authority at the gallery. Whenever a picture-cleaner was employed it should be by the director, whom I am supposing to be a competent person, and he should be absolutely under his control; there would then be no danger of idle tampering with the national pictures.

2413. Is it not rather supposing a weakness in human nature, which is common to all men?—I should say that a person labouring under such a disorder would be very unfit to exercise any authority at the National Gallery.

2414. I am speaking now of the actual operator, and not of the person at the head of the institution?—The whole power and responsibility should be centred in one person; if he were a man of intelligence and prudence, he no doubt would have many friends of the same class as himself, whose assistance and opinion he would call to his aid in cases of unusual difficulty.

2415. Then you think it should not be a professional picture-cleaner?—Certainly not; that is, not a picture-cleaner in the common acceptation of the term.

2416. Mr. *Charteris.*] With respect to what is called "toning" by the picture-cleaners, that is, when they have over-cleaned a picture, and "tone it down," do you consider that to be a legitimate process in picture-cleaning?—I consider it a most barbarous and senseless practice.

2417. You think that when a picture is injured, they should leave it in the state into which they have brought it?—Yes, most decidedly.

2418. Do you think by the system of toning used by modern picture-cleaners they can restore those harmonious qualities and that brilliancy of colour that you find in the original pictures?—They never can.

2419. Do you believe that time or yellow varnish will ever restore it?—Never.

2420. With reference to restorations in general, do you think that restorations of injuries are legitimate?—I have no hesitation in saying that any restoration that encroaches upon the original substance of a picture is utterly unjustifiable. It is a practice among restorers when they find that they cannot match the original parts of a fine work, to plaster them over, in order to match their own restorations.

2421. Then where a picture is injured in an important part, and in a part where paint is wanted, would you prefer leaving it in that state to having it what is called restored?—Where the paint has scaled off, the air will have the effect of loosening the surrounding parts, which will increase the injury. It is, therefore, advisable to fill up such gaps. The surface of the composition used for the purpose may then be toned to harmonise with the hue of the contiguous parts, that the general effect of the picture may not be disturbed by spots. As it is impossible for a person of inferior capacity and knowledge to reproduce the qualities of a great work, attempts at perfect concealment ought to be discountenanced, as they almost invariably lead to contaminating more or less of what remains of the original work.

2422. Then you would rather leave a picture, if possible, with certain injuries apparent upon it than render those injuries less visible by what is called stippling?—Undoubtedly; it would be as absurd to cover with stipplings the surface of a Raphael or a Titian, as to putty up the corrosions of the Elgin Marbles; and far more dangerous; since the material used for filling up the latter being of a softer substance than the Marbles themselves, could be removed without injuring them; whereas, it would be exceedingly difficult, if not impossible, to remove the former without great risk to what remained of the original work.

2423. Lord *W. Graham.*] If you were going to sell a picture which was in the state you have described, would you leave it in that state?—I would.

2424. Mr. *Charteris.*] Is there any authority for the old masters having restored pictures?—There is high authority against restoring them.

2425. Can you quote any?—Yes; Vasari.

2426. Do you recollect the passage?—Here it is; it occurs in the life of Luca Signorelli. Vasari says as follows; "At Volterra he (Luca Signorelli) painted "in fresco in the church of St. Francisco, above the altar of a guild, the 'Circum-"cision of our Lord,' which is accounted wonderfully fine, but having suffered "from damp, it was restored by Sodoma" (a great painter, yet inferior to Signo-"relli), but is much less beautiful than it was. And, indeed, it would be better to "keep the works of illustrious men half spoiled than have them retouched by "those who know less."

2427. Mr. *Vernon.*] Luca Signorelli painted in water colours, did he not?—He painted in oil also.

2428. The picture you allude to was painted in tempera, was it not?—Vasari describes it as being in fresco.

2429. Mr. *Charteris.*] It is stated that some of these pictures look cold and crude from the process of cleaning to which they have been subjected, and it is stated by some people that that must have been the appearance of the pictures when they came from the master's easel, and that it is only time, aided by the varnish, that has given it the warmer hue which we find in some pictures; do you believe that to be the case?—I think with Hogarth, that "time cannot give a "picture more union and harmony than has been in the power of a skilful master, "with all his rules of art, to do."

2430. Take Claude, for instance?—Certainly not.

2431. Or Rubens?—Neither.

2432. Or Titian?—Nor Titian.

2433. Is that your own mere belief, or is it an opinion founded on any authority; can you quote any passage from any contemporary writer which would lead you to suppose that a picture when it was first painted had that glowing and harmonious tone which some people say is attributable only to the effects of time?—The warmth and depth of colouring of the great masters are described in the strongest terms by old writers.

2434. Do they use those terms with reference to any particular schools?—Particularly with reference to the Venetian school; to Giorgione and Titian, for instance.

2435. You have stated your conviction that these painters used glazings; is that a conviction founded merely on your own experience and belief, or have you any written authority for it?—It is founded on my own experience, and on written authority.

2436. Can you refer the Committee to any authority?—Armenini, a contemporary of Titian, in his book, entitled, "I veri Precetti della Pittura," published in 1587, particularly mentions glazing.

2437. Does any other writer?—Yes; Leonardo da Vinci, Lomazzo (1584), Boschini (1660), &c., and every writer on art of any eminence.

2438. Is not "velatura" the term they use for glazing?—Yes, that is the very term used by the old writers on painting. Armenini repeatedly uses the terms "velare" and "velatura," in his Treatise. Leonardo, Lomazzo, Boschini, &c., all use the term "velare." Lomazzo not only records that glazing was used, but he inveighs against its abuse; a still further proof that it was used. I may also mention, that the terms "mastic" and "varnish," frequently occur in Vasari, Armenini, and other old writers.

2439. Will you have the goodness to read to the Committee the passages to which you refer?—In the second book of his "Veri Precetti della Pittura," published in 1587, Armenini, after having explained the earlier processes of painting in oils, describes the finishing as follows: "Quivi gli esperti adoperano le loro "mestiche con gran sparmio, anzi (come s'è detto) non coprendo, ma *velando* "sottilmente quel che è sotto, ne fan rimaner dolcissime e morbide le carni, e i "panni;" which may be rendered thus: "Here the skilful use their mixtures very "sparingly (as has been said), not concealing, but thinly glazing what is under-"neath, they render most delicate and soft both flesh and drapery." A little further on, speaking of the use of lake in glazing, the same author says: "Met-"tendovi dentro della predetta vernice (comune) e così si de fare d'ogni altro colore "quando

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"quando si è per velarli;" that is, "mixing with it some common varnish, and "the same should be done with every other colour when it is to be used for "glazing." Boschini, who wrote about the middle of the 17th century, mentions lake and asphaltum as having been used by Titian. Several speak of the fingers having been used, which could have been the case only in glazing.

2440. *Chairman.*] Do the terms, "velare" and "velatura," apply only to individual portions of transparent colour, or do they also apply to that general overglaze which has been alluded to in a previous part of this inquiry, and which tends to give a universal effect to the picture?—I should decidedly say that they applied to glazing in its gradated sense; certainly not to what picture-cleaners call "toning down." Zanetti, when speaking of Titian's method, describes a gradated glazing. He says, that Titian strengthened his shadows, and made his half tints warm by glazing.

2441. That would imply a gradation?—Yes; that the glazing was adapted to the character of the body colour underneath.

2442. Mr. *Charteris.*] Is it that "velatura" which you say has been removed from these pictures in the National Gallery?—Yes; and more than that. In some instances the very body colour has been rubbed up and scumbled over the pictures.

2443. There is no question of glazings having been used?—Not the slightest.

2444. Do you consider that the person who has the charge of the National Gallery should, both by reading and by practical knowledge, be conversant with the systems of painting adopted by the different schools of painters?—Certainly, as far as possible.

2445. Do you consider that a person who says that glazing is "modern "quackery, and has nothing to do with the noble works in remote ages of art," is competent to superintend the cleaning of pictures in the National Gallery, or to have charge of the pictures in that gallery?—That allegation is so astounding, so contrary to fact, and betrays such monstrous ignorance of the principles of art, that I consider it a disgrace to the country that the man who uttered it should be at the head of the National Gallery.

2446. You have stated that, in your opinion, these pictures did not require cleaning; besides your own opinion, can you refer the Committee to any great authority with reference to the state of the pictures before they were cleaned?—I can refer the Committee to the opinions of various persons who have written upon the National Gallery.

2447. Are you aware what the opinion of the former keeper of the gallery, Mr. William Seguier, was upon that subject?—Yes; in 1836, he says, "The "pictures in the National Gallery are generally in a very good state. I am not "aware that any of them are at all disguised by dirt, varnish, re-paint, or other "defects."

2448. Is that stated in print?—Yes, in the "Evidence before Select Com-"mittee on Arts and Principles of Design," July the 8th, 1836. Mr. Seguier further stated, that he "examined the pictures from time to time for the purpose "of detecting such defects."

2449. Is there any other passage to which you would refer?—There is, as I have just stated, the evidence of various writers on the National Gallery as to the former condition of the pictures.

2450. What writers?—One of them is, I believe, a great authority with certain parties in this country; I mean Dr. Waagen.

2451. What is Dr. Waagen's opinion upon the state of the pictures?—In 1838, when about half the time had elapsed from the period of the formation of the National Gallery to the present, he wrote of the "Sheba" Claude as follows: "The most beautiful picture of this kind that I know is the picture painted for the "Duc de Bouillon, representing the 'Embarkation of the Queen of Sheba.' The "effect of the morning sun on the sea, the waves of which run high, and on the "masses of the buildings which adorn the shore and produce *the most striking* "*contrast of light and shade*, is sublimely poetical. The water has extraordinary "depth and liquidness; the execution very solid, and the finishing very careful, and "at the same time free, combining the *distinctness* of the forms in the foreground, "and the most *delicate harmony of the whole. Here the master appears in all his* "*glory.*" I may here remark, that Dr. Waagen exhibits throughout his book a strong propensity for cleaning. He frequently denounces pictures as dirty which are not so. He says that Claude's "Echo and Narcissus," No. 19, for instance,

is "covered with a coat of dirt." The work entitled "Jones' National Gallery," which is repeatedly mentioned in the official catalogue, also describes the wonderfully fine effect of this picture before it was cleaned. Mr. Buchanan says of the Queen of Sheba, "The Bouillon Claude possesses a richness of colouring and an "effect of sunlight on the surface of the water, which is truly surprising. Its splen- "dour takes the observer by surprise. It possesses the splendour of a Titian."

2452. Where does Mr. Buchanan say that?—In his "Memoirs of Painting." Of the little Guercino, Dr. Waagen says, "This little picture is equally com- "mendable for the lively feeling which is not common in this master, the beauty of "the composition, the *clearness and depth* of the powerful colouring, and the finished "execution." He makes no allusion to "accumulated dirt and filth." Again, of the Paul Veronese, he says: "It is well calculated to show how thoroughly he "(P. Veronese) understood the chiaro-scuro in which the Saint with the two Priests "who perform the ceremony is kept."

2453. Mr. *Vernon.*] And he adds, does he not, "The Angel, otherwise inge- "niously designed, who descends from Heaven with a mitre and crozier, interrupts "in some measure by the too brilliant drapery the harmony of the whole"?—Yes; and if this picture was "well calculated to show how thoroughly P. Veronese "understood chiaro-scuro," the quality that would be the first to suffer from what Mr. Uwins has denounced as "accumulated dirt and filth," it must have been sufficiently visible; although Mr. Uwins informs us that he "repeatedly asked "permission of the trustees to have that picture cleaned, because it was not at all "available for study nor useful to the public in the state in which it was; and "because it was quite lost from the accumulated dirt and filth that were upon it." Another writer, Mr. John Landseer, A. R. A., speaking of this picture in his "Cata- "logue of the National Gallery," published in 1834, says, "This splendid altar- "piece is rich, variegated, vigorous, and dignified." He then describes in the most vivid manner, its "emerald greens," "bright ruby reds," "crimsons," "sparks of "golden splendour" and "harmonious brilliancy," which proves that it was not "quite lost" to him.

2454. Mr. *Charteris.*] Did you know this picture well before it was cleaned?—Very well; Mr. John Landseer winds up his panegyric by saying, "Collectively, "this work is like a rich and harmonious concert." On the other hand, Mr. Uwins "had observed that it was *originally* in a dirty and filthy state," and ultimately, "quite lost;" so that "nobody could form any conception of it."

2455. Where does he say that?—In his evidence in 1850.

2456. Do you believe, from your knowledge of that picture, that previous to its being cleaned it had been covered with a mixture of gall and liquorice?—I do not believe it.

2457. Were you acquainted with Sir George Beaumont?—No.

2458. Are you aware whether he was in the habit of covering his pictures with that mixture?—I do not believe it. I believe that assertion to be a mischievous fabrication of Mr. Uwins. We have now before us one of the finest Rembrandts in the gallery, (pointing to the "Portrait of a Jew Merchant," by Rembrandt,) which was presented by him to the nation. This picture is in the finest condition possible.

2459. In the pictures that belonged to him do you find any trace of any such mixture having been applied to them?—I cannot say for certain what mixture has been put upon them; but I have remarked the little Claude, No. 55, "The Death of Procris." That is in a very dirty state.

2460. When was your attention first called to the system of cleaning in the National Gallery?—My attention was first called to it in 1844.

2461. What picture was it that first called your attention to it?—It was the cleaning of the Penrice pictures, "Lot and his Daughters," by Guido, and the "Judgment of Paris," by Rubens, that first called my attention to it. I wrote a letter of remonstrance to one of the papers, but it was not published. It was not until November, 1846, that my first letter against the system of cleaning at the National Gallery, appeared in the "Times." It was upon the cleaning of the "Bacchus and Ariadne," the "Peace and War," the Cuyp, and the "Boar Hunt," by Velasquez, that I then wrote.

2462. You have referred to those pictures which were cleaned in 1844 as having been the property of Mr. Penrice; that is two Guidos and the Judgment of Paris; did you know those pictures when they belonged to Mr. Penrice?—I saw them at his house in Yarmouth.

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2463. And did you see them when they were knocked down to the nation at Mr. Christie's?—I was present at the sale.

2464. What was the state of those pictures at the time?—They were then in a very fine state.

2465. Did they require cleaning?—Certainly not.

2466. You saw them after they were cleaned?—I did.

2467. And did you think them improved by the process they had undergone?—I thought them very much injured by it.

2468. Were any injuries apparent on the back of the Juno in the Judgment of Paris when that picture was exhibited for sale at Mr. Christie's?—I do not recollect any injuries there, but I well remember the general appearance of the picture.

2469. What was the general appearance of the picture?—It had all its fine original glazing upon it. It had not that tame, woolly, monotonous appearance which it has now.

2470. Do you consider it now to be in a less brilliant condition than it was in when it was sold at Mr. Penrice's sale?—Yes, in a much less brilliant condition.

2471. It is more woolly now?—It was not woolly before it was cleaned. It is now both woolly and monotonous.

2472. But may not that woolliness which you describe as apparent on the Judgment of Paris be the result of time and the discolouration of the varnish, nine years having elapsed since that picture was cleaned?—I do not see any discolouration of the varnish upon it.

2473. You say that you consider the picture to be woolly and monotonous, and not in the brilliant state you recollect it to have been in when it was sold to the nation?—I do.

2474. Do you not consider that that woolly and monotonous appearance which you describe may be the result of time and dirt since the picture was cleaned?—No; it is the result of Sir C. Eastlake's cleaning; when the picture was at Mr. Penrice's, it had a fresh and sparkling appearance; the glazing has been taken from it in a great measure.

2475. Do you consider that from that picture the glazings have been removed, and that it never can recover the brilliancy it possessed when it was sold at Mr. Penrice's sale?—It never can. The Penrice Guidos also have been injured since they became national property.

2476. The Velasquez you consider likewise to have been injured?—Very much. I saw that picture two or three years before it was purchased by the nation, at Messrs. Smith's, in Bond Street; it was then in a fair condition.

2477. At that time you also called the attention of the public to the picture now opposite you (the Peace and War, by Rubens)?—Yes; in 1846.

2478. After that picture was cleaned, and when you called the public attention to it, was it crude and cold in appearance?—Yes, it was crude and cold, and its aerial perspective completely destroyed. All the figures in that picture are now jumbled together on the same plane. The arm of the Minerva, for instance, in the centre, advances as much as any other object in the picture, although the figure to which it belongs is in the background. According to the aerial perspective, it is on the same plane as the boy with his back turned to us in the immediate foreground. That arm could not, by any possibility, belong to that figure.

2479. Do you consider that picture to have recovered by time?—Not in the least.

2480. Then, generally speaking, do you consider that all the pictures that have been cleaned in the National Gallery since the year 1844 have been seriously and permanently injured?—Irreparably and extensively injured. I do not consider them worth half what they were before, either commercially or artistically.

2481. Do you consider that their commercial value has diminished by one half?—By at least one half.

2482. Do you think that, if they were put up for sale by auction now, they would fetch above half what they fetched before they were subjected to that process of cleaning?—If it were not known where they came from, I feel convinced that they would not; and even if it were, there would be a considerable reduction in their price.

2483. In 1846, a report was drawn up by Sir Charles Eastlake, in which reference

reference was made to some letters of Rubens's to a friend of his?—Yes; I remember the circumstance.

2484. Those letters referred to the discoloration of pictures which he had painted?—They did.

2485. Does Rubens, in those letters, suggest that the pictures should be cleaned in order to restore them to their proper tone?—No; he does not even hint at it.

2486. What does he suggest?—Simply, "exposing them to the sun."

2487. Were the pictures dirty?—No. Rubens alludes solely to that "yellow" or "brown" tone, as he indiscriminately calls the same hue, which, he apprehends, might come over certain pictures of his, which, he distinctly tells us, "had been long shut up in a case without air." This "brown," or "yellow," is totally distinct from that golden tint with which the great masters overspread some of their finest works.

2488. "Brown" was the expression applied to them?—Yes; "brown" and "yellow." He uses both terms to express the hue that comes over a picture which has been "packed up while in a fresh state, and long shut up in a case without air."

2489. In order to restore them to the state in which they were, he does not suggest that they should be cleaned or repainted, but merely that they should be exposed to the sun?—Exposure to the sun's rays is the only cleaning Rubens suggests.

2490. Do you believe that the exposure to the sun of any of these pictures which have been covered with oil varnish would have any effect in removing that disagreeable yellow appearance that they now have?—No; it would have the effect of making them blister and crack, and would cause the paint to curl from the ground.

2491. That to which you have referred only applies to a freshly painted picture?—Yes; and, as Rubens says in the letters alluded to, "long deprived of air."

2492. From your knowledge of picture-cleaning, and your experience, what should you say would have been a proper and fitting time to have devoted to the cleaning of these nine pictures, so as to have done them carefully and judiciously, and so as not to injure the original work of the master?—I wish it to be distinctly understood that I adhere to my former statement, that those pictures ought not to have been cleaned; but, supposing them to have been "covered with an accumu-" lated mass of dirt and filth," as Mr. Uwins and those who act with him assert, I have no hesitation in saying that double the time allotted to the cleaning of the nine pictures ought to have been devoted to the "Queen of Sheba," or the Paul Veronese, alone. The cleaning, during the last vacation, was carried on at the rate of upwards of a square foot, almost the area of the little Guercino, to each hour.

2493. In what time would you have undertaken to clean the "Queen of Sheba," supposing it to have been in the condition described by the keeper of the gallery and by Mr. Seguier?—Certainly not under three months.

2494. Would you entrust the cleaning of such pictures to any hand but your own, supposing you were employed to clean them?—No, I certainly should not.

2495. You would not employ an assistant?—If there were accumulated coats of mastic varnish upon them, I might employ an assistant to remove, in my presence, a portion of it by friction; but, on approaching the original surface, I should proceed with the operation myself.

2496. If the varnish was of such a character that it could not be removed by friction, and solvents had to be employed, would you, in that case, entrust the cleaning of the picture to an assistant?—Not if it were necessary to employ very powerful solvents.

2497. Lord *W. Graham.*] When you say it would take double the time to clean one picture properly, you mean to clean it properly by friction?—Both friction and solvents may be employed on the same picture. There is great risk in using friction near the original surface, especially of a picture on canvas, as the more projecting parts are easily deprived of the upper glazing, while the lower portions remain as before.

2498. Mr. *Charteris.*] You have stated that you have admittance to the gallery on the days on which it is closed to the public by means of a student's card; were you ever a student under the Royal Academy?—No, never.

2499 Were you admitted as a person studying in the gallery, and copying the pictures?—I was admitted to make memorandums from the pictures, and, as I pre-

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sume, to study them as I chose, with the exception of copying from them in oil colours.

2500. From whom did you get your card?—From Mr. William Seguier. He gave it me a short time before he died.

2501. Is it a card that holds good as long as you choose to use it?—That is my impression. I hear there are many students who are admitted to the gallery on the same conditions. A distinct permission is necessary for copying in oils, and the time is limited.

2502. Are you on a sort of permanent list, which gives you admission to the gallery during the days on which it is closed to the public?—I presume so; otherwise I should get my card renewed. My entrance to the gallery on students' days has never been questioned but on one occasion.

2503. By whom was it then questioned?—By Mr. Uwins in person.

2504. And what was the result?—The result was, that he found I was in the right.

2505. When did he question you; at what time was it; was it since this cleaning?—Yes, since the last cleaning, and, I believe, in consequence of it, as he seized the opportunity to tell me that he had heard me "speechify" on the subject. He might have ascertained from the students' list or the assistant keeper, whether I was entitled to admission, without addressing me personally.

2506. Mr. *Vernon.*] Admitting that picture-cleaning is a hazardous operation; do we understand you to say that at no time picture-cleaning is necessary?—Certainly it may be necessary, that is, when the operation can be performed without injuring the picture.

2507. Admitting that it is a dangerous operation, do you not consider it possible that a picture may be in such a state that it is necessary to clean it?—Certainly; but only on the condition I have just stated.

2508. Admitting that, can you expect to get a good man to clean a picture, or to undertake the cleaning of pictures generally, unless you place a considerable amount of confidence in him?—I suppose you cannot; but I scarcely know any one, strictly a picture-cleaner, to whom I would entrust the cleaning of a picture.

2509. I assume that picture-cleaning is to be done; I assume that somebody must do it, and that you endeavour to get the best man you can; must you not, then, place confidence in him, or if he is constantly liable to cavil, can you expect to get a good man to work for you?—If you are so unfortunately circumstanced that the best man is bad, you ought not to allow the operation to be performed. You should then confine yourself to such operations as will best preserve the work in the state in which you found it. Lining may be one of them.

2510. Is there not such a variety of opinions, and are there not such various degrees of taste and knowledge with reference to pictures, that there is always a probability that when a picture has been cleaned, many persons will be found to prefer it in the state in which it was before it was cleaned?—Opinions upon any subject must always differ exactly in proportion to the knowledge of the disputants; but there can be only one right opinion.

2511. You say this "velatura," which is spoken of by Armenini and other writers, is unquestionably a particular sort of glazing?—Yes, it is a gradated process, and requires the utmost skill of the artist.

2512. I understood you to say that it is not the general glazing, which may almost be called varnish, but is the glazing which is applied to bring out into relief certain portions of opaque colour?—It is a process used to complete the ultimate effect of the picture.

2513. You stated, as I understood you, that you do not consider that "velatura" to be the general toning or finishing of the picture when completed?—I do not understand it to be a mere wash of dirty varnish, such as several of the cleaners we have heard say they use, for what they call "toning down."

2514. That is not the translation you give to that Italian word?—Certainly not. The most ignorant cleaner can dirty a picture, to disguise, in some degree, the discordance to which he himself may have reduced it; but to glaze, requires the utmost delicacy and skill of a great master.

2515. Mr. *Labouchere.*] You say it is difficult to find any man competent to clean a picture?—Yes. I speak with reference especially to fine pictures. The difficulty lies in finding a man sufficiently acquainted with art to know where dirt ends and art begins.

2516. Do you believe it to be almost impossible. Are there no persons in this country competent to clean pictures?—I cannot say that, for I am not acquainted with every picture-cleaner in the country, but I can say from what I have seen, that I know of only one person, professionally connected with picture-cleaning, who treats pictures with proper consideration.

2517. Who is that?—Mr. Nieuwenhuys; but he is not what is commonly termed a picture-cleaner. He confines himself to cleaning his own pictures. He has occasionally shown me his pictures, and those I have seen have been in a good condition. I am aware there are picture-cleaners who are most extensively employed by different collectors. Mr. Seguier is one of them; but I know of none to whom I would entrust a picture unconditionally. I think it right, however, to state, that there are other picture-cleaners of repute whose method of treating pictures I might approve if I had an opportunity of judging of it.

2518. In your opinion there is no picture-cleaner in this country except Mr. Nieuwenhuys, in whom you would have confidence?—I cannot undertake to speak of those whose work I have not seen.

2519. Do you believe the art of picture-cleaning to be better understood abroad than it is in this country?—No; not any better.

2520. The complaints that have been made of the treatment of pictures in this gallery have been made still more generally, and, I believe, still more justly in many of the principal foreign galleries?—As to their having been made more justly, I deny it.

2521. But without entering into the question whether pictures have or have not been injured by improper cleaning here, is it not the case, that notoriously in some of the principal foreign picture galleries, pictures have been injured by injudicious cleaning?—It is; but I have never seen pictures treated worse than in England, both as regards this gallery and private collections.

2522. Do you know the Dresden Gallery?—No, I do not; but I have heard that the pictures there have suffered dreadfully from cleaning.

2523. Mr. *Stirling.*] Do you know instances occurring in foreign galleries of pictures being painted over?—Yes; several.

2524. Is there any picture in this gallery that you remember to have been submitted to that process?—No; that is to say, if we except a restoration here and there. If there be any extenuation for the treatment to which the National pictures have been subjected, it is that they have been left as raw as they came from the solvent. Certainly, this is far preferable to their being daubed over by "toning down."

2525. Mr. *Baring Wall.*] You have said that Doctor Waagen is much addicted to picture-cleaning?—I have heard so from what I consider to be good authority, and I judge so from his book.

2526. You are not acquainted yourself with the Berlin Gallery?—No; but I have seen Dr. Waagen's evidence before the Committee on the National Gallery in 1850, and I infer it from that also.

2527. But you cannot take upon yourself to state that any pictures cleaned by Dr. Waagen in the Berlin Gallery have been injured by over-cleaning?—I cannot.

2528. Can you undertake to say that there are any pictures in this gallery that would be improved by cleaning?—Yes; certainly.

2529. If you had the sole control of this gallery, would you undertake to say there are pictures that you would subject to the process of cleaning?—There are pictures that require cleaning, but before I decided upon cleaning them, I should make some very careful experiment on a comparatively unimportant part, with a view to ascertaining the probabilities of success.

2530. Is the Salvator Rosa one of the pictures that requires cleaning, in your opinion?—I do not consider that picture to be in a bad state; but, it is one of them. I must, however, remark, that this picture is placed in the worst possible light; as it now hangs, a proper conception of its effect cannot be formed.

2531. Will you state what pictures you would say were in the worst state?—I am not prepared to give any specific information on that subject at present.

2532. Cannot you state one or two?—There is a Claude in the next room.

2533. Mr. *Ewart.*] Cephalus and Procris?—No; that is in a very fine state.

2534. Mr. *Baring Wall.*] Is it the one with great damage in the trees?—Yes;

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No. 6, "David at the Cave of Addullam." That picture is dirty. There are others also.

2535. With regard to the operation that you saw performed upon the Velasquez; from the answer that you gave to questions which were put to you upon that subject, I understand you to say, you do not object to water, if judiciously used?—I should not object to the use of a sponge or cloth barely damp, provided the picture had previously undergone a careful examination. On no other conditions is the use of water admissible. There would then be little danger of the water penetrating into the cracks. Pictures are, however, sometimes so extremely brittle, that the use of water is altogether inadmissible.

2536. It is a question of more or less?—Certainly.

2537. It is a question, in fact, of proportion?—It is; and dependent on the state of the picture.

2538. Can you undertake to say how long that operation, that you witnessed, lasted?—Ten minutes, I should say, or, perhaps, a quarter of an hour; but I cannot say precisely.

2539. Having stated the whole picture to be 63 square feet; it would be difficult, if water was at all applied, to apply it in a less time than ten minutes?—I could pass a wet sponge over the whole picture in two or three minutes.

2540. Over the whole surface?—Yes. The danger of the operation I witnessed at the National Gallery, lay in applying so large a quantity of water to the surface of the picture at one time.

2541. You have stated that the blistered state of the picture sometimes arises from the improper application of water?—I have.

2542. You have stated that it is not at once apparent, but that a long time elapses before the damage to the picture shows itself?—It may be a long time.

2543. Can you undertake to say, that the blistering happening a long time after the water has been applied, the effect is produced by water?—It would certainly be a fair inference. When damp invades the ground of a picture, whether from the back, or through the cracks in front, the paint is extremely liable to get loosened, and to scale off.

2544. I understand that your observation applies to a picture being covered with water, and to the effect of the water being apparent long after that operation has taken place; what I want to know is this: you do not object to water altogether; you object only to the improper application of water. How can you tell whether the water which was applied got into the cracks of the picture at the time you suppose it did?—I can judge from the quantity of water used.

2545. Blistering may arise from heat as well as from water?—It may, unquestionably.

2546. It may arise from the picture being exposed too much to the sun?—That would certainly cause a picture to blister.

2547. How can you tell whether the blistering is a watery or a sunny disease?—I would not undertake to speak with certainty in a particular case, but, if I had to inquire into the cause of a picture's having blistered, although I should not omit to ask whether it had been exposed to the sun, or to heat of some kind, it is my belief that the idea of damp would be the first to occur to me.

2548. Mr. *Vernon.*] Do not you think that the variations of temperature would act upon it subsequently?—Yes; most decidedly.

2549. And consequently this effect need not be produced immediately, but might be the effect of the variation of temperature upon the surface?—That is precisely as I understand it.

2550. Mr. *R. Currie.*] With reference to what you consider over-cleaning, have you received any communications which indicate that the nation may, in consequence of such over-cleaning, lose very valuable bequests?—A nobleman who contemplated bequeathing certain pictures to the National Gallery, has forwarded me a letter, in which he intimates his intention to alter his will, in consequence of the cleaning. The letter is from Lord Onslow, and, as I have his authority to make whatever use of it I think proper, I will, with the permission of the Chairman, read it to the Committee: "Richmond, 25 April 1853. Sir,—Aware that "a Committee is now sitting for the purpose of hearing evidence on the subject of "the 'cleaning of pictures at the National Gallery,' and being rather doubtful of any "beneficial result accruing from its labours, I beg (in connexion with what passed "between us at the National Gallery, some three or four months ago, as to my "having, by a codicil to my will, withdrawn my unrestricted bequest of certain "pictures

"pictures to that institution, for the express purpose of leaving them *conditionally*, "and under very strict limitations as to the 'cleaning process',) to state that should "my apprehensions be realised, and the same latitude left to the officials in Tra- "falgar-square, which they now misuse, of absolutely ruining the pictures by the "destructive means resorted to, for what they deem 'restoration,' I would on the first "proof of abuse of their vested powers, after the close of the Committee, most "undoubtedly revoke my bequest to the National Gallery, and leave my pictures to "the British Museum, or some other public body, should they be deemed worthy "of acceptance. If the 'flaying' of the paintings (I use the term 'flaying' in no "hyperbolical sense) be persevered in at the National Gallery, it would operate, I "should think, as a serious bar to the presentation and future bequest of pictures to "that establishment. Believe me to be your faithful servant, *Onslow*." Directed, "Morris Moore, Esq., 27, Soho-square."

2551. Mr. *Hardinge.*] Does picture-cleaning, in your opinion, require a very long apprenticeship and training?—It requires a very great knowledge of art.

2552. Do you think that most of our distinguished artists understand picture-cleaning?—I am not aware that we have any distinguished artists; but I am fully convinced that a really distinguished artist would understand picture-cleaning.

2553. Then, on your own showing, this Gallery cannot be properly superintended?—I have not said that none but a distinguished artist should superintend the Gallery, but that a really distinguished artist would be a fit person.

2554. I understood you to say you thought the form was unexceptionable, but that you found fault with the person to whom the superintendence was entrusted?—Exactly.

2555. But if there are no distinguished artists fit to undertake the duty, what would you do?—The best I could, and that would not be to place at the head of the National Gallery one who had no claim to the title either of artist or connoisseur. I should endeavour to find some one who had given incontestable proofs of a superior knowledge of the works of the great masters.

2556. Mr. *Charteris.*] Do you consider that Sir Joshua Reynolds was a distinguished artist?—Yes.

2557. Wilson?—Yes.

2558. Hogarth?—Yes.

2559. Turner?—No; Turner's early works certainly indicate a good feeling for colour, but he is absurdly overrated. The hanging of two such pictures as the Turners in the National Gallery, in the immediate vicinity of some of the finest Claudes, and other noble works, and facing the "Raising of Lazarus," one of the greatest pictures in the world, is a disgrace to the country.

2560. Do you consider Etty to have been a good painter?—No, certainly not.

2561. Mr. *Labouchere.*] Do you know the Spanish National Gallery at Madrid?—No.

2562. Have you read Mr. Ford's strictures on the way in which the pictures are treated there?—I have read them, but it is some time since.

2563. They are very severe, are they not?—Yes; but not too severe if they treat pictures there as they do here.

2564. He considers those pictures to have been very ill used?—That is the only construction that can be put upon his strictures. Mr. Uwins, in his letter to Sir C. Eastlake, published in the Minutes of the Trustees, 1845-6, says, "I cannot "but look with great respect and veneration on the art of picture-cleaning." On the other hand, Sir Joshua Reynolds, an authority scarcely inferior, had the greatest aversion to picture-cleaners. In his "Journey through Flanders and Holland," wherever he describes a picture as feeble and out of harmony, he immediately concludes that it must have been in the hands of some picture-cleaner.

2565. Mr. *Hardinge.*] Do you mean to say that the great masters did not glaze and then paint in, but merely glazed as a final process?—I mean to say that their last process of all was glazing.

2566. But you admit that they did that during the painting of the pictures?—They may have painted into transparent colour in the earlier stages of their works, but I feel convinced that in the last process of all, they used no opaque colour.

2567. Do you believe that they generally used that final and toning process which we have heard described to-day?—Not what picture-cleaners call "toning

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down." As less pigment was used in the final glazing, it was of a more delicate nature, and consequently partook somewhat more of the character of a uniform tint than the first.

2568. But you do not believe that there was a general wash over the whole picture?—No; I do not.

2569. Mr. *Charteris.*] Are you acquainted with many of the private galleries in England?—No; I cannot say I am acquainted with many; some are very difficult of access.

2570. In those you are acquainted with, do you see the same signs of pictures being injured by the process of cleaning that you see here?—I am more acquainted with the contents of private galleries by the pictures occasionally sent to the British Institution. I remember seeing there, about two years ago, Vandyke's magnificent portrait of Snyders. The head had been completely flayed. I have been informed, upon good authority, that only a short time previously, it was in the most wonderful preservation. There was at the British Institution last year a copy, said to be by Rubens, of one of the Bridgewater Titians. This also had been reduced to a most ghastly appearance by cleaning.

2571. Was that a copy by Rubens?—It was said to be by Rubens; but it was hung too high to enable me to form any definite opinion upon it.

2572. Are you acquainted with the pictures in Lord Westminster's gallery?—No.

2573. Or Lord Ellesmere's?—Yes.

2574. Do you see signs of injury there from the process of cleaning?—I do; I remember a beautiful little Rembrandt there, which has been considerably injured. There are also other pictures in that collection which have suffered from cleaning.

2575. *Chairman.*] You were asked several questions which you answered with reference to the opinions of different gentlemen, at different times, who have said that the pictures in the gallery were in a good state. Mr. William Seguier made that statement in the year 1836; but you are aware that during that period the pictures in the gallery were in the habit of being from time to time cleaned, and do you not think it probable that Mr. William Seguier meant that the pictures were in a good state in reference to their being kept so by occasional cleaning?—There is abundance of evidence to prove that Mr. William Seguier's notions of pictures were very different from those entertained by his successors. On the 8th of July 1836, he stated in evidence that the pictures in the National Gallery were "generally in a very good state," and that he was "not aware that any of "them were at all disguised by dirt, varnish, repaint, or other defects;" although he "examined them from time to time for the purpose of detecting such defects:" and Mr. Uwins has given the Committee to understand that he considers Mr. W. Seguier to have been an eminent judge. On the 8th of January 1847, Mr. Uwins says, of the "Peace and War," by Rubens, "I have known the picture very "many years, but never knew its value till now. It always appeared to be covered "with a solid mass of dirt, filth, and patches, from which I have turned away with "disappointment and disgust."

2576. But we have it in print in the returns which have been made to the House, that ever since Mr. William Seguier's appointment the pictures in the gallery have been from time to time cleaned; consequently we are to assume, that any gentleman speaking of the state of the gallery alludes to some of them having been cleaned when they required it; from the year 1836 till 1846, when the four large pictures were cleaned, do you not think an additional coat of dirt might have come on those pictures which, if it had been seen, might have induced a different opinion?—Not in so short a time to the extent of inducing him to believe that from being in a fine state they had become covered, as Mr. Uwins declares, with a "solid mass of dirt, filth, and patches." When I first became acquainted with the National Gallery, about 10 years ago, there was none of that feebleness or rawness which now shocks one at every turn; and yet, at that time, I should have been particularly struck with defects of that nature, as I had just returned from years and years of study in Italy, and was vividly impressed with the warmth and vigour of the great masters of the Italian schools.

Mr. *Henry Fradelle*, called in; and Examined.

2577. *Chairman.*] YOU are a professional artist?—Yes.

2578. You are not a native of this country?—No.

2579. Of what country are you a native?—France.

2580. What part of France?—Lisle.

2581. Did you study your art in early youth in France?—In Paris.

2582. At what period did you settle in England?—I settled in England in the year 1816.

2583. Have you been in the habit of painting in England since?—Constantly.

2584. Have you exhibited pictures in the Academy?—Yes.

2585. You are the author of a picture, I believe, of some celebrity and popularity, called "Queen Mary and her Secretary, Chatelain"?—Yes.

2586. That picture has been frequently engraved, has it not?—Yes.

2587. Are you also a picture-dealer?—I have bought and sold pictures.

2588. You are not professionally a picture-dealer?—No, not entirely; I am more employed at my easel than in picture-dealing.

2589. Have you been in the habit of cleaning pictures?—I have.

2590. Have you had experience in picture-cleaning?—I have had some experience, but I cannot compete with those who do nothing else.

2591. What has been the result of your own experience in picture-cleaning, either from the attempts you have made yourself, or from your observations of the processes of other picture-cleaners, as to the safety or otherwise of picture-cleaning, as exercised in this country generally?—I think that, generally, picture-cleaning is a very dangerous operation.

2592. You would never clean pictures except in an extreme case of necessity?—Decidedly.

2593. In what case would that be?—If a picture was completely obscured, so that you could hardly distinguish light from dark, then, of course, you must run the risk of cleaning it.

2594. That remark, I presume, applies to the very great danger and uncertainty of the art as it is now practised; but supposing the art to be put on a better footing, and that some better security were provided against damage to pictures, you would be naturally much more disposed to subject pictures to the operation of cleaning?—Yes.

2595. Do you consider that it is a proper and general rule in picture-cleaning that the entire varnish which covers the surface of a picture should not be removed?—I think it would be safer not to remove the whole of the varnish if it was possible; I should rather leave some on than run the risk of taking part of the picture by attempting to remove the varnish to the quick.

2596. Do you think, from the experiments you have made, that it would be possible to remove a coat of varnish which had adhered for many years to the surface of the original master's touch, without removing some small portion of that touch, such as the fine glazings that have been so much spoken of?—I should be decidedly afraid of attempting it.

2597. You would consider it probable that some small portion of that fine upper touch would come away?—Decidedly.

2598. Supposing a picture, some hundred years old, had been cleaned three or four times in the course of its passage to posterity, it might happen, might it not, that a picture now in the possession, for example, of this gallery, might have had all its glazing removed, and that it might have been when it came into the possession of the nation in a raw state; but that, owing to the dirt, the injury had not been observed?—That is precisely a topic upon which I wish to give my evidence; it is very possible that a great part of the injury that is now ascribed to the nine pictures that have been cleaned may have been done in former cleanings. I know how difficult it is to detect, through the dirt, old repairs or other injuries done to a picture; for example, I know as a fact that picture-cleaners of presumed experience have sometimes purchased a picture, and given three, four, or five hundred pounds for it, thinking it pure under the dirt, whereas when they came to clean it they discovered the repairs and the injured parts in the picture; of this I have known several instances; it has happened to myself to regret having removed old varnish, and I do not think there is a picture-dealer in this or any other country who will not coincide with me in opinion on that point.

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2599. Do you think that a gentleman whose skill and observation is not sufficient to detect a repair on a picture, say a head that has been painted in, or any other essential part of a picture, would have sufficient acuteness of perception to observe whether the most delicate glazings of the original picture were, under a thick coat of dirt, in a high state of perfection or not?—I think it next to impossible.

2600. What are the processes you consider most safe in a case in which you think a picture requires absolutely to be cleaned?—A mixture of turpentine and spirits of wine I have always understood, and by practice found to be the best; one-half spirits of wine and one-half turpentine I have never found would injure a picture.

2601. Not even if you came down to the original master's touch?—You must take care not to do that; you must be very much on your guard.

2602. Is it a condition in your own picture-cleaning that you would lower your solvent sufficiently so as never to take off the lower coat of varnish?—Yes, I would try on a corner what degree of strength the solvent should be. I should in some cases, perhaps, put a little more than half spirits of wine, and in other cases I should put less, and I should put less as I came nearer to the surface.

2603. You are not prepared to give any opinion as to what process should be adopted where the whole varnish is to be removed, for you do not think it in any case safe for a picture to have the whole of the varnish removed from its surface?—I am not prepared to give an opinion upon that point, but I think that, in general, it is safer not to remove the old varnish.

2604. Do you approve of the practice of friction in removing the varnish where it is necessary to remove it?—Certainly not.

2605. Why do you consider that a dangerous operation?—Because you rub the prominent parts more than the hollows.

2606. You have heard the discussion to-day on the subject of glazings, and with regard to the two species of glazings—the special glazing or transparent colour added by the master to the different shades of opaque colour, and the more general coat of over glaze; what is your opinion with regard to the practice of the old masters?—I think the old masters, principally the Venetians, glazed; but I have paid attention to the questions put to Mr. Moore, and I think that what is meant by glazing might be more clearly explained; certainly, red drapery will be glazed with a different tone from the yellow, and a green one again will be glazed in another tone; that is what is called glazing, and I am quite sure the ancient masters used to practise that; but as to glazing over the pictures, that I do not believe in.

2607. That we understand is improperly called glazing?—Yes; that is what is called in modern language, "toning;" but I do not see that the old masters used that process; they used glazings of different colours or tints, and a variety of substances, but they did not put a coat on over the whole.

2608. They did not put a coat of one single tone or tint over the whole picture afterwards to give it a particular effect?—No.

2609. Lord *William Graham.*] Did they put any opaque colour over that glaze?—In general I think the old masters did not; I would refer particularly to Leonardo da Vinci, because I have a proof of it. In the Polytechnic in Milan, there is a picture by Leonardo da Vinci that was never finished, and you can see the first coat, the second, and the third; you can see how many times he repainted his pictures before he brought them to the tone he wanted; and I have seen different sketches by old masters where they began their picture in grey. I think they got the ultimate force or vigour of colour by glazing. I do not know whether it may be called glazing, but what we consider the most opaque colour, white for example, has this degree of transparency; for Claude, it is well known, painted his skies, he did not glaze, but repainted them with thin coats of opaque colour over each other, which gives a transparency that cannot be imitated except by following the same practice.

2610. That is what is called scumbling?—What they call in England scumbling.

2611. Did they ever put any opaque colour over that glaze in the finishing touches?—No.

2612. Mr. *Charteris.*] Was Rubens ever in the habit of painting the foundation, say of a red piece of drapery, in transparent red, and then of putting in the lights in opaque colour?—I have seen pictures of Rubens very slightly painted, where

where you can detect the way he began, and I think there is one in the Louvre at Paris which he painted in the way you describe, where it is a dead colour on a white ground, and with such a transparent colour that it seems like water-colour almost, to begin with.

2613. *Chairman.*] Were you well acquainted with the previous state of the nine pictures that have lately been cleaned?—I was well acquainted with the pictures, but I did not examine them with scrupulous attention as to detail, so as to be able to point out any differences between their former state and their state now.

2614. Did you think them in a condition to require cleaning?—I think not; I think, as far as I recollect, that none of them struck me as wanting cleaning.

2615. Have you looked at them carefully since they have been cleaned?—Yes; I have looked, and have in general regretted that they have been cleaned.

2616. Have you made any special remarks as to the defects in their appearance since they have been cleaned, as compared with their condition before they were cleaned?—I think they look raw; that has been the general remark I have made upon them.

2617. Have you observed that any portions of the original paint have been, as you consider, removed from any of the pictures?—Yes, I have remarked that in the Queen of Sheba there is a considerable difference to the disadvantage of the picture; it is in the water principally.

2618. Do you think that the cleaner has penetrated to the surface of the original master's touch in those places?—I am very shy about throwing any blame on the cleaner, because, as I said just now, I have proof how difficult it is through dirt to have a precise idea of what the picture would be if the dirt were removed, therefore I should be very shy about throwing any blame upon the cleaner; you do not know but that the picture may have been injured a century ago, or 50 years ago, or long before it came into your possession. I will give you an example of that; there is a large Paul Veronese in the gallery; I happen to know the history of that picture before it came over to this country; it belonged to Mr. ———, at Milan, who was a friend of mine; of course, when he brought the picture to this country he gave it the best appearance he could by all the means that art could suggest. I do not know whether the picture has been cleaned since it came to this country, or not, but I should be shy in saying that the just reproaches that Mr. Moore made against the state of the picture were applicable to the cleaner. I approved of the remark as to the state of the picture, but I cannot attribute to the present cleaner the damage that is now apparent in the picture; that damage might have been caused 40 years ago, when the picture was brought here, or even before that time; I think the picture was brought here about 38 years ago.

2619. From your general experience and observation of pictures, that have been as dirty as these nine pictures are understood to have been before they were cleaned, you would say that it would not be, in your opinion, possible for the nicest judge to discriminate whether the damages that are now imputed have been committed by former processes of cleaning, or by the recent process of cleaning?—Decidedly.

2620. That remark applies to all these nine pictures?—Yes.

2621. You are sensible of a good deal of damage being done, but you do not feel satisfied that it is attributable to the recent process of cleaning; is that so?—Decidedly.

2622. Sensible as you are of the great dangers of cleaning, and having had a great deal of experience, both as a painter and a picture-dealer, has it ever occurred to you, where the necessity of cleaning does arise, that any precautions might be taken for the purpose of preventing damage to pictures by professional cleaners?—The precaution is to be very cautious, to begin at some corner, so as see of what degree of hardness the varnish is, and what sort of varnish has been employed.

2623. Supposing a small commission of gentlemen who are experienced artists, and who have devoted a good deal of attention to the technicalities of picture-cleaning, were called on first to give an opinion as to whether a picture should be cleaned, and afterwards to empower a professional picture-cleaner to give a report as to the state of that picture, and the mode in which he would clean it; and if they were then to judge of that report, and to make their own observations, do you not think that that might constitute a check?—Yes, decidedly; I should never

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never have a picture cleaned unless I had the opinion of the best judges I could find.

2624. You would never think of giving any picture into the hands of a single picture-cleaner, however eminent he might be, and however well known for his experience and practice, and allow him to deal with it at his discretion, without some check being imposed upon his proceedings?—Decidedly not.

2625. You have some knowledge, I believe, of the practice with regard to picture-cleaning at Paris?—Yes.

2626. Have you paid some attention to it?—Yes; and I have known the same complaint made there that is made in this country.

2627. You consider that the case is not better there than here?—No; the pictures that have been cleaned in the Louvre have always given dissatisfaction to the public, who have considered that they have been generally too much cleaned.

2628. The process of picture-cleaning is going on constantly in the Louvre, is it not?—Yes, they have three cleaners and repairers constantly employed.

2629. They have a place set apart where they are constantly employed?—Yes.

2630. Are the same gentlemen who are the cleaners also repairers?—Yes; I must add that before they are admitted as cleaners and repairers, they undergo a sort of competition; they must show that they are draughtsmen; they must show that they can paint, and they must show that they can even compose a picture.

2631. Do they undergo any examination in chemistry?—I am not aware that they do, but I know that in the year 1838 I think there was a competition of that sort open in Paris, and each competitor was obliged to produce a work of his own, besides a copy from some old master, and some drawings, to show his capacity as an artist.

2632. But I speak with regard to their capacity as picture-cleaners; do they undergo any examination by the directors of the foreign galleries as to their knowledge of the chemical properties of the processes they employ?—Yes; they have also, as one part of their trial, to restore; after producing proofs of their capability in drawing and painting, and even in composing, they have a picture to repair, and if that picture is repaired to the satisfaction of the committee, then they are admitted.

2633. When you use the term "repaired," do you mean as regards re-paint, or only as regards the general putting in order, cleaning included?—To clean and re-paint what has been injured.

2634. Who was the gentleman at the head of that establishment when you had occasion to be acquainted with it?—At the time I speak of lately, it was M. Villot, and afterwards M. Nieuwerkerke.

2635. That was at the time you were acquainted with the Louvre?—Yes.

2636. How long ago is that?—About eight or ten years.

2637. At that time the pictures were over-cleaned?—Yes, over-cleaned, especially a picture by Rubens.

2638. Was that over-cleaning taken notice of by the head Directors of the Gallery?—The head Directors of the Gallery took the part of the cleaner, but the public was of a different opinion.

2639. Was there any improvement in the practice of cleaning introduced into the Louvre, in consequence of the sensation then created?—The sensation was very limited; it was never made a public question.

2640. Monsieur ——— retained his office?—Yes, it created discontent among some artists, but it never came to be a matter of public inquiry.

2641. Was he succeeded by the gentleman who now holds the situation of head picture-cleaner?—I am not sure, because, after the revolution of 1848, Monsieur ——— was thrown out of power, and I do not know who came after him.

2642. Was Monsieur ——— the Director of the Gallery generally?—He was Director of the Gallery.

2643. And do you consider that in respect to the cleaning of pictures, the Louvre is now under better management than it was in those days?—I cannot tell.

2644. Was there any restriction placed upon the expression of public opinion in regard to these pictures; you mentioned that great discontent was felt, but that public opinion was not exhibited in the same manner as it has been in this country?—No.

2645. Was

2645. Was there any restriction placed upon the display of that public opinion?—A friend of mine, who was one of the appraisers or valuators, was so ill treated, in consequence of his giving his open opinion upon the loss it was to the art, that he gave in his resignation.

2646. Who ill treated him?—Monsieur ———. I must explain what I mean by his being ill treated; he was refused entrance into the Gallery at a period when he was in the habit of entering it. He, as one of their officers, had a right to be admitted, but he was refused entrance on that particular day, which he considered an insult, and in consequence of that, he gave in his resignation. That was owing to his having given an opinion upon the over-cleaning of this Rubens picture.

2647. In fact, at this moment the state of the Louvre, in regard to picture-cleaning, is, that there are three or four gentlemen who are constituted picture-cleaners, and that those pictures that are considered to require cleaning, by the Directors, are placed in their hands, for them to use their discretion upon them, very much as has been the practice here?—Decidedly.

2648. But in France there has been a much greater license in regard to restoring and re-painting than there has been in this country, has there not?—Yes.

2649. Mr. *Vernon.*] You are speaking of your knowledge, some years ago?—Yes.

2650. Are you or are you not aware that at present there is one head director, and five superintendents under him?—Yes; I know that some alteration has been made.

2651. There is one superintendent of the old picture department, that is Monsieur Villot, who has the entire and exclusive control of the cleaning, repairing and restoring of the pictures; are you aware that he is responsible to M. Nieuwerkerke for the cleaning of the pictures?—Those changes have been made since the revolution of 1848; I am not aware at all now of the mode of government of the gallery.

2652. You are not aware that the cleaning is done in a room at the top of the Louvre, and always in the presence, or almost always in the presence, and always under the superintendence of M. Villot?—I was not aware of that; I know there is an *atelier* in the Louvre, that is all.

2653. M. Villot is one of the five cnnservateurs responsible to M. Nieuwerkerke, who is responsible to the Minister of the Interior?—I am not aware of it.

2654. Mr. *Charteris.*] You say that the French picture-cleaners have to show that they are artists, and that they can paint, and compose, and draw; do you think they have to show this, in order that they may be able to restore any portions of the pictures that they may happen to rub out in the process of cleaning?—Of course.

2655. Are you aware whether this sort of examination, which they have to undergo as a proof of their capacity, has been recently introduced?—It has recently been introduced.

2656. That is to say, it has been introduced within the last ten years?—Within the last six years; after 1848.

2657. Previous to that time had considerable injury been done to pictures which had been cleaned at Paris?—Yes, before that time they had injured the Rubens.

2658. You are well acquainted with the works of the most celebrated painter of your country, Claude (for I believe you claim him as a compatriot); you are well acquainted with his works?—I am.

2659. Have you ever had any of them in your own possession?—I have had some slight sketches in my possession, which have been attributed to Claude.

2660. Did you not sell one very beautiful specimen, a sea piece by Claude, to Mr. Farrer, not many years ago?—I did.

2661. Were you thoroughly conversant with the state and condition of these Claudes in the National Gallery, previous to their cleaning?—I admired them, but I did not examine them with such a scrupulous attention to details as would enable me to judge of the difference between their present state and their state before they were cleaned.

2662. What do you consider to be the great characteristics of the pictures of your great compatriot?—The harmony, the gradation, the composition of them, and so on.

2663. Aerial perspective?—Decidedly; that is what I call gradation.

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2664. Did you see with those pictures the "Queen of Sheba" picture before it was cleaned?—I did.

2665. Did you consider that a favourable specimen of Claude's painting?—Yes; I thought it one of his finest pictures.

2666. Do you see those qualities in that picture now?—No, I see that those qualities have disappeared in some parts of the picture.

2667. Do you consider that to have been the result of this, or of a former cleaning?—I could not give any conscientious opinion as to that.

2668. But if you saw in this picture, previous to the cleaning, all those qualities which you say distinguished the paintings of Claude, and if you considered that picture to be at that time a favourable, and, indeed, a very fine specimen of the master, do you think the picture could have been injured before to the extent to which you now consider it to be injured?—It is hard to believe that it could, certainly; it is hard to believe that all those fine qualities principally resided in the dirt that covered the picture.

2669. Do you believe that if that picture had been injured by a previous cleaning, to the extent to which you say it is now injured, any painter of modern times could have imparted to it by restoring, that brilliancy and all those qualities for which you say Claude is remarkable, and which you state that picture to have possessed before its last cleaning?—What you call brilliancy still remains in the picture, but what is wanting is rather dark than light; what you call brilliancy is the proper colour given to the lights, and that is obtained by gradation of the darks. I find it is rather the darks that are deficient here, and not the lights.

2670. We will not quarrel about terms; I may have used a wrong in using the word brilliancy; what I mean to say is this: You have described this picture as possessing, previous to its last cleaning, all the qualities for which Claude was so remarkable, and you say that those qualities are now wanting; I ask you whether you think, that if by any previous cleaning that picture had been deprived of those qualities which you say it now wants, and if it had been reduced to the state you describe it to be now in, any painter of modern times could have restored those qualities, and brought the picture to the state in which you describe it to have been before the last process of cleaning?—I say that the art of restoring goes much further than has been generally supposed. A very clever man can at any time repair a picture so as that it would be difficult for the keenest eye to detect it; that is very possible; I don't say it is so, but it is not impossible; and in that case I should give the benefit of the doubt to the cleaner. What I mean is, it is very possible that at a former period this picture may have been most ably cleaned.

2671. Admitting, then, that this picture was, by a former cleaning, reduced to the state which you say it now is, and that by this process of restoring, which you say has been carried to an extent of which we have no notion, and that it was brought to the state in which you knew it to be previous to the last cleaning; do you think there is, in this country, or any other country, at this moment alive a painter who can bring that picture back to the brilliant state in which it was before it was cleaned, and to the state in which a fine specimen of Claude's apparently uninjured works ought to be?—I would not trust it to anybody; I would rather keep it in the state it is.

2672. Although you would not trust them, do you think that persons could be found who could so far restore that picture as to lead persons conversant with Claude's works to believe that it was a pure work of the master, and wholly uninjured?—This must be borne in mind when you are considering the question of restoring pictures; a man may be very far from Claude in many respects, and yet be quite capable of mending a square inch of painting, so that you could not detect it.

2673. Do you confine the injuries which you say have been done by cleaning this picture (I do not say whether by the last or a former cleaning) to a question of square inches?—If I can repair one square inch I can repair another, if I apply knowledge and caution to it; and if afterwards the repairs are covered with a sort of general glazing, it is next to impossible to detect them.

2674. Do you not think that the restoration which would not be apparent on an injured space to the extent of one inch would become apparent if applied to the surface of a large picture, such as the Queen of Sheba, which contains 25 square feet?—Yes; but I do not think that the injury done to the Queen of Sheba

Sheba is upon the whole surface; I think it is principally to the shadows produced to the shipping on the water; the perspective has been taken away.

2675. Do you think that the shading of the shipping has been removed?—Decidedly.

2676. And that the perspective of the water has been thereby destroyed?—Yes.

2677. Before the last cleaning was that shadow there?—It was.

2678. Was the water in perspective?—Yes.

2679. The picture was in general harmony?—Yes.

2680. As you believe a work of Claude ought to be?—Decidedly.

2681. Do you believe that there is any person now living who can restore that picture to the state in which it was before it was cleaned?—I have already answered that question, and have said that I would not trust it to anybody. I would rather leave it as it is; but I do not depart from my first assertion, that perhaps a century ago, or fifty years ago, this picture may have existed, and may have been repaired with so much skill as would deceive the keenest eye, and of course, the repairing having a more tender surface than the old painting, might have been carried away with the dirt that had been put upon the picture intentionally, in order to conceal the reparation. I should not depart from that, because I have given the matter most mature consideration.

2682. But I understand you to say, at the same time, that you, who were thoroughly conversant with the works of Claude, who had possessed his works, and who were well acquainted with this picture previous to its last cleaning, considered it to be in a fine state, and a beautiful picture of the master?—Decidedly.

2683. If you had bought that picture at a sale, should you have considered, provided you got it at a reasonable price, that you had got a good bargain, and that it was a fine specimen of the master?—Certainly.

2684. If you were told that the person who cleaned that picture had not gone to the surface of it, and had not gone through the old varnish, would you consider that the old repairs to which you have alluded would have been reached?—Decidedly; if varnish is put on fresh repair, almost as soon as the re-painting has been executed, of course the varnish unites with the fresh re-paint, so that it cannot be separated from it.

2685. If the person who cleaned that picture had not removed the old varnish, could he have removed the paint?—Decidedly; that is the reason I should advise you never to remove the old varnish.

2686. If the cleaner had not removed the old varnish, he would not have come to the old restorations?—That is self-evident.

2687. Do you think that this picture of the Queen of Sheba will ever recover by time?—No.

2688. Commercially speaking, do you consider the value of that picture to have been greatly diminished by the process of cleaning to which it has been subjected?—Considerably.

2689. Supposing that picture to have been valued at 5,000 *l.* before it was cleaned, at what value would you rate it now?—I should hardly feel competent to give an opinion upon that question; all I can say is, that in my opinion the value is very considerably diminished.

2690. You have been present, I believe, during the examinations which have taken place on this subject, and therefore you are probably aware of the time that was taken to clean these nine pictures?—No, I have not been present at the former examination.

2691. It has been stated that they were cleaned within the space of six weeks; do you consider that to have been sufficient time for cleaning such a number of pictures?—What one man does in an hour, another will often take a day in doing; it depends upon the ability and practice of the party.

2692. If you had had to clean the Queen of Sheba picture, how long should you have taken to do it?—I should have been, I think, very long about it.

2693. Do you consider spirits of wine to be a safe agent to employ?—I consider that any solvent may be used with care.

2694. Would spirits of wine, if not used with care, remove the old paint?—Yes; I think spirits of wine a very dangerous thing to use if it is employed by itself.

2695. Will spirits of wine, if employed in a pure state to old paint, that is to say, to paint more than 10 years old, affect the paint, and remove it, if applied in sufficient

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sufficient quantity?—I know by experience that it would injure it; I have seen a blue drapery turned grey by the use of spirits of wine.

2696. You have stated that, in your opinion, you should never in cleaning a picture go near to the surface of it; do you attribute it to the circumstance of the old coat of varnish having been removed from the Queen of Sheba of Claude, and the other pictures, that they are now in the unpleasant state in which you observed them to be?—Decidedly.

2697. Are you aware that M. Seguier, in his evidence, stated that, with the exception of two Canalettis, he had never in any instance entirely removed the coat of varnish from the surface of pictures?—I was not aware of it.

2698. But you yourself think that Mr. Seguier must have been mistaken in that, as far as you can judge from the appearance of the pictures?—Yes.

Veneris, 13° die Maii, 1853.

(The Committee sat this day in one of the Rooms of the National Gallery.)

MEMBERS PRESENT.

Colonel Mure.	Mr. Marshall.
Mr. Charteris.	Mr. Ewart.
Mr. Vernon.	Mr. Labouchere.
Mr. Baring Wall.	Mr. Stirling.
Lord William Graham.	Mr. Monckton Milnes.
Mr. Hamilton.	Mr. Goulburn.
Mr. Currie.	Mr. Hardinge.

COLONEL MURE, IN THE CHAIR.

Mr. *Henry Fradelle,* called in; and further Examined.

Mr. *H. Fradelle.*

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2699. Mr. *Vernon.*] YOU stated, I think, when you were examined on Tuesday last, that it would be impossible in all cases to ascertain, under the mass of discoloured varnish and dirt which defaced some of the nine pictures which have been recently cleaned, any flaws which there might be underneath. I will take the case of a pure picture recently cleaned: although you may not be of opinion that it has been substantially injured, you can yet conceive, can you not, that its value might be temporarily lessened in the eyes of those who have been accustomed to see that picture through the medium of a yellowish varnish, when it appears in that raw clean state?—If I understand your question rightly, you ask me whether that is so as to a really pure picture; if only the varnish has been removed from a pure picture, whether the picture would afterwards look raw; is that your question?

2700. Whether it might not have a certain cold appearance, which, in the eyes of the public, might not be so agreeable as the appearance which it presented before?—I would try to find out some instances, so as to be able to speak with certainty; but I think, in general, that even supposing a picture was perfectly pure under the dirt and yellow varnish, the moment that yellow varnish and dirt were removed, certainly to the eye of those who had seen the picture previously it would appear raw.

2701–2. I would call your attention to the Cuyp opposite to you now; do you recollect that picture as it appeared when it was cleaned some years ago?—It appears to me now to be more agreeable than it was then.

2703. I will take now another case, the case of a damaged picture: I will assume that in the cleaning of a damaged picture the old original paint of the master has not been removed, but that some recent repairs may by that cleaning have been removed, or exposed to public observation; in other words, the work of Claude or of Rubens may not have been injured, but the work of the recent restorer may have been injured or exposed; in such a case, would not the picture's commercial value be lessened, because it would not present so good an appearance in the eyes of the public?—Decidedly.

2704. And yet that picture would not be injured in the eye of a real amateur or

or connoisseur of pictures?—It would. If he found that the picture had been rubbed, and that it had lost its primitive touch, of course its value would be diminished considerably.

2705. I assume in my question that the amateur is aware that the picture had been damaged, and that it had been restored; if those restorations are taken away, and yet the original work of the master is left, the amateur or the real connoisseur does not consider the picture injured, does he?—I beg your pardon. If the repairs had been done as a matter of necessity to conceal some deterioration in the original, of course the picture would be of more value in the eyes of the best judges than if it had been completely pure.

2706. Suppose I buy a picture in a damaged state at a public sale, and suppose I then take that picture to a picture restorer, and he patches up the imperfections, that picture is improved in the eyes of the general public, is it not, although it is not improved in my eyes as a connoisseur?—No; a real connoisseur who had purchased the picture with a conviction that it was pure, and had then found by the cleaning of it that he had been deceived, would keep the picture in the state it had been reduced to—I mean the state in which it was when the deception induced him to purchase it.

2707-8. You think it is more agreeable to be deceived than to have the naked truth told you, in fact?—Exactly so.

2709. What is your opinion of the habit in foreign galleries, which is, whenever they find a picture a little damaged, not only to clean, and slightly to restore it, but almost to repaint it?—I think that such pictures as are almost repainted are fit for ornament, but not for study.

2710. But yet you consider that a little deception is not much amiss, even with regard to the real amateur and connoisseur, do you?—I never said a word that would bear that interpretation; I never said a word to that purport; let me be clearly understood; I condemn any sort of deception, and I think the real connoisseur would remove at any price such a deception; that is my meaning; that I most positively assert, and that ought not be tortured into a thing I never thought of.

2711. All I wanted to ascertain was this: do you not think that in the eyes of a real connoisseur, a picture, though damaged, is more valuable in its damaged state than it is when it has been patched up by a modern restorer?—Now that you put the question in so clear a way, my answer is quite clear, certainly.

2712. But still, I think I gather from you that your opinion is, that, to please the general public, who cannot be presumed to be competent connoisseurs, some restorations may be prudent?—In second-rate pictures; not in pictures of the first class.

2713. You are aware, are you not, that there are very few pure pictures in existence?—That I am perfectly aware of.

2714. Would you limit yourself in the acquisition of pictures strictly to the purchase of pictures which have no flaws in them?—Such pictures it is hardly possible to find.

2715. Therefore you are necessitated to buy pictures which are more or less imperfect, are you not?—Decidedly.

2716. A witness has stated that that picture by Rubens (*the St. Bavon*) has been painted on a yellow ground, and that it was the habit of Rubens to paint on a yellow ground; is it not your opinion that Rubens painted on white or red grounds?—From my positive knowledge, I know that he painted on white; I stated so the other day. I gave as an instance a picture in the room, that he very slightly sketched in parts, and which, as I conceive, is painted on a white ground.

2717. Do you know of any case in which he painted on a yellow ground?—No.

2718. Did he not paint, as a general rule, on a red, or more usually on white grounds?—I never heard that he painted on a red ground.

2719. He generally painted on white grounds?—Yes.

2720. And not on yellow?—Not to my knowledge.

2721. With respect to the Queen of Sheba—great judges do differ in their opinions of pictures—are you aware that Monsieur Passavant wrote this passage: "Great as is the fame of the above pictures" (one of which is the Queen of Sheba), "and high as they rank in point of optical effect, yet such is the coldness and stiffness of the drawing, that many have been led to doubt their originality"?—I have no knowledge of that.

2722. Lord *W. Graham.*] Do you consider that picture (*the St. Bavon*) to have been

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been painted on a white ground?—I have not looked at it sufficiently to enable me to say.

2723. Mr. *Ewart.*] Could you tell by examining the picture?—Not unless I were to scratch a little corner out of the picture, or something of that sort. I do not pretend to have such a penetrating eye as to enable me to see without that.

2724. *Chairman.*] Are there any other suggestions that you would wish to make to the Committee?—I would merely say, having since the last meeting recalled to my recollection all that I know about pictures, that I cannot help insisting on my assertion that the keenest eye may be deceived through the dirt and yellow varnish on a picture as to its real state; that is a point upon which I think it right to insist; I could quote a hundred instances of it.

Thomas Uwins, Esq., R.A., called in; and further Examined.

T. Uwins, Esq., R.A.

2725. *Chairman.*] YOU stated in a former part of your evidence that you thought it your duty to superintend Mr. Seguier's cleaning during the last vacation, that you remained in London during the whole vacation for the purpose, and that you attended, not constantly with him, but every day twice or thrice, for the purpose of seeing how his operations were performed, and you also said that you were not ignorant of his processes. I could refer, if necessary, to the numbers of the questions, but I suppose you recollect them yourself; will you have the goodness to state generally to the Committee what those processes were; I do not wish to have the chemical ingredients, but simply the processes that Mr. Seguier used?—I stated before, that Mr. Seguier would be best able to explain his processes himself. I believe it will be found in the Minutes that I said I could not undertake to explain the whole of his processes.

2726. Will you explain your own apprehension of what you saw during your constant or frequent attendances for the purpose of superintending his operations?—I saw him remove the dirt which was upon the pictures with the very greatest care and judgment, and I saw him arrive at the varnish which covered the pictures.

2727. Did you see him remove any portion of the varnish?—I cannot positively say any portion of the varnish was removed, but I imagine not; it appears to me that it never was removed; it was the caution he used that I admired so much; and I felt assured that there was no possibility of the surface of the picture being disturbed in any way.

2728. Then you saw Mr. Seguier, as I understand you, remove those upper coats of dirt and oil which he described, but you never saw him remove any portion of the varnish which was below those upper coats?—No; I feel convinced that he never approached the surfaces of the pictures.

2729. Did he take off any portion of the coat of varnish that was next above the picture?—That it would be difficult for me to say; but I imagine not, by the result.

2730. Could you distinguish whether he made use of solvents or friction?—If by friction is meant rubbing with the hand, a mode of treatment which I have seen pictures frequently undergo, and the mastic taken off, he certainly did not adopt that process in any case that I saw; he might have made use of it in some parts of the picture, but he used solvents in my presence.

2731. Mr. *Ewart.*] What do you mean by friction?—It is well known that a picture varnished with mastic varnish may be rubbed up, and that the varnish may be rubbed off by the fingers.

2732. What would be the process?—No process at all; if you rub long enough, you will find that the varnish will come off in a powder.

2733. *Chairman.*] You say you did not observe Mr. Seguier apply that process?—I did not.

2734. You have stated in another part of your evidence that you considered removal by friction, as you have described it, a dangerous process; and you have also stated in your previous evidence, that if you saw Mr. Seguier use any process which you considered injurious to the pictures, you would have felt it your duty to have stopped him?—Yes.

2735. Are you aware, or have you since heard, that Mr. Seguier in his own evidence has declared broadly, that with the exception of the two Canaletti pictures, where he employed spirits of wine, he removed a portion of the coat of varnish that covered the surface of every one of the other pictures by the process of friction?—No, I was not aware of that.

2736. You

2736. You did not hear him state that in evidence?—I have not seen the evidence, nor was I present at Mr. Seguier's examination.

2737. I ordered copies of the evidence to be sent to you, in order that you might see it?—One copy came here for three persons, Colonel Thwaites, Mr. Seguier, and myself; and no copy has come into my hands until within the last 20 minutes; Colonel Thwaites sent for a copy, and that I got 20 minutes ago.

2738. I may mention to you that it is stated by Mr. Seguier very broadly, and in numerous portions of his evidence, that he did remove the coat of varnish that covered the immediate surface of every one of the nine pictures, except the two Canalettis, by the process of friction; you yourself never saw him perform that process?—If the word "friction" is rightly understood.

2739. You have explained friction as every one understands it?—Then I did not see him use that process.

2740. Assuming that Mr. Seguier is right in respect to his own account of the processes that he used, it would appear that you could only have been present and have observed Mr. Seguier's operations at the time when he was using solvents, but that you were not present at the time when he was using friction; and as that friction was applied as the last process, at the time when he is immediately approaching the surface of the picture, you never could, in point of fact, have been able to observe whether in respect to seven of the nine pictures he did approach the surface or not?—I observed the result every day that I came, and I certainly observed that he did not approach the surface of the picture.

2741. You observed the result, but did not attend to the process?—I did not see that particular process.

2742. If you thought it your duty to pay particular attention to his operations, do you not think that the most delicate part of the operation, during which he was approaching the original masters' touch, was the most important of all to demand your attention?—Perhaps it was; but I would observe that I am under very great disadvantages here; I am keeper of the gallery, but I have no apartments in the building; I am not upon the spot, and much may be done before I can arrive at the gallery. I am able to come, and constantly do come, and devote certainly one-half my years to this institution; but it would be very much more complete if I had apartments on the spot, because I should then be here every hour of the day, most likely; but that has never happened to me.

2743. Could you not, when you came for the purpose of seeing Mr. Seguier's operations, having the whole accommodation of the gallery, have remained with Mr. Seguier, in order to see how he did perform the operation of cleaning?—I did remain.

2744. Could you not have remained during the process of friction, which was the last and most delicate process, as well as during the earlier process?—And I did remain.

2745. My questions are founded on your statement, that you felt it your duty to remain, and witness Mr. Seguier's processes; you mention that you had full access to Mr. Seguier during the time he was performing those processes, and I want to know what difficulty there was which would interfere with your being by the side of Mr. Seguier while he was working?—There was no difficulty whatever in it. I was here a sufficient time to observe it; I only say I did not observe that particular process.

2746. But that was not in consequence of any particular difficulty to which you were subjected?—Not at all; nor was it in consequence of any secresy on the part of Mr. Seguier.

2747. You saw him remove the dirt from the upper surface of the picture before he reached the coat of mastic varnish?—Yes; I saw a portion of all the operations. As I came every day, I saw certain things done, and saw the thing in progress, and the result was palpable to me.

2748. What materials did he use for removing the upper coats of varnish?—That I leave to Mr. Seguier himself to explain.

2749. You have stated you are quite satisfied that he has not removed the entire coat of varnish from any one of those pictures?—I am perfectly satisfied of that.

2750. From any one of the nine pictures?—From any one of the nine pictures.

2751. Are you aware that Mr. Seguier himself has stated in evidence, that he has removed the entire coat of varnish from the two Canaletti pictures, and also from the Guercino picture?—No.

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2752. You yourself observed these three pictures, and were satisfied that a portion of the varnish remained?—Yes; and I am quite certain of a portion of the old varnish still remaining upon the painting; a very experienced practical artist, who is one of the trustees, pointed it out to me the first time he saw me, Lord Northampton.

2753. Which picture are you now referring to?—The nearest of the two Canalettis, the Grand Canal.

2754. Then in that respect there is a difference of opinion between you and Mr. Seguier; he thinks he has removed the whole varnish, and you think he has not?—Mr. Seguier's evidence should be taken.

2755. You stated in your previous examination, as I understood you, that one of the principal reasons why no steps had been taken to carry into effect the injunctions of the Committee of 1850 as to removing the dust from the backs of the pictures, which was considered by that Committee and the authorities they consulted to be so injurious, was, that there was no time during the vacation for that purpose?—I did.

2756. Do you not think, with a view to the preservation of the pictures, that during the last vacation, considering the extremely dusty state in which we have already observed some of the backs of the pictures to be, it would have been more desirable, for the safety of the pictures, that the dust should have been removed from their backs generally, than that these nine pictures should have been cleaned, which cleaning occupied the whole vacation?—I cannot give an opinion about that; I cannot say that one should be preferred to the other, nor that either was absolutely necessary. I beg to say, in reference to my former evidence, that I never recommended the cleaning of the pictures; that must be always considered; a list was put into my hands by the trustees; I had nothing whatever to do with it.

2757. The Committee wish to have some explanation of the reasons why those very forcible injunctions as to the preservation of the backs of the pictures were not carried into effect; am I to understand it as your opinion, that you would have considered it more desirable that the dust should have been removed from the backs of the pictures, than that the nine pictures should have been cleaned?—I believe that the removal of the dust from the backs was connected with a proposal which Mr. Faraday made of putting zinc over the backs of them, and I am not aware of that ever having come under discussion by the trustees; that may have occasioned the deferring the dusting of the pictures until the consideration of that subject.

2758. Did you not consider that the statements and the injunctions which were given by the Committee of 1850, founded on the authority to which I have referred, went the length of recommending that the backs of the pictures should be kept as far as possible free from dust?—I am not aware of that.

2759. Is it not a fact, that, after that Committee sat, there was, during the next vacation, or at a very early period, a careful dusting of the backs of the pictures?—I am not aware of that; Colonel Thwaites will best reply to that question.

2760. Do you mean that Colonel Thwaites would, on his own responsibility, have taken down the whole of the pictures, and dusted their backs, without you, as keeper, knowing anything about it?—I should think not; the pictures have not been taken down.

2761. Have they not been dusted?—They have not been removed, only partially; only a few occasionally.

2762. If they were dusted at all subsequently to that Committee sitting, it was done without your knowledge or authority?—Certainly.

2763. Did you consider it of importance in respect to the cleaning of these nine pictures, that they should have their dirt removed as a means of preserving the pictures, or merely as a means of bringing them to a more clear and more ornamental state?—I have already said, that if I recommended the cleaning of any, I did not go beyond the Paul Veronese; so that my opinion about the state of the pictures, or the necessity for cleaning them, would seem to be of no consequence.

2764. You are keeper of this gallery, and to a certain extent are responsible to the trustees, and so far, to the public, for the safe custody and protection of the pictures, and for the general good condition in which they are?—Certainly.

2765. Then if you had been strongly impressed with the propriety and necessity of keeping the backs of the pictures free from dust, as enjoined by the Committee of

of 1850, and had you thought that an operation which it was desirable to perform in the present vacation, would you not have considered it your duty to suggest to the trustees that the nine pictures to be cleaned were not receiving any injury, but were merely in a foul state, and that it would be better to employ the vacation in putting the backs in order, than in cleaning these nine pictures? Would you not have thought it your duty to make that suggestion, as the keeper of the gallery?—I have no recollection that on that Committee the dusting of the backs of the pictures was especially referred to. I have said before, that Mr. Faraday suggested covering over the backs of the pictures with zinc, and I believe the trustees doubted the propriety of acting upon that suggestion.

2766. You are not aware that in the Report of Mr. Eastlake, Mr. Faraday and Mr. Russell, it is stated, "The large quantities of dust introduced into the rooms, "make it necessary to go through the daily operation of sweeping; and although "we understand this to be done with every precaution, the great quantities lodged "on and about the backs of the pictures (more particularly when slightly inclined "forward, with a view to lessen the liability to deposit on the surface), show the "mass of it in constant circulation. In that dust, the constant emanations evolved "in the rooms are condensed, and, independently of any perils assailing them from "the surface, the pictures, particularly those on canvas, being themselves more or "less porous, are subjected to the action which arises from this impure accumula-"tion;" and it is stated in the Report of the Committee, "As a means of tempo-"rary preservation, your Committee approve of the suggestion of the Commission, "namely, that pictures of moderate size should be covered with glass, and that "the backs of all the pictures should be carefully protected; provided always, that "such measures of protection should be adopted with the utmost caution, and under "the immediate direction and control of practical men." Do you not think an injunction carefully to protect the backs of the pictures, implies that the dust should be removed from time to time from those backs?—I think that recommendation of the Committee refers entirely to Mr. Faraday's suggestion of protecting the backs.

2767. Now, looking at the back of that picture (*pointing to a picture which had been taken down for the purpose of examination*), and taking into consideration what is stated in the Report of the Commission to which I have referred (the Report of 1850), should you not have considered it part of your duty to have recommended to the trustees that the pictures generally in the gallery should be relieved from such an accumulation of filth on the backs of them?—I think there is no harm certainly done to the pictures by that accumulation of dirt, and, as I said before, the idea of that Committee at the time was, that the whole thing would be very soon changed, and that a new place would be found to put the pictures in, and that all the suggestions of that Committee would be acted on.

2768. Then your impression was that these injunctions in no respect referred to the actual taking off of the dust that was then, or that might thereafter accumulate upon the pictures, but that the object of them was simply to carry into effect some more extended and ingenious process, by which the backs might be protected thereafter from a similar accumulation?—That was my impression.

2769. Do you recollect my asking this question (No. 738) of Mr. Seguier, after having referred to the Report of the Commission and of the Committee; I asked: "In consequence of these injunctions, was anything done in the Gallery "to preserve the backs of the pictures from dust?" his answer was, "I do not "recollect that anything more was done than that the whole of the pictures were "taken down, and well dusted; they were in a dreadful state; I suggested that it "would be desirable to have a cloth put on the pictures at the back, because some-"times, particularly in that building, when the people clean the windows, bits of "plaster drive in between the canvas and the stretching frame, and that is liable to "push out the picture. I recollect that in that Committee I suggested that it would "be worth consideration, whether the pictures ought not to be covered with a canvas "extending over the back of the frame.—Did you make that suggestion to the trus-"tees? I do not recollect that I did, because I do not sit with the trustees.—Did "you make it to Mr. Uwins, or to the assistant keeper? I think I did; I think Sir "Charles Eastlake was there at that time; I certainly did suggest it.—After the "Committee of 1850, Mr. Uwins was in office? I thought it had been Sir Charles "Eastlake.—But you are not aware that the trustees themselves issued any direc-"tions in regard to the backs of the pictures, in consequence of the Report of the "Committee? I am not aware of that.—And your suggestions were not attended "to? I do not think they were."—Did Mr. Seguier make any recommendation to

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you that the dusting which was then carried into effect should be repeated, or that the more permanent precautions to which he alludes should be adopted?—I have no recollection of it.

2770. And you have no recollection whatever of the pictures being taken down, and carefully dusted?—No.

2771. It appears, then, that you, as keeper of the gallery, were neither consulted previously, nor afterwards informed that the whole of the pictures in the gallery were taken down by your subordinate officers, and dusted during the vacation of that year?—My memory does not supply me with the fact certainly of my having known anything of it; I do not know it of my own knowledge, but it may have been done.

2772. Do you keep no memoranda of what goes on in the gallery with reference to the preservation of the pictures?—No particular memoranda; the secretary's business is to keep general instructions, which appear on the minutes.

2773. Do you consider that your subordinate officers are entitled, or are in any way authorised, to take down the whole of the pictures in this Gallery, and dust their backs, without either consulting you upon the subject, or informing you what they do?—I should think not; but they might receive particular instructions from the trustees.

2774. The nature of the superintendence, you, as keeper, exercise over the gallery, is such that an operation of that kind might take place without your knowing anything about it?—I believe not; I cannot think it.

2775. Then you do not believe that that operation was performed?—I do not believe it.

2776. You attended the Committee the other day, when we were examining the pictures with Mr. Morris Moore, and subsequently with one or two other gentlemen during the absence of Mr. Seguier; have you any observations of your own to make upon those remarks which were then made, before we hear Mr. Seguier's own opinion upon the subject?—I have a great many observations to make; but I would rather give them in answer to questions certainly, because if I am called upon to say, in broad terms, what I think of that evidence, if it is evidence, and the display that Mr. Morris Moore made before the pictures, I must say I never heard, I think, collected together such a mass of ignorance and want of intelligence.

2777. Will you have the goodness to state to the Committee the points on which you consider that ignorance and want of intelligence to have been chiefly displayed?—He seems to me not to know anything about the old masters at all; to have no conception either of their mode of thinking, or their mode of proceeding; his observations on the Paul Veronese were something so exceedingly ridiculous, so absurd, and so contrary to everything that any painter knows to be the fact, that I am astonished that I heard it listened to.

2778. Will you have the goodness to mention in some little detail, in what respect the particular ignorance or ridiculous judgment of Mr. Morris Moore was displayed?—I would mention as an instance of the profoundest ignorance, that he pointed out a boy in the right-hand corner of the picture from which he said the glazing had not been taken off, but he said that the glazing had been taken off the figures on the left side, without perceiving that that was part of the painter's object and scheme in composing both the forms and the colour of that picture, that this should be of a different colour from the figures on the left hand; then he went on to point out places in the left-hand figures, where he said the shadows had been rubbed out; whereas the very beauty of the picture depends upon the way in which it presents itself to the mind; all the artist's touches remain in all their force and vigour, and if anything like shadows were wanting in the picture, nobody would look at it.

2779. It may be proper that the Committee should have an explanation upon this point before they go any further, with respect to difference of opinion between yourself and Mr. Morris Moore. There is one fundamental difference between you and him, and between you and almost every gentleman who has been examined before the Committee, that you do not admit what are called glazings at all; that you consider it a modern quackery, which does not apply to the ancient masters; whereas Mr. Morris Moore, and other gentlemen who have been examined here, attach the greatest importance to these transparent colours or glazings in the finishing of those masters, particularly the Venetian masters, and more particularly with reference to the Paul Veronese?—I believe that rather an undue advantage has been taken of an observation I made in my former

former evidence; I do not deny that the old painters did not know the value of transparent colours, or that they did not use them as a part of their process; I never said that what is foolishly called "glazing," did not form part of the process in their pictures; I said that the glazing that was to cover the whole, and which was assumed always now, I conceived to be the assumption of ignorance, and that nobody who had practised his art before the works of the old masters would ever assume it.

2780. Was there anything in the previous examination which entitles you to assume that the glazing to which we then alluded, was that general transparent wash, or semi-varnish, or toning, to which you now say you supposed reference was made?—I should like to know the questions that were put.

2781. At question number 115, I asked you this: "Were not the Venetian "painters in the habit of using what are called glazings, or transparent colours, "in finishing off their pictures, which glazings are generally supposed to become "more susceptible of injury from chemical applications, or even from mechanical "applications, of the picture-cleaner, than the surfaces of the pictures of various "other schools or masters?" The answer is, "That is a question that can never be "settled, because nobody can prove that they did use glazings." Do you not consider that that bears out the construction that has been put upon your words, that those glazings, or transparent colours, which other gentlemen have said they considered were used by the Venetian painters, you say nobody can prove they ever did use?—Let me explain; glazing must be part of the process of painting; but what I say is, that nobody can ever prove that the ultimate protection of a picture is consequent upon what is called, and what that gentleman (Mr. Morris Moore) constantly calls, "ultimate glazing" and "graduated glazing;" I say there is no such thing, and that there is no reference in or statement by any author to lead us to suppose it, nor is there anything in any work of art, and in the best ages of art, that could induce us to think so.

2782. Those questions were asked by me, and have been asked by the Committee, not so much with reference to the actual effect produced by these transparent colours or glazings, as with reference partly to their composition, partly to their position upon the picture, and to the greater danger to which their existence on the surface of a picture exposed that picture, than in the case of other schools and masters where they were not used; and, in reply to my question upon that subject, you say, "Nobody can prove they used them at all"?—There is the difficulty; I was not aware that I should be called upon to state at that time what was the painter's process; I must say, that glazing was part of his process; it was part of every good painter's process; but what I say does not exist, what was never known to exist, and what nobody can prove does exist, is that ultimate glazing, which destroys the luminous character of a picture, or its power of giving forth light, and deprives it of all those qualities which the old painters desired to maintain as the characteristic of their works.

2783. I must refer you again to my question, which was, "Were not the "Venetian painters in the habit of using what are called glazings, or transparent "colours?" Are we to suppose that there has been a misunderstanding, and that when I asked you as to the Venetian painters' habit of using glazings, or transparent colours, in finishing off their pictures, you did not suppose I meant what are commonly called glazings or transparent colours, but some general wash or colour which was laid on afterwards?—No; the finishing off is where the confusion has arisen. I have never denied, and no painter would ever venture to deny, that; the best colourists know the value of transparent colours, and every colourist has used them; all I deny is, that they finished by that process; they finished by thin tints of colour; they know too well the nature of the pigments they use, and the varnishes they use, ever to leave any of those glazings, which they are sure would change in patches, and become discoloured, and destroy the character of their works.

2784. Will you have the goodness, then, to answer me this question: assuming we understand glazings, or transparent colours, in the same sense, is it not the fact that the Venetians did finish off their pictures with those glazings?—I do not believe it; not the finishing off; there is the distinction; but as part of their process, they used glazing.

2785. Is not finishing off a picture giving it its last delicate touches?—Yes; but I say that is not done by transparent colours, because they were too learned in their time to do it.

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2786. Then how did they finish off their pictures, in opaque colours?—No; in thin tints of opaque colour, that is, what you may call semi-opaque colour.

2787. Then do I understand you rightly, that the Venetian painters did not finish off as I have expressed it, or give the last finishing touch to their pictures in transparent colours?—They did not, but in semi-opaque colours.

2788. Mr. *Charteris.*] What do you call "semi-opaque"?—That which has enough of pigment in it to prevent its drying yellow.

2789. Does that semi-opaque colour, with which you say they finished their pictures, differ in any respect from the opaque colour they used in the previous process?—Not at all, except that it is in a smaller quantity.

2790. *Chairman.*] Is not that what is generally called scumbling?—No, that is rubbing over a part with a semi-opaque colour certainly; but painting with thin tints of colour cannot be called scumbling.

2791. Mr. *Ewart.*] Will you state the distinction between a "semi-opaque colour" and "glazing"?—Glazing is with transparent colour, and therefore a great deal of the oil, or varnish, or whatever the painter uses as a vehicle, mixes up with it, and it dries in patches.

2792. *Chairman.*] Then I still understand you and Mr. Morris Moore to differ fundamentally upon this point: whereas Mr. Morris Moore maintains that the Venetian painters did finish off the surface of their pictures with transparent colours, or glazings in the proper sense, you maintain that they did not?—I maintain that they did not; that is, I maintain it so far as my own judgment goes, because I have painted pictures before Mr. Morris Moore was born, and copied pictures from Rubens's Titian, Paul Veronese, and Correggio, and I have lately seen two of them; they have now remained between 30 and 40 years, and will compare with the originals; for I had an opportunity of comparing one of them with the original only a few days ago, and there was no glazing; I purposely avoided it. I endeavoured to find out what the principle of the painter was, and that has proved to my mind that I was correct; and my fellow students at the time, I recollect, told me I ought to get it, and rub it down, and do this and that, but I did not do it; I left it, because I believed it was what the painters did.

2793. Why we want distinctly to have this from you is, in order to compare your view as to these pictures with the views of Mr. Morris Moore, and other gentlemen, who have complained broadly that the glazings have been removed from these pictures; you do not admit that these pictures had glazings in the sense in which they use the term?—I do not believe it; I believe it is the dirt that has been mistaken for glazing, and the discoloured varnish.

2794. In the sequel of your examination upon this point, you said that you thought this theory of glazings was a modern quackery, and that the Romans of the present day called this supposed practice of glazing the Velatura Inglese, because the English painters only adopted it?—Yes.

2795. Will you define to the Committee your understanding of the Italian term "velatura"?—Veiling and obscuring.

2796. Are you aware that the terms "velare" and "velatura" are not used by Italian authors in the sense of obscuring, but merely drawing a transparent veil over the surface of a picture or an object?—Who is the author referred to?

2797. I have not had an opportunity of referring to authors; but I and one other gentleman of the Committee have referred to several of the most accredited Italian dictionaries, and we find in the Dictionary of the Academy of Bologna that these are the definitions of the words "Velare" and "Velatura": "*Velare.* T. de' Pittori. Tingere con poco colore e molta tempera il colorito di "una tela o tavola, in modo che questo non si perda di veduta, ma rimanga "alquanto mortificato e piacevolmente oscurato, quasi che avesse sofra di se un "sottilissimo velo. Voc. Dis." "*Velatura.* T. de' Pittori. Il velare tingendo con "tinta acquidosa e lunga. Questo (colore) non è altro che una velatura fatta a "fondo inargentato d' argento in foglia d' un verderame ec. ridotto a guisa d' un "acquerello"?—I believe that both those extracts relate to the preparation of the canvas.

2797*. It appears, then, that there is a fundamental difference between you and Mr. Morris Moore as to the basis of your judgment with regard to the pictures: will you state to the Committee in what respect you think Mr. Morris Moore has erred in his criticisms on the Queen of Sheba?—Because I find no change in the Queen of Sheba. Mr. Morris Moore has stated that certain things are rubbed out, and that other things are injured; while I, on the contrary, say there they are,

are, and they are not injured. Nothing could be more positive than the difference of our opinion. One gentleman, Dr. Somebody, stated that the anatomy of the figures was destroyed, and that the perspective was destroyed, though my eye cannot perceive it; it is just what it was, and there is as much anatomy as ever there was in the figures, and as much perspective. Mr. Morris Moore stated that the feet of two figures were separated from the persons of the figures. That is not the fact; there are the feet. Mr. Morris Moore stated that a certain colour on the right-hand side of the building was left, that had not been removed, while the other had, not perceiving that that is the colour of the whole of the front building, leaving out the columns, and that it is as it was, and must be, for the picture to be what it has a right to be, in order to claim, as it does claim, the admiration of the world.

2798. Do you wish to make in detail any further observations, or would you prefer stating generally that you think Mr. Morris Moore's strictures upon the nine pictures throughout are unfounded or exaggerated?—I attended most particularly to everything Mr. Morris Moore stated. I was at his elbow the whole time, and I could not (and I have since examined the pictures most strictly) identify one single deficiency that he pointed out. And with regard to the Paul Veronese, I should say the perfect ignorance of art that was displayed in his observations upon that picture quite startled me, because I thought a man who wrote in newspapers must be a very learned man upon the subject; and I was really startled beyond measure at hearing mere childish ignorance displayed.

2799. Mr. *Charteris.*] You have stated, in answer to Question 326, in your former evidence, that the picture-cleaners have been the faders of the pictures of Sir Joshua principally, and that they have not understood him; I want to know why the picture-cleaners, who you consider have not injured these other pictures painted by Claude, Paul Veronese, and other old masters, should have injured the pictures of Sir Joshua especially?—I did not refer to the same persons; I referred to ignorant people in the country. Many persons have shown me pictures of Sir Joshua's which they have had cleaned in the country by ignorant picture-cleaners, and it was to that class of persons I referred. I have not observed any pictures by Sir Joshua which have been cleaned by the same picture-cleaner who had these pictures under his care.

2800. I did not specify that it was the same cleaner; but do you consider that Sir Joshua is more liable to injury from picture-cleaners than any other hand?—Every painter is liable to injury.

2801. Not Sir Joshua in particular?—I do not know that I should state Sir Joshua in particular. All painters are liable to injury, and are likely to get serious injury, from the ignorance of picture-cleaners.

2802. I misunderstood your meaning. What I apprehended you to say was, that from some peculiarity in Sir Joshua's style, you considered him particularly liable to injury; that, you say, is not the case?—No, not at all.

2803. You have stated that a list of these nine pictures was put into your hands by the trustees; would you state by whom that list was put into your hands; by what trustees?—It was at a meeting of the trustees of that day.

2804. Do you know who the trustees were who were present at that time?—The minutes could be referred to to say.

2805. Could you refer to the minutes, and point it out?—You have the minutes printed.

2806. Is that the minute (*pointing out to the Witness two passages in page 42 of the Return of the 11th February 1853, from the words "The keeper reported "that, in pursuance of the instructions," to the words, "Mr. Seguier has confined "his observations to the last room"*)?—No; that is not the minute, certainly.

2807. I presume you are acquainted with that printed copy of the minute which was laid before Parliament?—Yes.

2808. Could you point out the minute to which you refer when this list was made out?—It was the last meeting before the vacation.

2809. Will you have the kindness to point it out?—Perhaps you could tell me the date.

2810. There is a list at the top of page 44; is that the list you refer to?—Yes; that is Mr. Seguier's report.

2811. I am not talking of Mr. Seguier's report; I wish to know from whom you got the list which you say was given you by the trustees?—This was not the meeting, certainly.

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2812. Will you have the kindness, in those minutes, to point out where that list is to be found, and to state the trustees by whom that list was given?—It must have been the last meeting; therefore it was that meeting.

2813. Do you see there a copy of the list which you say was handed to you?—These are the pictures, and that must be the last meeting; no, that is not so; here it is: "Resolved, That Mr. Seguier be requested to complete, during the "approaching vacation, the necessary operations for putting in order those pictures "which he has recently reported to the trustees." That was the meeting before.

2814. You have stated to-day that these nine pictures were cleaned in consequence of their appearing on the list which was given to you by the trustees; I want to see that list, if you please?—(Colonel *Thwaites.*) I can produce it.—(The *Witness.*) Here it is (*referring to a list on page* 43). The list of the pictures appears in the minute of the 5th of April.

2815. Does that list, which you say appears in the minute of the 5th of April, correspond exactly with the pictures that have been cleaned in this last vacation?—I believe it does.

2816. Read it, if you please?—"The keeper reported that, in further pursuance "of the instructions of the trustees, contained in their minute of the 9th February "last, Mr. Seguier has examined the remaining part of the pictures in this gallery, "and polished with a silk handkerchief the varnish of a considerable number of "them; operations that have answered his expectations. There are certain pic-"tures, in addition to those already noticed, in the principal room, which could not "be put in order except during the vacation, as some part of the old varnish ought "to be removed before revarnishing them: especially two pictures by Canaletti, "127 and 163; one by Salvator Rosa."

2817. Has that been cleaned?—No.

2818. Why, if it was on the list, was it not cleaned with the others?—That certainly was not cleaned. The St. Bavon, by Rubens; the David, by Claude.

2819. Was that David, by Claude, cleaned?—No.

2820. Does that list correspond with the list of pictures that have been cleaned?—No, it does not.

2821. Then that was not the list that was given to you?—No.

2822. (To Colonel *Thwaites.*) Is this list which you have now given to me a list of the nine pictures that were cleaned during the vacation?—No, it is not.

2823. What list is it?—It is the list from which the minute is derived, specifying the pictures which are to be cleaned, or require cleaning.

2824. Where is the list of the nine pictures that were cleaned during the vacation, and which Mr. Uwins states was put into his hand by the trustees?—That I do not know anything of.

2825. (To Mr. *Uwins.*) Do you know anything of that list?—I do not.

2826. Does it appear anywhere on the minutes?—No.

2827. Did you give it to Mr. Seguier?—I gave it to Mr. Seguier.

2828. (To Mr. *Seguier.*) Have you got that list?—No; I have no recollection of any written list being given to me.

2829. On what authority did you clean these nine pictures?—I understood it had been presented to the trustees.

2830. What had been presented to the trustees?—My recommendation that those nine pictures particularly wanted cleaning. I was desired to look about, and see what pictures were most obscured, and which pictures it was most desirable to clean in that vacation; I named those nine pictures, and two others, the Salvator Rosa and Claude; but, to the best of my recollection, I had no written memorandum.

2831. To whom did you state that?—To Colonel Thwaites.

2832. You mentioned to Colonel Thwaites the pictures you thought required cleaning?—Yes.

2833. You did that in consequence of instructions that you had received from Mr. Uwins?—I forget whether it was Mr. Uwins or Colonel Thwaites.

2834. From whom are you in the habit of receiving instructions relative to cleaning pictures, from Mr. Uwins, Colonel Thwaites, or the trustees?—Always through the medium of Colonel Thwaites or Mr. Uwins.

2835. To whom do you consider yourself responsible for carrying out the instructions of the trustees, to Mr. Uwins or Colonel Thwaites?—To them jointly.

2836. Do you consider them to have joint jurisdiction in this matter?—Yes.

2837. So

2837. So that if Colonel Thwaites were to come to you and desire you to clean a picture, you would consider that sufficient authority, without reference to Mr. Uwins?—I should.

2838. Or without reference to the trustees?—I should.

2839. And you did not receive any written list giving you instructions as to the pictures you were to clean during the vacation?—I think not.

2840. You did it on your own responsibility?—No; it was represented to the trustees that I considered they wanted cleaning, and they were to inform me if it was their pleasure I should clean them.

2841. Was a verbal authority to clean the pictures given to you by Colonel Thwaites?—Yes, and by Mr. Uwins also.

2842. Mr. Uwins at the same time gave you authority?—Yes.

2843. I thought you said it was Colonel Thwaites, and not Mr. Uwins, who spoke to you about this particular cleaning?—I cannot recollect whether in this particular instance both gentlemen were present or not.

2844. Are you aware what Colonel Thwaites's authority was for instructing you to clean these nine pictures?—I am not; but I should presume it was a minute.

2845. Written instructions?—I should presume it was put in a minute.

2846. But neither Colonel Thwaites nor Mr. Uwins showed you any written list specifying the pictures you were to clean?—No, I have no recollection of it.

2847. Mr. *B. Wall.*] Colonel Thwaites was always in the room at the meeting of the trustees?—Yes.

2848. You were not?—No.

2849. And Mr. Uwins was not?—No.

2850. Mr. *Charteris.*] When you were desired to report upon the state of the pictures, was that authority given you verbally, or in writing?—Verbally.

2851. Have all your instructions been verbal in the case of pictures which you have formerly cleaned in the gallery?—To the best of my recollection they have.

2852. From whom have you received those verbal instructions generally?—From whoever was the keeper; in the former instance, from Sir Charles Eastlake.

2853. When Sir Charles Eastlake was keeper of the gallery, were you in the habit of receiving instructions from him alone, or from him promiscuously and conjointly with Colonel Thwaites?—Yes.

2854. You received instructions for cleaning pictures during Sir Charles Eastlake's keepership promiscuously from him and Colonel Thwaites?—Yes.

2855. Were those instructions verbal, or in writing?—Verbal.

2856. Always verbal?—Always verbal.

2857. Mr. *Labouchere.*] In fact there is no difference in practice?—No.

2858. Mr. *Charteris.*] Has there been any alteration since the appointment of Mr. Uwins as keeper of the gallery, so as to make the system different from that which was pursued during the time of Sir Charles Eastlake?—It seems to me to be precisely the same now as it was then.

2859. (To Mr. *Uwins.*) Can you or can you not produce the written list which you say was given you by the trustees?—I cannot.

2860. If you cannot produce it, can you tell us what has become of it?—That I cannot tell; my impression is, that I handed it over to Mr. Seguier. I am certain that there was a written list.

2861. You cannot specify the names of the trustees who sanctioned that cleaning?—I cannot.

2862. You have stated, in answer to question 33, "Do you consider it a part of "your duty, on examining and inspecting the pictures, and observing that any of "them are in a state which appears to you to render it desirable that they should "be cleaned, to recommend to the trustees that that operation should be per-"formed? I am not aware that that is part of my duty; I have never been so "instructed; my instruction is only to attend to the directions of the trustees." Then you consider yourself in no way responsible for the cleaning of these pictures?—In no way responsible. I stated before, in answer to Colonel Mure's question on my first examination, that as far as the trustees' commission was given to me about these pictures, I was in no way responsible; my responsibility was in superintending Mr. Seguier's performance of the work.

2863. Then you do not consider it a part of your duty to give any advice to the trustees, or even to report to them upon the state and condition of the pictures, whether

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2864. Have you never spoken to the trustees with reference to the cleaning of the pictures since you have been keeper of the gallery?—I once, merely as a matter of conversation, referred to the Paul Veronese, because I was so very much impressed with the circumstance of some extraneous matter having covered that picture.

2865. You confine that remark to that one picture?—To that particular picture.

2866. On turning to your evidence in 1850, I find that you stated at Question 297, "Do you consider it essential that the Paul Veronese should be cleaned? "Yes.—That is the picture opposite the Sebastiano del Piombo? Yes.—Has that "been long, in your estimation, necessary? It has been necessary ever since I have "had the superintendence of the gallery; I have daily felt the entire loss that, in "its present state, that picture is to the public.—Have you represented that to the "trustees of the National Gallery? I have more than once represented it to the "trustees both as regards that and some other pictures; but everything of that "kind has been postponed for the present." Now, there you say you have specified to the trustees some other pictures that require cleaning as well as the Paul Veronese; will you have the kindness to state to the Committee what those other pictures were?—I believe that the single picture (for I doubt whether I said "other pictures") was the Salvator Rosa; but it was mere matter of conversation, and not any recommendation; certainly if recommendation had, or was likely to have any influence, my recommendation was for cleaning the Paul Veronese.

2867. But you cannot specify what the other pictures were?—No; I might have mentioned the Salvator Rosa, but I think I may say that I did not mention any others, though I cannot say positively.

2868. Those recommendations were merely given in conversation?—In conversation; not at all formally, or in the way of a report.

2869. And not in consequence of any authority that you had upon that subject with reference to the cleaning of pictures?—No.

2870. You stated in your former evidence, not in 1850, but at the commencement of this inquiry, that on entering upon your functions, you did not receive any special instructions; then you were asked at Question 11, "Did you ask for any? "I did not ask for any; I consulted Mr. Eastlake on the nature of the duties, and "there it ended." What did Mr. Eastlake tell you was the exact nature of your duties with reference to the custody of the pictures, and more especially with reference to the cleaning?—It is impossible for me to say at this time.

2871. Did he tell you whether you would, or would not, have to report upon the state of the pictures?—Certainly not.

2872. Were you aware that in a Parliamentary Paper, moved for by Mr. Hume, dated the 4th February 1847, at page 11, it was stated in a report of the proceedings of the trustees, "Mr. Eastlake reported to the trustees that some of the "pictures of this gallery stand in need of cleaning and other restorations." Had you ever read that report?—I was not previously aware of the existence of it.

2873. Did you never read those printed Minutes that were laid on the table of the House of Commons in February 1847?—I have read them, but perhaps not with the attention which I ought to have bestowed upon them.

2874. Should it not have struck you, that if Mr. Eastlake, your predecessor as keeper of this gallery, reported upon the state of the pictures, and mentioned those that required cleaning and restoring, you were vested with a similar power, which you ought to exercise?—Mr. Eastlake might not have had the same instructions from Her Majesty's Government that I had; his position might have been different; I speak only of my own instructions.

2875. What were your instructions from Her Majesty's Government?—I have already stated them in my evidence, and they have been taken down and printed.

2876. Mr. *Marshall.*] You were to do what Mr. Eastlake did?—No, that was never stated to me.

2877. Mr. *Charteris.*] In the last Parliamentary Paper, at page 40, I find it stated, "That Mr. Uwins requested instructions from the trustees with respect to "the necessary renewal or polishing the varnish on any of the pictures requiring it, "or to any other ordinary work that may be expedient to be done in the ensuing "vacation: Resolved, that Mr. Uwins is hereby authorised to use his discretion with "regard to all such work as he shall deem necessary." How do you reconcile that authority

authority which, by the Minute of the 9th of February 1852, was vested in you by the trustees, with your reply to a question from Colonel Mure in your former evidence, that you were not consulted with regard to the cleaning of these pictures at all?—That relates to quite a different thing; it does not relate to the cleaning of these pictures; that Minute that you have just read relates merely to passing a silk handkerchief over the pictures; it has nothing to do with the cleaning; it seems to me quite a mistake of yours.

2878. *Chairman.*] It has reference to what I have called occasional cleaning?—Yes.

2879. Mr. *Charteris.*] Then that authority you consider did not extend to the cleaning of the pictures in the ordinary acceptation of the term?—Certainly not.

2880. Mr. *Vernon.*] I wish this to be clearly understood, in the answer which you gave on your first day's examination with reference to glazing: when you said that you did not conceive that the best old masters used glazing in the finishing of their pictures, you meant that to be an answer to a question as to whether a coat of glazing was put over the whole surface of the picture?—Yes.

2881. You never meant to deny that glazing colours were used in the process of painting by the old masters?—Not at all. I could not deny it, because it is a necessary part of the process.

2882. Do you not consider that laying a transparent colour or transparent colours over the surface of a picture would in many cases actually destroy the clearness of the painting and the spirit of the execution?—I am sure it would destroy the intention of the painter entirely; the painter valued his work too much, and was too anxious that it should make an impression on the imaginations of the people who saw it, to obscure it by dirt.

2883. You, I presume, are not of opinion that leaving dust at the back of a picture does it no injury?—I am not aware of the injury that is done by it.

2884. Supposing a picture to be covered with glass, so that there is not free access to the surface of the picture of the atmospheric air, you would then admit, I suppose, that a great deal of dust lying upon the back would be injurious?—That is a question of refinement upon which I could not give a decided opinion. Mr. Faraday, or a chemist, might say exactly what proportion of injury it was possible might arise in consequence of it.

2885. Then you do agree with the evidence given by Mr. Coningham in a former report, that dust on the backs of pictures does no harm to them?—I am not aware of any harm coming from it.

2886. Mr. *Hardinge.*] I understood you to say that the old masters did not use glazing, in the common artistic acceptation of the term?—I should object to the use of the word "artistic."

2887. In the common acceptation of the term?—I believe they were good artists, and therefore I could not use the word in that sense; my belief is, that they would avoid everything that obscured their pictures or destroyed the impression they wished them to make.

2888. Did I understand you rightly?—Yes.

2889. Are you acquainted with the pictures at Naples?—I ought to be. I have copied most accurately the celebrated picture by Correggio, and devoted the greatest possible study to it, and I used no glazing in finishing. Glazing of course I used, as everybody must in the process of painting, but I used no glazing in finishing, and I could show that picture to the Committee now; it has been painted 35 years.

2890. Is there not in that gallery an unfinished picture by Titian, one of the Popes, in which half the drapery is finished, and the other half is left in an unfinished state, and is not the unfinished portion of the drawing crude and opaque, while the other is rich and transparent?—Yes, and he would have made the unfinished part of the picture rich and transparent if he had gone on.

2891. By what process?—By the regular process of painting, using both transparent and opaque colours.

2892. You mean by glazing and painting in with opaque colour?—Yes, making it part of his process.

2893. But, in your opinion, he would not use glazing as a finishing process?—No.

2894. Mr. *B. Wall.*] When you say you admired Mr. Seguier's process of cleaning so much, I do not think you explained very clearly how it differed from

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any other process?—I did not, I believe, say that I admired the process, because I am not quite aware of what it is, but I admired his care and caution in the management of his own materials; that was all I stated, or wished to state.

2895. In answering a question put to you on the subject of cleaning, you guarded yourself, I think, when you were asked with regard to friction, by saying, "If you mean by friction, using the finger;" do I understand there is any other mode of friction employed except by manipulation?—I am not aware; when a solvent is used, there is no necessity for friction.

2896. I understood you to say you were not aware whether there was any regular system of dusting resorted to in the gallery?—Yes, the pictures are dusted with a feather brush, and constantly a silk handkerchief is passed over them; in many cases I have done it myself.

2897. I understand you to say, that with regard to that general dusting, which is supposed to have taken place in 1850, you do not believe it did take place?—I do not recollect it.

2898. Is it possible that it could have happened without your knowing it, as you state in various parts of your evidence that you were in the habit of being here two or three times in a week?—I apprehend the pictures cannot have been taken down for such a purpose without my knowing it; but Colonel Thwaites could say. I am not aware of it.

2899. When you stated you were here two or three times a week, did that include the period of the vacation?—Certainly not.

2900. So that this process of general dusting may have taken place without your knowledge when you were absent, in the vacation?—I can hardly conceive its having taken place without my knowing of it; and if I did know of it, certainly it would have been sufficient to have detained me upon the spot.

2901. But do you not think it desirable, the dusting of the pictures being a very important part of their care and management, that the keeper of the gallery should have constant communication with it during the vacations, with regard to that point of management?—Certainly.

2902. But that general dusting having taken place, according to the evidence of others, the probability is that it took place during the vacation, and that you were not cognisant of it?—Not cognisant of it.

2903. Lord *W. Graham.*] Do you think an artist would derive more instruction from a picture in a dirty or a clean state?—In a clean state.

2904. Then you think that an artist would derive more instruction from the nine pictures that have been cleaned in their present state than in the state in which they were before?—Decidedly; I have had proof of that from students in the gallery, who have thanked me, thinking I had more share in it than I had, for the advantages the cleaning had given to their study.

Mr. *John Seguier*, again called in; and further Examined.

Mr. *J. Seguier.*

2905. *Chairman.*] IN your previous examination you stated that you and Mr. Uwins agreed as to the mode of cleaning the pictures; that you were of one mind upon the subject; will you have the goodness to state to what extent you were of one mind?—I think we were of one mind entirely throughout the process.

2906. You understood that Mr. Uwins entirely approved of your process of friction?—Entirely. I cannot say that Mr. Uwins was in the room the whole time; the friction was very slight after the dirt was removed.

2907. I think you stated as to the Guercino picture that you removed the whole of the varnish from it by friction?—I stated, that in consequence of its being a copper picture, and the surface very smooth, the whole of the varnish might have come off without my being aware of it, but no injury could happen to the picture if it did; being copper, it was almost as smooth as glass, and I could not say that the whole did not come off.

2908. You have no recollection of Mr. Uwins being present during the time you performed that last and most important process of cleaning?—It might appear to be so, but I do not think it was an important process, for it was only done with my finger, and the dust was wiped off with a silk handkerchief or cloth, therefore there was no hazard; it is probable that that part of the process might happen late in the day, and that Mr. Uwins was not present; he was not here the whole time, though he was a considerable part of the time.

2909. Then you consider that there is no danger in the process of friction as applied

applied to a picture such as the Guercino, although you may come down completely to it, and although you may remove the whole coat of varnish?—I should say not, as I have frequently removed it without injury; I blow the dust off as I proceed, and I am sure that any experienced picture-cleaner would bear me out in that.

2910. You did not apply solvents to the mastic varnish of any picture except the Canalettis?—Not to any except the Canalettis.

2911. Did you apply solvents to any portion of the upper coat of varnish of any other pictures but the two Canalettis?—No.

2912. You have stated that you made use of soap and water?—That was to remove the loose collection of oil, and I must add, a sort of grease, which I do not find in any other collection. I do not find in any other collection a similar thing to what accumulates here, from the effluvia, I presume, arising from the presence of so great a number of persons.

2913. Is not soap generally used as a solvent?—It is a solvent, but not a solvent of varnish; it is a solvent of oil or dirty matter; in fact, water alone would not remove it.

2914. That proportion of soap and water of which you speak was only adapted to act upon the outer coat of dirt, but was not adapted to act on the coat of mastic varnish below?—Decidedly.

2915. Will you have the goodness to explain to the Committee the composition of that mastic varnish with oil, with which you have been in the habit of varnishing the pictures in the gallery?—I have found it very convenient to use it in certain particular cases, because mastic varnish alone chills.

2916. I ask you what is the composition of it?—It is a mixture of mastic varnish and a small portion of oil.

2917. Was that oil boiled before it was applied?—Yes, it was boiled.

2918. You say that that varnish was used during the whole period of your connexion with the gallery?—Up to the recent operation.

2919. Was it used in your brother's time?—Yes.

2920. Was it only used during the latter portion of his time?—I think during the whole time.

2921. During the whole period of the existence of the National Gallery, in fact?—Yes.

2922. At whose suggestion was it first used?—That is more than I can say.

2923. Who first directed you to use it in the course of your own practice?—I should say it suggested itself to me; it is a great convenience in certain particular cases.

2924. Then I understand you to say that you were the first person who used it in this gallery?—In this gallery, certainly.

2925. About what period of your connexion with the gallery did you begin to use it?—I cannot charge my memory, because the pictures when they came here first were not in a bad state; but at any other time, if any picture were purchased and were found to be in a very bad state, not bearing out so as to please the public or the artists, my brother might suggest to me that a thin coat of maguylp would be very useful.

2926. Then you did it with the concurrence and consent of your brother?—Decidedly.

2927. Mr. *Labouchere.*] Were you or he in the habit of applying this varnish to pictures in private collections?—Very frequently; particularly with dark and absorbent pictures.

2928. *Chairman.*] You have mentioned it as your opinion that there is nothing in the composition of that varnish that tends to assume a brown or obscure colour to a greater extent than mastic varnish?—I think not.

2929. In answer to a former question, you stated that you could mention a vast number of examples in your own experience where pictures covered with mastic varnish had assumed a yellow tone, to an equal or greater extent than those which are covered with the mixed varnish?—Yes, for a reason which, I believe, I gave at the time.

2930. Can you point out any of the examples you then alluded to of pictures covered with mastic varnish which have assumed, during the same period, an equally yellow and obscure colour as the picture covered with your own varnish?—Yes; I think there were a great many in the Marquis of Westminster's collection which had a thick coat of mastic varnish upon them, and some of that I

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removed last year at the particular request of the Marquis. They were more obscured than many which I had done with mastic varnish and a small portion of oil.

2931. Then it is your opinion that these nine pictures which have lately been cleaned and covered with mastic varnish will become, in the course of time, quite as yellow and dark in this gallery as pictures which have been covered with the mixed varnish?—I think they may.

2932. Do you think they will?—Yes, I do.

2933. How many of the nine pictures lately cleaned were covered with the mixed oil and mastic varnish to your knowledge?—I really think the whole of them; if I were to make any exception, it might have been a little Claude, which I rather think had been oiled by Sir George Beaumont, when it was in his possession; that picture has been continually getting worse and worse, until at last it had become hardly like itself.

2934. You believe that the whole of these nine pictures had been varnished, or re-varnished, with your mixed mastic varnish and oil?—I think they had.

2935. What was the nature of the grease and dirt upon those pictures which you say you required to remove with soap and water before you removed the mastic varnish below it by friction?—I should say it was caused by the common dirt in such a place, and it was also of a greasy description, and seemed to have softened and amalgamated altogether into the oil varnish, which was an outer varnish.

2936. Then, in fact, the grease and oil to which you allude, and which you say you were under the necessity of removing by the use of soap and water, in order to get to the mastic varnish, was the oil varnish which you had laid on yourself?—I think it was; I do not know that I did it all, but it had been done.

2937. You said that the whole of these nine pictures were varnished with the varnish of the gallery?—Yes; but I am not certain that they were done by me.

2938. Was there any other oil put upon them besides that oil varnish which you applied?—I do not think there was.

2939. In answer to question 514, relative to the Queen of Sheba, I asked you to describe the state of the Queen of Sheba when that picture was given to you to be cleaned, and you said, "It appeared to have had some oil, not oil varnish, "but merely oil over the varnish;" will you reconcile that answer with your present statement?—I think I must have misunderstood that question.

2940. Question 514 is, "Can you describe to us the state in which those pic- "tures, or such of them as the Committee may desire to inquire into, were at the "time when you undertook to clean them; we will take first what is called the "Queen of Sheba, by Claude; could you describe to the Committee the condition "in which that picture was when it was first placed in your hands for the purpose "of being cleaned?" Your answer is, "I discovered that it had a varnish next the "picture, and it appeared to have had some oil, not oil varnish, but merely oil over "the varnish, and there was a vast accumulation of dirt, which rendered it very "obscure, arising from the bad atmosphere, and from the effluvia of such a number "of people coming into the place; it was very loose dirt, which was removed "without any difficulty"?—What I meant to say was, that it was not a copal varnish; because it does not matter whether it is oil, or a little copal put with it; I draw a distinction; the only oil varnish I know of, is copal varnish, and it is not that varnish.

2941. You said, "It appeared to me to have had some oil, not oil varnish, "but merely oil over the varnish." If you yourself either had varnished, or knew that that picture had been varnished with the gallery varnish, could you have said that "it appeared to you to have had some oil, not oil varnish, but merely oil "over the varnish;" you would have known what it had, would you not?—What I meant to say was, that it had the oil and varnish, but not the oil varnish; not a copal varnish.

2942. Will you refer to question number 772, which relates, I believe, to the Queen of Sheba picture also: "But at the time when you restored that picture, "and re-varnished it, was it then in as perfect a state as it could well be in for a "picture of the kind? Yes.—It was not covered with dirt or oil? No.—I under- "stand you to say now, that when you came to clean that picture, you found "above the varnish, next the surface, a quantity of oil and dirt? Yes.—How "do you imagine that oil got there? Very probably during the time my brother

"was

" was keeper; he might have done it, or ordered me to do it; he had a great " notion that it was safer for pictures.—Have you any recollection of rubbing " oil on that picture? No.—Was your brother in the habit of oiling and var- " nishing pictures himself without your assistance? I do not recollect." What is the sort of oil you allude to here as having been, as I understand it, the only thing that had been rubbed on the outer surface of that picture above the coat of mastic varnish before it was committed to your hands to be cleaned?—I said I thought my brother had done it, because sometimes, if he thought it would improve the appearance of a picture, he would occasionally rub the picture with a little oil alone.

2943. Then, in addition to the gallery varnish, which you say was added by you to the Claude picture, there were other coats of oil rubbed in, either by yourself or by your brother?—Yes; the whole of which formed one mass, which was easily removed.

2944. Then, in fact, the state of that Claude at that time was this, that over the surface of the original master's touch there was a coat of mastic varnish; over that you had put, at some time or other, a coat of gallery varnish, that is, a mixture of mastic varnish and oil, which I and most other people consider as equivalent to an oil varnish, and above that there had been other coats of oil rubbed in by yourself or your brother?—Yes.

2945. And these exterior coats of varnish, your gallery varnish, and the oil that had been put to it, had accumulated a vast mass of dirt?—Exactly.

2946. Do you think that a coat of pure mastic varnish put over that picture would have accumulated the same amount of dirt that your successive coats of oil and mixed varnish have done?—I think not; and I came to a determination to try whether mastic varnish alone would not do best, and whether, being harder, it might not prevent an accumulation of dirt, and it was upon that which this experiment of cleaning was based.

2947. Having described those nine pictures as covered with a great accumulation of oil, dirt, and effluvia, do you admit that that was in consequence of your having employed this practice of varnishing pictures with gallery varnish, and rubbing them up with oil afterwards, to heighten their effect?—I do not recollect rubbing up any myself, but my brother might have done so.

2948. I understand, from what you have now stated, that the extremely dirty state in which these nine pictures were, was mainly owing to the manner in which they had been varnished with the mixed varnish, and occasionally oil, and rubbing them up with oil afterwards?—I think so; but I think it could not have happened except in a place like this.

2949. The remarks which you have made with respect to the Claude, apply equally to the Paul Veronese, do they not?—Yes.

2950. In answer to question 1642, Mr. Nieuwenhuys stated his belief that the Saint Ursula picture had been varnished within the last few weeks; have you any knowledge of that?—Certainly not.

2951. That is a mere conjecture of his?—Certainly.

2952. In answer to question 1493, and to another question put to you, number 924, you state that you do not know the composition of mastic varnish; and in these questions you are asked whether that mastic varnish does not consist usually " of one part mastic and two parts turpentine;" and you say you do not know the preparation, and that you buy it ready made?—Yes.

2953. Is it customary for cautious and experienced cleaners to buy ingredients of that description ready made?—I believe it to be the usual custom; for it would be a very dangerous thing to make varnish in London.

2954. Will you have the goodness to mention from whom you buy that varnish?—I do not go for it myself; I think it is a very old varnish-maker in Long Acre; I really forget his name; my porter always goes for it.

2955. As you seem to have been a good deal engaged in trying experiments upon varnish, did it never occur to you to inquire what was the composition of the mastic, which is universally recognised as the best and safest varnish in every part of the world?—I think I can detect it immediately by the smell.

2956. But you have never known its composition?—No; I am totally unacquainted with any chemical processes.

2957. Even with those immediately connected with your own profession?—Yes; my impression is that it is the gum mastic dissolved in spirits of turpentine, but I do not know in what proportions.

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2958. You never considered that it was at all necessary to possess any knowledge of chemistry?—No.

2959. In answer to Question 738, you describe the backs of the pictures at the period when they were dusted after the Committee of 1850 as in a dreadful state?—Yes.

2960. You considered them to be in such a state as to injure the pictures and endanger their safety; and I believe you suggested to the Committee that it was absolutely necessary they should be cleaned?—Yes; in galleries I have to do with, I have the pictures occasionally taken down and the backs dusted; and here particularly it is desirable, because when the windows are cleaned, pieces of plaster continually drop down, which may fall into the back, and coming down between the stretching frame and the canvas they may cause knobs, and produce other disagreeable effects.

2961. I do not think that that has any immediate connexion with the question of dust upon the pictures?—Not upon the front of the pictures.

2962. You say you have always been in the habit of occasionally dusting pictures; how long before that great dusting which you say took place after the Committee of 1850 had the pictures been dusted?—I never do dust the pictures.

2963. In the other galleries which you have had to do with, you have suggested the propriety of occasionally dusting the backs of the pictures?—Yes.

2964. But you never suggested that in the case of the National Gallery previous to 1850?—No.

2965. Then previous to the sitting of the Committee in 1850, the backs of the pictures in the gallery had never been dusted at all?—I do not know from what period they had.

2966. After the Committee of 1850, observing that the backs were in a dreadful state, you recommended that they should be dusted?—I did not think it my duty to recommend anything beyond my own particular profession, cleaning the face of the pictures.

2967. Then by whose authority were they dusted at that time?—I do not know; probably Colonel Thwaites can answer that question.

2968. (To Colonel *Thwaites.*) Mr. Uwins has stated that he gave no authority for dusting the pictures; did you give instructions that they should be dusted?—Certainly not; I have never given any instructions of any kind, without having previously received those instructions from the trustees, or from Mr. Uwins.

2969. Do you recollect the pictures being dusted?—I do; but I think it must have been longer than that.

2970. You think it must have been prior to the sitting of the Committee in 1850?—I think so.

2971. You recollect the circumstances?—I do recollect the circumstance of the whole of the pictures being taken down and dusted.

2972. Do you recollect by whose authority it was done?—I can only say that it was done under the authority of the keeper of the day; but whether it was during the time of Mr. Uwins or Sir Charles Eastlake, I could not undertake to say.

2973. By whom was it done?—By Mr. Thicke and his assistants.

2974. And your impression is, that it was done prior to the Committee of 1850?—Yes, I think so.

Mr. *Thicke* called in; and Examined.

Mr. *Thicke.*

2975. *Chairman.*] HAVE you any recollection of the backs of the pictures being dusted some years ago?—Yes, about three years ago, according to my recollection.

2976. Can you tell the exact year, or period of the year?—According to my recollection, it was about three years ago, or before; they were all taken down then.

2977. Was it done during the vacation?—It was.

2798. You do not recollect in what year?—I think it was three years ago, but I cannot be positive.

2979. Were you aware that it was in consequence of any recommendation given by a Commission or Committee to that effect?—I do not know; I had my orders from Mr. Uwins, I believe, at that time.

2980. You had your orders from Mr. Uwins to dust the pictures?—Yes.

2981. Are

2981. Are you quite certain it was since 1847?—I think I may say positively that it was since 1847.

2982. You said you thought it was in 1850; is that your impression?—My recollection is that it was about three years ago.

2983. And you think you received your instructions from Mr. Uwins?—I am sure I did.

2984. You are quite certain of that?—Quite certain.

2985. Mr. *Marshall.*] Were your instructions written or verbal?—Verbal.

Mr. *Seguier*'s Examination resumed.

2986. *Chairman.*] I THINK, in answer to Question 740, you stated that, in consequence of the Report of the Committee of 1850, you had recommended to the trustees that great care should be taken of the backs of the pictures?—At that period I did.

2987. Through whom did you make that recommendation?—I think I mentioned it to Colonel Thwaites.

2988. You mentioned to him that you thought the backs of the pictures required to be attended to, in order that he might communicate it to the trustees?—Yes.

2989. (To Colonel *Thwaites.*) Did you make any communication to the trustees?—I have no recollection of having done so.

2990. You have no recollection of Mr. Seguier having suggested that the pictures should be dusted?—Not the slightest.

2991. (To Mr. *Seguier.*) You say you have a distinct recollection of communicating either to the keeper, or the assistant keeper of the gallery, that you thought it desirable to protect the backs of the pictures?—Decidedly; but these were only verbal communications; they were only a sort of conversation; if they were not entered in any minute, it is extremely difficult to tell at what time it occurred, but I distinctly recollect suggesting it.

2992. You having been the person generally consulted as to the cleaning of the pictures, if you made any verbal suggestion, I presume you would fully expect that that suggestion would be conveyed to the trustees?—I should expect and hope that it would.

2993. Are you of opinion that the accumulation of dirt which we have just had exposed to us on the back of one of the pictures, and which represents generally their state in the gallery, is injurious to the pictures?—I have known it to be injurious to pictures which have been sent to me from the country. I have often found that more mischief has come from dirt on the back of a picture than on the front; it had penetrated through the cracks, and although I do not mean to say that it destroyed the picture, it disfigured it.

2994. And therefore you transmitted, as you thought, the recommendation to the trustees, that the backs of the pictures should be regularly dusted, and kept in order?—Yes.

2995. Mr. *Charteris.*] You have stated, that when the Queen of Sheba by Claude was purchased by the nation, it was put into your hands, and that it was then in a fine condition?—It was in a fine condition; but there were damages in it which you will find noticed in my former evidence; it was in a fine condition, because Mr. Angerstein only allowed a certain number of people to come and view the pictures in his house, and they did not get into the state in which they get in the public gallery, where millions of people are admitted.

2996. You say there were damages in the picture; were those damages extensive?—They were, and very frightful in appearance; in many of the parts it was injured to the ground, and I was employed to lay that down; it was a part of my particular business to restore it.

2997. What was gone, you restored with white paint?—I had to fill up the ground; there was more than paint; there is a great body of composition.

2998. In what part of the picture?—It was principally confined to the lower part; but I think there might have been a little indication of it, perhaps as far up as the horizon of the picture.

2999. After you had filled up those parts that were wanting, and after having restored the ground, and laid down the rest, I think I understood you to say that you gave it a coating of that oil which you were then in the habit of generally using?—I did.

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3000. Will that oil varnish remove by friction?—No.

3001. Then have you removed any portion of that varnish in this last cleaning?—I presume it all came away.

3002. When you had, as you say, restored that picture, and filled up the gaps and holes, you covered it with the varnish which you generally use in the gallery?—Yes.

3003. That varnish I understand to be an oil varnish?—Yes.

3004. And I likewise understood you to say that oil varnish cannot be removed by friction. I want to know whether, in cleaning that Queen of Sheba picture within these last few months, you removed any portion of that oil varnish?—I removed all that oil varnish.

3005. How did you remove it?—With soap and water.

3006. Do you consider that soap and water is a solvent?—It is a solvent for oil.

3007. For the oil varnish?—For the oil varnish.

3008. Was that oil varnish next the surface of the picture?—Certainly not.

3009. But I understood you to say that you had gone to the very ground of the picture in the process of these restorations, so that at any rate in a portion of the picture that oil varnish must have been next the surface, because it was put over the paint, which you yourself put on?—You must understand that there was a varnish on the picture, and it was not necessary for me to remove those restorations.

3010. You have said that the picture was so injured in parts that you had even to restore the ground; I presume that in those parts at least there was no varnish?—No.

3011. Therefore over your restoration there was no varnish, except that which you put on, namely, the oil varnish?—Exactly.

3012. That you removed by means of soap and water?—Yes.

3013. Therefore, in those parts which you had restored, the soap and water went down to your restorations?—Exactly.

3014. Were those restorations removed by this process of cleaning?—No, they did not go.

3015. In parts of this picture, by the soap and water which you used, you came down to the original restorations and injuries?—I did; but I did not remove them.

3016. Mr. *B. Wall.*] What is the exact difference between mastic varnish and resin varnish?—I believe that if I could make a distinction, it is that resin being exceedingly cheap, it might be substituted for mastic.

3017. Is it not the case that resin varnish mixed with oil will never dry?—I presume that the mastic varnish which I get, is the best that I can procure.

3018. Mr. *Vernon.*] In order that the correction of your evidence may be made quite distinct, I wish to put this question to you: we understand, do we not, that, in your private practice, you still prefer using what we may call the gallery varnish, because it prevents chill, and, in your opinion, gives generally a a more pleasing appearance to a picture?—Yes.

3019. I presume that you are also of opinion that it is not advisable to use that gallery varnish in a public gallery, inasmuch as it is more liable, from the oil that is in it, to contract dirt?—Yes.

3020. You acknowledge, that your having used that gallery varnish, has rendered those pictures more liable to dirt and disfigurement than if you had used the pure mastic varnish?—I think it has.

3021. You are therefore willing to admit, that, in your judgment, mastic varnish is the correct and the right varnish to use in reference to the gallery?—I think it is.

3022. How did you get the oil varnish off the small Claude of Sir George Beaumont's in the next room?—By washing it.

3023. Did you get it off by means of soap and water, or spirits of wine?—Soap and water.

3024. I understood you in your former evidence to say that the only solvent you used was spirits of wine?—The only solvent for varnish.

3025. Was not that picture varnished before with gallery varnish?—No, I have no recollection of it; I think Sir George Beaumont was very much in the habit of rubbing his pictures over with oil, and I perceived from time to time that

that the picture you referred to was getting very yellow, and that it was much disfigured, but it came off with soap and water.

3026. How can you be sure that that alkali so applied to the oil varnish will not attack the oil which is the vehicle for the pigment?—That would depend upon the skill, of course, of the party using it; soap would take off the whole of the paint from a picture if it was left on it; but I always take care to use it so that there shall be no chance of its being so strong.

3027. Do you consider that so strong a solvent as pure spirits of wine can be safely used to remove oil varnish from an oil picture?—I think it can; I have often used it.

3028. How does the spirits of wine distinguish between the oil that is in the picture and the oil that is in the varnish?—The paint in the picture makes it a different thing altogether: almost all old pictures are as hard as China; and though the spirits of wine will remove the oil off that, it will not ever damage the picture.

3029. Then you do not agree in the opinion of one witness we have had, that it is impossible that spirits of wine can so discriminate beween the oil in the picture and the oil in the varnish?—I have given my opinion.

3030. Mr. *Charteris.*] Do you still adhere to the opinion you gave on a former day, that spirits of wine will not affect paint more than ten years old?—I think I said that it was not safe to use it to a picture less than ten years old.

3031. Did you clean that Portrait of Schneider belonging to Lord Carlisle?—I did.

3032. Did you clean that copy of Lord Ellesmere's Titian, which is said to be by Rubens, and which is the property of Lord Derby?—No, I did not.

3033. *Chairman.*] You have told us that the mixed varnish which you have been in the habit of putting on the pictures had been the main source of accumulating that vast quantity of dirt, and effluvia, and so forth, that you have described upon the surface of these nine pictures which had been varnished with it; do you not think it probable that the four pictures that were cleaned in 1846, and which were also varnished with that same varnish, will, after a certain period, present a surface similar to that which the nine pictures presented before they were cleaned?—Yes, I think they will, unless they are placed in some cleaner position.

3034. Then the existence of that varnish upon them will necessitate their being recleaned on a future occasion?—I think so.

William Coningham, Esq., called in; and Examined.

3035. *Chairman.*] YOU have been for a good many years a zealous and active *dilettante* in the matter of fine art, and particularly of pictures?—I have been a print and picture collector for many years.

3036. You have not only been an amateur, but you have also been a considerable purchaser?—I have been a considerable purchaser.

3037. Have you at present any considerable collection of your own?—I have not.

3038. But you have at times had considerable collections in your own hands?—I had formerly a very large collection, which was sold several years ago at Christie's.

3039. You were examined before the Committee of 1850, were you not?—I was.

3040. At that time you gave evidence as to your sense of the great dangers to which, not only in this country, but everywhere, the finest works of art were exposed from cleaning, and the great prevalence of that practice, and the excess to which it had been carried?—I endeavoured to establish, to the best of my ability, before that Committee, the important fact, that the great injury and danger to which old pictures were exposed, arose from the treatment they received at the hands of the picture-cleaners, whom I hold as a class, generally speaking, to be mere empirics, working without any fixed principle, and with a very small amount of knowledge of the principles on which the pictures were painted.

3041. Do you consider it very desirable that something like a check should be introduced to the extent of the practice, in consequence of the danger to which you consider it subjects works of art?—I believe that if the system is not

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stopped, in a few years we shall know the works of the old masters only by tradition.

3042. In your own experience as a picture collector, I presume you have often had to deal with very dirty pictures?—I do not know that I have ever had any very dirty pictures in my possession.

3043. Have you never had a picture in so dirty a state that you considered it would be desirable to have it cleaned?—I have had pictures cleaned that were in my possession; but with reference not merely to picture-cleaning, but picture purchasing, I should say, that I went through a considerable apprenticeship, and that I, like all other men, in collecting pictures, made mistakes, which I certainly should not now do if I had to do the thing over again.

3044. You gained experience by those mistakes?—Yes.

3045. And was the result of that experience to the effect that you would not have had those pictures cleaned which, during your less mature state of judgment, you caused to be cleaned, if you had to decide upon it now?—I never had any picture of importance cleaned. I had one or two small pictures cleaned, and my conclusion after that was, that nothing would induce me ever to entrust my pictures to a picture-cleaner.

3046. Have any measures of precaution suggested themselves to you that would prevent that injury of which you are apprehensive in cases where pictures are given over to be cleaned to the present picture-cleaners?—Do I understand you to mean a precaution to prevent the necessity of cleaning?

3047. No; I mean in the case of a picture being in so exceedingly foul a state that you had no enjoyment in it, and that you found yourself under the necessity, in spite of your objections to such a course, to give it to a picture-cleaner to operate upon: have any measures of precaution suggested themselves to you to obviate the risk to which you think, under such circumstances, a picture would be exposed?—No, there have not.

3048. You have been long acquainted, I presume, with the National Gallery?—I have, from the time that it was in Mr. Angerstein's house in Pall Mall.

3049. And you have been alive to any peculiar share the National Gallery may have had in the general damage that has been inflicted by picture-cleaners upon works of art?—I consider that some of the pictures in the National Gallery have suffered as much from cleaning as any pictures I know.

3050. You were well acquainted with the state of the nine pictures recently cleaned before they were subjected to that operation?—I should say that I was well acquainted with their state before they were cleaned.

3051. I need scarcely ask whether you considered that those pictures required cleaning, after the objections which you have stated you have to cleaning, except in the very extremest cases?—I should say, generally speaking, that not only the pictures did not require cleaning, but that most of them were in a most excellent condition.

3052. Did you not consider that the oil and mastic varnish, which it has been customary in this gallery to put over all pictures, interfered with that excellent condition to which you allude?—I considered that the tone of the pictures had been slightly influenced by the oil varnish which had been applied to them, but it did not by any means amount to anything that would justify cleaning, in my opinion.

3053. You are not of the opinion that has been expressed by some other witnesses as to the extreme injury that this mixture of mastic and oil causes to the appearance of pictures, an injury so great, that if allowed to remain any very great length of time, the pictures would, in the opinion of various witnesses, become so blackened and obscured, that you would hardly see them at all?—I do not believe it.

3054. You do not believe that the small Claude, which has been alluded to, and the Salvator Rosa, which are in so obscure a state, are so in consequence of mastic and oil varnish being put upon them—I allude to No. 55, the Death of Procris, which is in the room where the Canalettis are?—I have not looked particularly at that picture: with regard to the Salvator Rosa, I do not agree with some of the witnesses; I consider that that picture, on the whole, is in a very satisfactory state; I think it would have been in a better condition if it had not been varnished with oil varnish, or if oil had not been applied to it; but if it were mine, I certainly would not allow it to be cleaned, and if I were a trustee of the National Gallery, I should consider that I was committing a breach of faith to the public if I allowed it to be touched.

3055. Then

3055. Then, you are not of opinion that that picture, or the Claude, or one or two others that have been mentioned, which are in a peculiarly obscure state, are in that state in consequence of having been subjected to that mixture of oil and mastic varnish longer than other pictures in the gallery?—As long as I can remember the Salvator Rosa, it has always been a dark picture, and it is probably darker in consequence of the varnish which has been laid upon it.

3056. Upon the whole, the Committee may assume that you are not so alive to the mischief of that oil and mastic varnish as some other witnesses, you being of opinion that those nine pictures, though covered with it, were, upon the whole, in a satisfactory state?—I believe I was one of the first persons, if not the first person, to draw public attention to it in my evidence before the Committee in 1850, and I then stated that I thought the system of applying oil varnish was the more objectionable, inasmuch as it was made the plea afterwards for cleaning the pictures, and I knew that it was impossible to remove the oil varnish without the application of some powerful solvent, in the application of which, the surface of the picture was invariably injured.

3057. If you are so sensible of the injury that this oil varnish does to the appearance of a picture in producing so great a darkness and discolourment of it as to afford a pretext for the cleaning, do you think you can describe those nine pictures that have been cleaned as in a satisfactory state previous to cleaning?—I really should say they were in a satisfactory state.

3058. In spite of the varnish?—In spite of the varnish.

3059. Will you give the Committee your opinion of those pictures at present, since they have been cleaned?—With regard to the Paul Veronese, I consider that the effect of the picture is destroyed; the white drapery of the figure on the left hand has been completely flayed, while the boy, also in a white dress, to the right of the picture, is left in nearly the same condition as that in which he was before; the effect of the whole picture is destroyed, because it is entirely out of harmony; and what proves to me that it is not merely the varnish that has been removed is, that no application of varnish will restore the picture to the condition in which it was before.

3060. You consider that essential parts of the surface of the original picture have been removed?—I do, unquestionably.

3061. Were those parts what have been commonly designated glazings?—Yes, I should say so.

3062. Have you any particular remarks to make upon any other of the nine pictures?—The Queen of Sheba I consider to have been very much injured; the effect of that picture has been completely destroyed; it was a fine, sunny picture, and it is now cold and coppery, and altogether offensive to the eye. I have heard some of the witnesses who have appeared before the Committee state that they could, by restoration, bring back that picture to its former condition, but in reality they can only give a semblance of that which before existed—a semblance of the state of the picture as it was before it was cleaned, by laying on coloured varnish, which I do not think will deceive the practised eye for one moment; I am perfectly convinced that it is impossible to conceal restorations in a picture except by smearing the surrounding surface with fresh colour, and where the picture is exposed to a strong light, and you have a good opportunity of examining it carefully, I should most positively assert there is no difficulty in detecting these restorations, no matter how skilfully or carefully they have been made.

3063. Then, as to the other pictures, the two Canalettis, for example, what observations have you to make upon them?—I think they have been laid bare, and very much injured also; not only the effect, but the absolute relief of the objects in the picture is destroyed.

3064. Which of the two do you consider to have been most injured?—I should say the left-hand picture.

3065. The View in Venice?—Yes.

3066. Do you observe any parts of that picture particularly that have been effaced, or rendered slighter or less perceptible, by what you suppose to have been the result of the later cleaning?—If I had the picture before me, I could point out the various objects which I consider to have been materially injured in various portions of the picture.

3067. Have you any remarks to make upon the other pictures?—I have no particular

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particular remarks to make about them beyond my general impression that they are very much injured.

3068. Do you yourself feel satisfied, from your previous familiarity with those pictures, that the injuries which you have observed have been committed in the late process of cleaning, and that it is not possible that they may have been committed by former cleaners, but that the dirty state in which the pictures were, may not have admitted of those injuries being so perceptible to the eye as they now are?—I entirely differ from that conclusion. I see that the effects which existed upon the pictures before they were cleaned have disappeared, and that the relief and rotundity of objects which were represented, has been destroyed.

3069. You are quite satisfied that there are portions of the pictures which you remember in an entire state, and which have now been brought out in an imperfect or injured state by the late process of cleaning?—Unquestionably; I should state most positively that not merely the varnish, but that some of the original work of the artist has been removed.

3070. Can you specify any instances in which you observed objects or touches which made an impression on your memory, or some special portions of the picture which you formerly observed, and which you now miss?—In some of the figures in the Queen of Sheba, the surface has been completely removed; the inscription, also, I distinctly remember, was in a much more legible state than it is now.

3071. Do you wish to make any special remarks upon any of the other pictures?—No, I have no general remarks to make.

3072. Mr. *Charteris.*] Do you consider that the Queen of Sheba was in a fine state before it was subjected to the late process of cleaning?—I consider that it was in a very fine state.

3073. And that it was a fine specimen of the master?—A fine specimen of the master.

3074. Possessing his great characteristics?—I always considered it one of the finest pictures of Claude that I had ever seen.

3075. Do you believe that that picture, by any previous cleaning, was reduced to the state in which it now is?—Most assuredly not.

3076. Do you believe that time will ever restore what you say this cleaning has taken away?—Time will never restore a picture that has been injured.

3077. The lapse of years, and the gradual discoloration, and the yellow of the varnish, will never bring that picture back, in your opinion, to the state in which it was before it was subjected to the process of cleaning?—On the contrary.

3078. You say, "On the contrary;" what will be the effect of time upon it?—The effect of time can only be injurious.

3079. In what way?—In diminishing the brilliancy of the picture; the discoloration of the varnish, for instance, cannot be considered as an improvement; in fact, there ought to be as little varnish as possible on a picture.

3080. Reasoning by analogy, do you think there is any prospect of that picture recovering: we have been told that those pictures which were formerly cleaned, presented at first the same crude appearance, but that the effect of time has been to remove that apparent crudeness, and that the pictures have now thoroughly regained their tone; is that your opinion?—Most certainly not; I should say that those pictures have not recovered their tone at all; that they are precisely in the same state as that in which they were left by the cleaner, and very much injured by the process to which they were subjected.

3081. But do you not think that the effect of time has been to render them less crude and raw?—Perhaps less strikingly so to the spectator.

3082. But underneath, do you believe that they are as brilliant as they were before, or do you believe that the salient touches of the master have been injured?—I consider that where a picture has been injured by cleaning, neither time nor any other process that any cleaner can apply to it, will have the effect of restoring it.

3083. Could you specify any of the pictures that were cleaned previous to this last cleaning, to which you consider the remarks you have just made apply?—I have two before me at this moment, Peace and War, and the Judgment of Paris.

3084. What is your opinion of the present state of those pictures?—I consider Peace and War to have been very much injured in the process of cleaning; the picture has been thrown out of harmony, and the relative position of many of the figures

figures has been changed. One of the most remarkable points in the picture was pointed out by Mr. Moore the other day; the right arm of Minerva actually seems, although really in the back ground, to come more prominently forward than any other object in the picture.

3085. With reference to the Judgment of Paris, what is your opinion as to the state of that picture?—I saw that picture in Christie's rooms before it was sold. I considered it to be in a very fine condition, though, in my opinion, a very much over-rated picture. I saw it after it was cleaned, and I considered that it had been very much injured in the process; the whole picture was tame and flat, and it had lost much of that luminous quality which it before possessed.

3086. Did you consider, when that picture was sold at Christie's, and when you say you saw and knew it well, that it then required cleaning?—Most assuredly not.

3087. You are aware that it was cleaned soon after, or immediately after?—I am aware it was.

3088. And you think that that cleaning was an unnecessary process?—An unnecessary process.

3089. When that picture was exhibited at Mr. Christie's, did you notice any injuries or restorations in any part of that picture?—I did not observe any restorations in the picture; I merely judged from the general effect of it; it was a well-preserved picture, and in fine condition, and required nothing but to be left alone.

3090. From your general knowledge of pictures, and from your having been a large purchaser, I presume you can form a pretty correct estimate as to the commercial value of a picture; do you think the commercial value of these pictures has been diminished by the cleaning to which they have been subjected?—Very considerably. I believe it is perfectly notorious, even among the dealers themselves, that if they can get a picture that has not been subjected to the process of cleaning, or that has not passed through the hands of a dealer, and been subjected to the processes to which pictures are very often exposed, it is a much more marketable commodity, and will bring more money than a picture that has been cleaned.

3091. You think that the knowledge of the fact that a picture has not been cleaned within the memory of any person living, and that there is no tradition of its having been cleaned, greatly enhances its price?—Unquestionably.

3092. By how much should you say the value of these pictures had fallen in consequence of this cleaning; would you say one-half?—Some of them.

3093. Which?—I should say the Paul Veronese; it is almost impossible to say how much that picture has fallen in value; it is a picture that in its present condition I should hardly care to possess, when I contrast it with its former condition.

3094. We have had mentioned, in the course of the evidence, a picture by Titian, which you purchased, and which is said to have been re-painted and restored; do you believe that to have been the case?—That was one of my mistakes.

3095. Have you any objection to state the circumstances connected with it?—I bought it one afternoon from Mr. Chinnery, who had it in a house in Golden-square, and I did so without sufficient examination. Of course I had afterwards an opportunity of examining it carefully, and repeatedly, and I took the first opportunity of selling that picture.

3096. Did you give a large price for it?—I gave a large price for it.

3097. Do you generally give large prices for pictures without having an examination of them?—I say that that was one of my mistakes.

3098. What led you to part with it after you had examined it better?—Because I found it was so much restored.

3099. Did you consider it not to be a Titian, but to be, in fact, a Farrer?—That might be a fair definition of it.

3100. Mr. *B. Wall.*] Do you not think that there is a little danger of your observations, which are so hard upon picture-cleaners, also hitting picture collectors?—That would not deter me from making the observations I have made. If the cap fits!

3101. You have said that you would be inclined to have let these pictures alone; that all they wanted was to be let alone; can you name any pictures of the old masters that are in a perfect state; pictures that have had no repairs, no

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varnish, and no cleaning of any sort?—I have seen many of the Dutch pictures, in some of the old collections, which are in a very perfect condition, and have never been cleaned.

3102. You have been very decided in your opinion with regard to the injury done to the nine pictures; but, of course, from your experience, you would give it as your general opinion that most of the fine pictures you have ever come across have been in the hands of the cleaners?—Very many of them; I have seen many pictures which are now in private collections in this country, which I knew both before and after the process of cleaning, and which I consider have been very seriously injured by cleaning.

3103. What I mean is this, that, according to your principles, which, of course, approve themselves to the understanding of every man, the nearer you can get a picture to the state in which it came from the easel of the master, so much the greater the value of that picture would be; will you allow me to ask you whether you think it would be possible to form a gallery if you adhered strictly to that principle?—Do you mean if you confined yourself to the purchase of uncleaned pictures?

3104. Yes; and of pictures in the state in which they come from the easel of the master?—I should simply say that the Gallery ought to purchase pictures in a good condition, and that they should lay down the principle of not cleaning them; but I should not condemn the trustees of the National Gallery for purchasing pictures that had passed through the process of cleaning.

3105. In the great collection of pictures which you once possessed, and which are well known to the public, were the principal of them, do you think, in the state in which they left the easels of the masters who painted them?—Some of them were in a very fine condition.

3106. You mentioned the Salvator Rosa, and stated that you differed in opinion from some of the witnesses whose evidence has been taken upon that subject; do you not think that that picture would be very much improved if it were hung in another light?—Certainly.

3107. There is no doubt, is there, that that picture is not in the state in which it came from the easel of the master?—Not in the precise state, perhaps.

3108. There is a vast amount of dark varnish upon it?—There is some dark varnish; some oil varnish.

3109. But you would not risk taking it off?—I am perfectly sure that it would not be safe to take it off. I think that the picture must be destroyed during the process.

3110. Mr. *Vernon.*] If we could assume that a picture has been cleaned carefully, so that it has not been injured, would you say that the picture is in a worse or in a better condition than that in which it was when it was covered with oil varnish and dirt?—I consider a clean picture to be in an infinitely preferable condition to an unclean picture.

3111. Therefore your objection to the cleaning of pictures has reference only to your belief that cleaning can scarcely be carried on consistently with the safety of a picture?—My opinion is based upon the fact, that almost all the pictures that I have known cleaned, have been injured in the process of cleaning.

3112. I think I understand, from your evidence, that you would prefer leaving the pictures as they are in this gallery, rather than have them cleaned, although they may be loaded with oil varnish and dirt?—Even if they have oil varnish upon them, I should prefer keeping them in that condition to having them destroyed by cleaning.

3113. You do not prefer leaving them in that state to their being carefully cleaned, if such a thing can be done?—Unquestionably.

3114. Do you believe that any old picture that has been cleaned can present a thoroughly satisfactory appearance, or such an appearance as the picture when it was originally painted did present?—Certainly.

3115. You believe it can?—Yes.

3116. Do you not consider that the atmosphere and gaseous exhalations, and other things, will have an influence upon the colour, and upon the material of the paint, independently of other considerations?—They may obscure the picture.

3117. Do you not believe that light, for instance, acts upon some colours, while it does not act upon others?—It is possible.

3118. Assuming that light has acted upon some colours, or that gases have acted upon some parts of the vehicle of those colours, do you not consider that the picture,

picture, when laid bare by a process of over-careful cleaning, would not present the same satisfactory appearance that it bore when it came from the easel of the master?—If a picture has been changed either by the atmosphere or the light, it certainly would not be in precisely the same condition as that in which it was when it left the easel of the painter; but the removal of the varnish would not change the nature of the colours, nor would it in any way alter their relation to each other.

3119. Take the Paul Veronese, for instance; when you had removed the dirt and oil from that picture, might it not appear to you that it was out of harmony, inasmuch as the strong blues struck you too much relatively to some of the other colours?—I should say not.

3120. Is not the quality to which you apply the term "luminous," which we all well understand, frequently added to a picture by the result of age?—It cannot be.

3121. Is it not the fact that a good picture improves greatly by age?—Not that I am aware of.

3122. From your own experience, would you prefer a picture by Calcott, after it had been painted a dozen or 15 years, to one fresh from his easel?—I cannot say I should; I should not care for it in either condition; but certainly if I were to choose, I should prefer it as it came from the easel.

3123. Then I am to understand that your answer to the question as to your preferring leaving these pictures as they are, simply arose from your belief, that if they were meddled with, they would be injured by being subjected to a dangerous process, and not from your belief that they are better in the abstract as they are?—I am perfectly sure, from what I have seen, that if they were cleaned, they would be injured in the process, and moreover I am perfectly sure, that if picture-cleaners had never existed, upon the whole the pictures in Europe would now be in a far better condition than they are.

3124. Do you not consider that in private galleries pictures are generally in a much better condition than they are in this public gallery?—Not according to my observation; there is no reason why they should be that I know of.

3125. You do not admit that the dirt which arises from the number of people coming, or that the gas, and soot, and so on, here, have any injurious effect upon the pictures?—The surface of the pictures is affected, no doubt; but the most ordinary precautions are not adopted here: the front door is left open, and all the dust and smoke from the street is allowed to drift into the gallery; the dust, also, that people bring in on their shoes tends to dull the surface of the pictures, if it is allowed to accumulate; but, by very simple precautions, all that might be easily avoided.

3126. You admit that the surface of the pictures is injured?—It may be injured; the pictures are liable to injury from those causes.

3127. And being liable to injury from those causes, it becomes the more necessary that some process of removing the dirt should be had recourse to?—I think that that kind of dirt may be very easily removed without going through the process that is adopted there of removing the whole of the varnish.

3128. I want to ask you with reference to your "mistake;" you talked about the commercial value of a picture; does not the fact of that "mistake" of yours, you being a well-known amateur, rather prove that the mere general commercial value is not the truest test of a work of art; do you not think that the public may easily be deluded as you were upon that occasion?—The commercial value of pictures is constantly changing. I do not consider the commercial value an infallible test.

3129. Mr. *Charteris.*] But, generally speaking, do you say the commercial value of pictures changes; there may be at one moment a demand for the works of a particular painter; but, generally speaking, should you not say that the real intrinsic value of pictures is tolerably accurately ascertained, provided it is from a known collection, by a public auction at Christie's?—I think in the end the public generally is right.

3130. Exceptions there are, of course; but, taken as a whole, you think the public pretty well appreciate the commercial value of pictures?—Generally, I think.

3131. Mr. *Marshall.*] You say you remember the Angerstein collection when it was in Mr. Angerstein's own house?—I do.

3132. Have you noticed since it has been in this gallery that the pictures have

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suffered from the dirt, owing to the large number of people who have been here?—At one time I observed that the dust accumulated upon the surface of the pictures, but I have not perceived it of late.

3133. Mr. William Seguier stated, that when the Angerstein collection was first brought here, the pictures were in an excellent state of preservation; Mr. John Seguier has stated that since they have been in this gallery, they have been the contrary?—I should say that the pictures when they were in Mr. Angerstein's gallery were in an excellent condition; and, except those that have been cleaned, I consider the pictures in the gallery here to be now in an excellent condition.

3134. *Chairman.*] You have stated that you would not subject a picture to be cleaned, because you feel confident it would be injured or destroyed in the process; have you never known an instance of a picture being well cleaned?—I have.

3135. Have you ever had a picture of your own well cleaned?—The pictures that I had cleaned were of very trifling importance; I cannot recall to my memory any important picture that I subjected to the process of cleaning.

3136. You are referring to cleaning in the wider sense?—Yes; I may have had some panelled pictures that had been very much cracked, where it was absolutely necessary to stop and varnish them; but I always gave instructions that as little as possible should be done, merely just to stop the holes.

3137. Have you known instances of pictures being well cleaned in the wider sense; and can you mention the name of the cleaner by whom the operation was performed?—I have seen several pictures of Mr. Nieuwenhuys which he cleaned himself, and which I considered were improved by the process of cleaning.

3138. If you could find a gentleman who you were satisfied was experienced and cautious, you would in that case not object to place a picture in his hands?—No.

3139. But you are not aware of any picture-cleaner who possesses such an amount of caution and experience as would induce you to place the National Gallery pictures in his hands for the purpose of their being cleaned?—I should endeavour, if possible, to avoid placing them in the hands of any cleaner, certainly.

3140. As the question of Mr. Farrer's Titian has been gone into, and you have been asked as to the purchase of that picture, and the price you paid, which you thought an unreasonable one, I think it is but fair to Mr. Farrer to ask what price you obtained for the picture when sold by you?—A thousand pounds.

3141. And what had you paid for it?—I had paid for it, as far as I can recollect, 1,200*l.*

3142. Mr. *Charteris.*] Do you consider that that picture would have been as valuable if it had been left in its originally injured state as it was after it was put in the state in which it was when you bought it?—I should consider it to have been in a more valuable condition.

3143. Then you would have given more than 1,200*l.* for it in the state in which it was before it was restored?—I cannot say that; I did not see it in its former condition.

3144. Were the restorations very apparent?—The restorations were very apparent.

3145. Mr. *Vernon.*] You bought it, however, believing it not to be a damaged picture, or believing it to be in a purer state than it really was in. Would you have given the same price for it if you knew it was a damaged picture?—I can hardly say; it depends upon the nature of the damage.

Veneris, 20° *die Maii*, 1853.

(The Committee sat this day in one of the Rooms of the National Gallery.)

MEMBERS PRESENT.

Colonel Mure.	Mr. Baring Wall.
Mr. Charteris.	Mr. Hardinge.
Mr. Raikes Currie.	Lord William Graham.
Mr. Ewart.	Mr. Monckton Milnes.

COLONEL MURE, IN THE CHAIR.

Thomas Uwins, Esq., R. A., and Mr. *John Seguier*, called in; and further Examined.

T. Uwins, Esq. R. A. Mr. *J. Seguier*. 20 May 1853.

3146. *Chairman.*] (To Mr. *Uwins—before the picture.*) DO you wish to make any further remarks in reply to Mr. Morris Moore's criticisms upon the Queen of Sheba picture by Claude?—Yes, I wish to make a few remarks upon what he has said. He began, if I recollect rightly, with the colour on the extreme right of the building on the right hand side of the spectator, and said that it had been removed; now it does appear to me that he is entirely mistaken as to that. I see no one part from which the colour has been removed more than another; there has been some former injury to the extreme right of the picture, but I can discover no new injury. I can see no difference between that part from which he states the colour to have have been removed, and the rest. Then it was stated by Mr. Arney, I think, that the legs of the figure standing on the basement of the building were rubbed off, or that they were separated from the rest of the figures; whereas, to my eye, the appearance of that part of the picture is such as I should imagine the painter would have made it. I can see nothing that would lead me to suppose that there has been any injury there. Mr. Arney also stated that the anatomy of the figures was gone; that observation appears to me to be entirely at variance with the truth, for certainly in Claude's pictures you will never find the anatomy better carried out than it is here; and that it has ever been better shown than it now is, I cannot believe. He likewise made some observations upon these two figures on the right, and said that the perspective of those figures was lost; that is all a perfect mystery to me. I can see no change whatever in the figures, and how any change could have altered the perspective I cannot comprehend, though I suppose his wisdom makes it out. The sea was the next thing which was observed upon by Mr. Morris Moore, and in particular he referred to the shadow of the boat; and another picture of Claude's (the Saint Ursula) was brought forward in order that the shadows in that picture and in this might be compared. Now I say that that is a most unfair comparison; because in the case of the Saint Ursula the vessel was between the eye and the light, and therefore the shadow would naturally be much darker, whereas in the Queen of Sheba the object is considerably removed from the rays of the sun, and therefore the shadow would of course be not so dark as if the object had been exactly opposite the sun. I feel convinced that the shadow here (*in the Queen of Sheba*) is just as it was before the picture was cleaned. Then here is a part, just under the boat, which is said to have been rubbed out; now we know that painters, in many cases, leave the ground and make use of it for the purpose of producing a particular effect, and it does appear to me that Claude did so here; he wanted a warm colour, and may have made use of the ground for the purpose of producing the effect he wished. I see no reason whatever to suppose that any injury has been done to that part of the picture. I see that there is a reflection of the colours, and that effect may have been produced by leaving the ground in that part; a mode of proceeding which every painter has occasionally adopted, and of which Teniers and many others may be cited as examples. Mr. Morris Moore also states that the sea has lost its colour, and that it wants depth; that is the view which he takes of it, but to my eye it appears that the

T. Uwins, Esq. R. A. Mr. *J. Seguier*.

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whole picture is in perfect harmony, and I do not see that anything could be added to it to render the harmony more complete; it seems to me that the colour is as perfect as possible. Then Mr. Morris Moore stated that some of the rigging had been rubbed out of the ship on the left hand side of the picture. Now we know that painters constantly paint things of that kind in a comparatively imperfect manner, in order to avoid too much formality and too much littleness in the execution of trifles of that kind. Then another and most extraordinary thing was stated by Mr. Morris Moore; he said there had been a glaze over the picture after the rigging had been painted. Now that is really a most absurd assertion, as must be admitted by anybody who knows anything whatever about painting; such a thing was never done, I will venture to say, since the world began.

3147. Have you any other remarks to make upon this picture?—Mr. Morris Moore says that a great deal of the paint has been rubbed out from the central part of the sea, but it appears to me that nothing could be more beautiful or complete than the appearance which that part of the picture now presents. I knew the picture perfectly before it was cleaned, and it does not appear to me that it has been rendered, in the smallest degree, less effective or complete in harmony, or that any quality is wanting that usually enters into the composition of Claude's pictures.

3148. Mr. *Ewart*.] You remember it before it was cleaned?—Yes; and I see it now with as much pleasure as I ever did, and I see in it as much beauty as it ever possessed.

3149. Mr. *B. Wall*.] Were you here during the process of cleaning that picture?—I was.

3150. In what state was it before it was cleaned?—There was a good deal of dirt upon it which has been removed, and the whole picture now comes out with a purity and beauty which does honour to the painter.

3151. When the anatomy of the picture is talked of, that must mean the drawing and not the colouring, must it not?—It is idle, as it appears to me, to talk of the anatomy of these figures having been injured; if you look into them it is obvious that every muscle is developed.

3152. No colouring could affect the anatomy of the figures unless it completely did away with them. The anatomy is in the drawing and not in the colouring, is it not?—The anatomy is made out by the paint.

3153. *Chairman* (to Mr. *Seguier*).] You have stated that you repaired this picture many years ago; will you point out the part which you so repaired?—I have looked particularly for it, but I have not been able to find it, although I am quite certain of the fact that I did repair it.

3154. Whereabouts were the repairs?—They were principally confined to the lower parts; the injury was possibly owing to some damp having got behind the pictures; the picture had been lined, I presume, in France; there they line them very close, and sometimes, if they are in a warm room, the colour will rise from the cloth. I presume that that began to show itself before the picture became national property, for it was shortly afterwards that my attention was called to it by the trustees, and I was asked to repair the picture and to prevent the damage from increasing; this I did, but at the recent cleaning I could not discover the places where the repairs had occurred. I had no idea of being called upon to point out the parts I repaired, and, therefore, I made no memorandum at the time, and can only now speak of the injury which the picture had received as being very extensive and very frightful.

3155. In what year was this?—I cannot charge my memory, but it was before the pictures were removed from Pall Mall.

3156. (To Mr. *Uwins*.) You mentioned that there were some frightful repairs in some of the pictures previous to their late cleaning?—I did not observe any on this.

3157. Mr. *Charteris* (to Mr. *Seguier*).] Do I understand you to say that the injuries which you repaired were confined to the bottom of the picture?—I cannot charge my memory; there might be one or two injuries running up to the horizon; all I mean to say is, it was confined to the lower part of the picture; I do not remember any in the sky.

3158. But you cannot point out the parts you repaired?—No.

3159. Lord *W. Graham* (to Mr. *Uwins*).] You do not agree with Mr. Morris Moore, in his statement that there was a transparent glazing over the whole

whole of the picture?—I cannot agree with that, because the whole picture is in perfect harmony; and if there had been such a glazing over the whole of it, it would have then produced the false effect which is visible in some other Claudes in this gallery. I may mention that I have been in the fields studying Claude since the last meeting of the Committee, and I have made many observations which prove to me the correctness of my view with regard to this picture.

3160. *Chairman.*] Have you any other remarks to make with reference to this picture?—It is hardly necessary for me to say anything about the inscription; I believe that is entirely given up; everybody knows that it is now exactly as it was before the last cleaning. The gentleman who made the catalogue has asserted it to be so, and everybody who knew the picture before it was cleaned must know that that inscription is now precisely in the same state as it was at that time.

3161. Have you any remarks to make with reference to the Paul Veronese in reply to the criticisms of Mr. Morris Moore?—Yes. Mr. Morris Moore stated that the shadows of the white drapery were rubbed out; whereas, I maintain that those shadows are precisely as Paul Veronese painted them, and as he must have painted them upon his principles; and I say that if there had been a touch more dark about the projecting part of that figure, the whole of the beauty of the picture would have been lost entirely: it must be palpable to all who know anything of the composition, either of lines or of colours, but of colours especially, that the cold grey and the broad style of that figure were necessary to set off the brilliant hues of the angel which is descending, and which by that contrast, and by its falling into the green below, gets a splendour which makes it something real, or almost beyond reality—divine. I never saw a piece of painting superior to that angel. I do not suppose that anything in the world could be finer; much of the great beauty of the picture is owing, in my judgment, to the mode of painting the grey figure which is underneath. Mr. Morris Moore stated that the glaze, as he calls it, had not been rubbed off the little boy in the corner, although it had been rubbed off on the other side of the picture. That is another proof of ignorance, or want of consideration; the colours were arranged by the painter to produce the very effect which the picture now presents. One great beauty of the picture consists in the purity of its colours, and all that which constitutes the charm of the pictures of Paul Veronese would have been lost, if the yellow colour had been allowed to remain on the picture which there was upon it before the cleaning; all the charm and all the sweetness of the greys which he was so fond of, and which are the characteristics which every writer and every man acquainted with the subject ascribe to the works of Paul Veronese, would have been destroyed, if that yellow colour had not been removed. Before the cleaning, the picture was covered, not merely with yellow, but with a brown colour like Spanish liquorice. Some gentleman brought here the other day, a small copy of the picture, which gave a capital notion of what the picture itself was before it was cleaned; it was covered with a nasty, abominable, hot yellow brown, which gave a very good notion of the state of the picture before it was cleaned. (*The small copy was shown to the Witness.*) Whoever can look at that, and suppose that Paul Veronese is responsible for such a composition, must know nothing of art whatever.

3162. Mr. *Charteris.*] What is your objection to that copy?—It is hot, nasty, and beastly; there is not a trait of Paul Veronese in it.

3163. Do you say it is nasty and beastly, because it is hot?—All its tints are unlike anything that Paul Veronese ever painted; it is as great a lie as ever was put upon canvas; it is altogether against nature and against art; it is the most detestable and most abominable thing I ever saw.

3164. Do you suppose that that copy, which you describe as hot and beastly, is at all in the state, as regards its tone, that the original picture was before it was cleaned?—It is a great deal more bright.

3165. Although that copy is hot and beastly, you do not consider it as dark as the original picture was before it was cleaned?—Not as obscured; the copy which is now produced does wonders for the original picture; seeing such a thing as that, you at once become sensible of the beauty and glory of such a composition as that of Paul Veronese, whose picture, in its present state, is quite a school of art, so that lectures might be written on it.

3166. *Chairman.*] Have you any further special remarks to make upon it?

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—Mr. Morris Moore said, that an ornament in the right hand corner of the picture had been obliterated; that is a palpable misstatement, and whoever will look at the picture will see at once that it is so. It is obvious that the painter's work and the painter's intention is there present; indeed, the whole picture appears to me to be in an absolute state of perfection; I know of no picture by the same master which is equal to it; even those at Paris are not in so fine a state; before it was cleaned the colours of the dress of the angel were entirely lost by the yellow brown stuff that had been put over it, whereas now the colours come out in all their splendour and glory.

3167. Mr. *Currie.*] Upon the whole, then, you think that, instead of the picture having been injured, it is now in as fine a state as it is possible for it to be in?—Yes; I cannot imagine it to be in a finer state, for I see in it all the characteristics which distinguish the works of Paul Veronese, and I see in it the glory and perfection of his art.

3168. Mr. *M. Milnes.*] Is not this the picture which you saw in Mr. De la Hante's possession, before it had undergone the process of darkening?—Yes; I saw it when Mr. De la Hante first brought it over to this country; I was at that time almost living with him; I was copying a picture by Rubens in his room, and at that time this picture was much nearer what it is now than it has been since.

3169. Can you describe to the Committee what was the state of that picture when you first saw it in Mr. De la Hante's possession?—It was then in very much the same state as it is now; it attracted the attention, and rivetted the attention so much that one would almost feel inclined to fall down and worship it.

3170. What is the difference between its state now and the state in which it was when you first saw it?—It is 30 or 40 years ago since I first saw it, and that is a long while to recollect, but it makes the same impression upon my mind now as it did before it was subjected, as I believe, to a particular process which Mr. De la Hante used.

3171. You are sure that your memory does not deceive you with regard to this fact, and that you saw this picture in Mr. De la Hante's possession, in what you consider nearly a perfect state; that you are aware that Mr. De la Hante applied to that picture some process which completely changed it, and that you now think it is restored to its pristine beauty; do I state the case fairly?—That is very nearly the case, only I cannot of my own knowledge state that he applied the process, to which I have referred, to that picture; I saw him apply it to some other pictures in his gallery, and he explained to me why he did it, but he always washed it off after he had put it on; it was a mixture of ox-gall and Spanish liquorice. I am sure that when I saw it afterwards it had undergone a change.

3172. Mr. *Ewart.*] And do you say that it is now restored to its pristine beauty?—Yes.

3173. Mr. *Charteris.*] From your own personal knowledge, can you speak to the fact of that picture having been covered by Mr. De la Hante with the mixture or preparation to which you have referred?—No, I cannot; but I may be allowed to say, that I infer it was covered with it from the state in which it was in this gallery until it was cleaned.

3174. *Chairman.*] Have you any remarks to make in reply to the observations of Mr. Morris Moore, on this other picture of Claude's, the Isaac and Rebecca?—If the glazing has been removed, as he states it has, I can only say that it is very much for the benefit of the picture; but I do not believe that any glazing was ever passed over the sky, or the upper part of the picture, or that glazing was ever any part of Claude's ultimate process. Mr. Morris Moore says, that the aerial perspective is entirely gone. I should like to ask any Member of the Committee whether that is the case; it appears to me that the aerial perspective is quite as perfect as ever it was. Mr. Moore says, "The objects in the distance are as near in the picture as those in the back ground." Now, that any man possessing any knowledge of art could state such a thing as that, with the picture before him, does appear to me to be most extraordinary.

3175. Will you state to the Committee what observations you have to make upon the picture by Canaletti, called the View in Venice?—All I have to say about it is, that I followed Mr. Morris Moore throughout the whole of his remarks

remarks upon this picture, and not one of the deficiencies he mentioned have I been able to perceive; nor do I perceive them now. Everybody knows that Canaletti was a mere painter of topography; he was not a man to be specially remarked upon as a painter from whom much was to be learnt. Before the varnish was removed you could see nothing of this picture; there was a hot yellow varnish over the whole of it, which entirely destroyed the effect of the picture, and made it unlike what it professes to be, a View in Venice. There was something said about a difference of colour in the parts to which I am now pointing, but my eyes do not make it out.

3176. Do you not see a difference in the distinctness with which the cross-beams on the wall of the mason's shed are delineated as compared with the appearance of that part of the picture before the cleaning?—No.

3177. Do you not observe that the part to which I am now pointing is slightly effaced?—No, I do not observe any effacing at all; to my eye it looks just like the original touch of the painter; there is the slight touch he was in the habit of using, and which was one of the particular characteristics of his art. I see no effacing anywhere, nor do I see anything that approaches to it; all the traits are as perfect as possible.

3178. Mr. *Hardinge.*] Would or would not the light on the stone in the foreground be as intense in colour as the light on the stone to which I am now pointing, in order to produce the necessary aerial perspective?—That would depend very much on accident; that is, on what the painter saw at the time.

3779. You think that that was his local colour?—Yes, that was his local tint; he was a painter of localities.

3180. *Chairman.*] Now will you look at this other picture of Canaletti's, the Grand Canal, and state what observations you have to make upon it with reference to the remarks that have been made upon it by Mr. Morris Moore?—This picture of Canaletti's was not covered nearly so much with yellow varnish as the one to which I have just been referring. Something was said about the perspective of this water having been injured; now really Canaletti's mode of painting water was so absurd that if it was all rubbed out it would be so much the better; he taught all his apprentices to paint the water as it appears here (*pointing to the right hand side of the picture*); they did it as well as he; the water to the left (*under the large building*), is a great deal better.

3181. Lord *W. Graham.*] Can you point out the piece of varnish which you said was remaining?—No; some dirt that was remaining.

3182. In the answer it is stated to be the original varnish?—Lord Northampton pointed out that there was dirt upon the sky.

3183. *Chairman.*] You have pointed out the water on the right hand side of the picture as being worse than the other; is not that the part which Mr. Morris Moore pointed out as being injured?—Yes; but I cannot understand what the injury is.

3184. You think that the fault lies in the imperfection of the original master's work?—Yes; he kept a sort of shop for painting, and that was his way of painting water.

3185. *Chairman.*] Have you any remarks to make upon the picture by Nicholas Poussin, the Plague at Ashdod?—Yes, that was always an exceedingly imperfect picture; it was a very slight picture, and painted on a nasty red ground, which ground is perpetually coming through, and it will come through more and more as long as the picture exists, until it is entirely destroyed; but the removing of the dirt from it has not at all altered its condition.

3186. Mr. *Charteris.*] You say, "until the picture has been entirely destroyed;" destroyed by what?—By the ground coming through the colour.

3187. Do you mean to say, that if that picture had remained untouched, the original red ground would, in the course of time, appear more and more through the colours, and would, in the course of time, destroy the picture?—Yes.

3188. Without any cleaning and without the picture being touched?—Yes.

3189. *Chairman.*] That is owing, is it not, to the peculiar mode in which Nicholas Poussin prepared his canvas and painted his pictures?—Yes.

3190. Mr. *Charteris.*] Is it merely from your own knowledge and experience that you state this, or is it merely your own inference?—I state it from my

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own knowledge and experience of Poussin's works. I know that in many of his landscapes and his other pictures he adopted that as a ground to work upon.

3191. Your experience has taught you that that red ground appears more and more in the course of time, and you are of opinion that it will eventually destroy the picture?—Yes.

3192. Have you known any cases in which it has already destroyed pictures?—Destruction is a gradual process. I do not mean entirely destroyed; there is no magic in the ground that will carry off the picture in a cloud, but the more that ground comes through the more offensive will the picture become.

3193. Can you name any picture in which the bad effect of the red ground appearing through the paint is more apparent than it is in the picture which is now before us?—I cannot; and if I had been asked to name an instance in which that effect was produced, I should have named this picture, and I always have named it, as one remarkable proof of the imperfection of that mode of painting.

3194. Mr. *B. Wall.*] Does your observation apply exclusively to Poussin?—No; it applies to some other masters who have used the same sort of ground; many of the Bolognese painters used a much darker ground. Poussin was a Frenchman by birth, and a Roman by habit, but the Bolognese school used a dark ground, and all their pictures become darker and darker every day they exist, owing to the ground upon which the pictures are painted.

3195. Is it your opinion that 200 years hence there will be no Poussin, or that there will be no Bolognese masters whose pictures will be in a good state of preservation?—I think so; they injure every day in consequence of the ground on which they were painted.

3196. Mr. *Charteris.*] Can you explain how it is that, if the surface of the paint has not been removed, the red ground appears through the paint?—No, I cannot explain it; I can only say that the fact is so. It is in the shadows, where the colours are thinner, that you first perceive it; but I can no more explain it, than I can explain the re-appearance of what are called the pentimenti, which, cover them as you may, will come up again, and which cannot be got rid of.

3197. Lord *W. Graham.*] That may be the effect of the chemical action of light, may it not?—I cannot explain it, but every artist knows it to be the fact.

3198. Mr. *Hardinge.*] In what parts of this picture has the red ground had a bad effect?—In all the red shadows.

3199. Can you point out any cool shadow where the ground is coming through?—There is no cool shadow.

3200. Would you not expect it to come through parts of the drapery?—The painting of the drapery may have been more solid, and there may have been something in the blue which may have resisted it more than any other part of the picture.

3201. *Chairman.*] Have you any remarks to make upon the small picture by Guercino, the Dead Christ with Angels?—I believe there was nothing stated about that picture except that it was injured; all I can say is, that the injury I cannot see; I look for it in vain.

3202. Now will you look, if you please, at the Anunciation by Claude, and state what remarks you have to make upon that picture in answer to the observations of Mr. Morris Moore?—I have merely to remark that the dirt which disfigured the picture has been removed, and that the beautiful greys of Claude, for which he was so renowned, are now visible, and that all the delicate parts of his foliage are so beautiful that nothing, as it appears to me, is wanting.

3203. You do not believe that any such damages as have been imputed are discernible on the surface of that picture?—I cannot discern them, nor do I believe that anybody else can.

3204. Now look at the Saint Bavon, if you please, and state what remarks you have to make upon that picture?—I can speak with more confidence about that picture than any other in the gallery, because I made a most careful copy of it when Mr. Holwell Carr first became possessed of it. I have particularly observed everything that has been pointed out by Mr. Morris Moore with regard to that picture, and I can decidedly state that none of those deficiencies which he has attributed to it, so far as I see, exist. I know the picture well; the

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the statement that the eye of the figure distributing alms has been rubbed out is altogether false; the eye was wanting in that figure at the time I copied the picture, as will be seen by my copy. This picture was cracked, and was in three separate pieces when Mr. Carr first had it; it was afterwards put together, and in that process there was a great deal of injury done to this part (*referring to the left hand corner of the picture*); and the whole of the head to which I am now pointing was painted in; everything that comes within the range of that was more or less injured; there were some injuries to the right hand side of the picture, but they were not at all equal to the injury on the other side. Then it has been stated that the figures to which I am now pointing (*to the right*) have been partially obliterated; but I recollect them exactly as they are now when I first copied the picture. I have a perfect recollection of the state of the picture at that time, and I can see no change whatever in it; every part of it is just in the state in which it then was; dirt had come over it while it was in this gallery, or after it was first put in order by Mr. Carr, and now that that dirt has been removed all the imperfections of the picture are exposed.

3205. Have you still in your possession the copy of this picture to which you have referred, and which you say you made?—No.

3206. *Chairman.*] I believe that five of the nine pictures which have been cleaned are the property of the British Museum, are they not?—I am not sure how that is; some of them are; it has been so stated; I will get you the list of those that are their property.

3207. I may mention that the two Canalettis, the Saint Bavon, the small picture of the Annunciation, by Claude, and the Guercino, are in the list of the pictures belonging to the British Museum, and have been consigned by them to the National Gallery for temporary exhibition?—I did not know that that was the case with regard to the Saint Bavon.

3208. Are you aware whether the trustees of the British Museum were consulted as to those pictures prior to their being consigned to Mr. Seguier, to be cleaned?—I am not aware of their having been consulted; I do not think that such a question arose.

3209. Do you, as keeper of the gallery, consider that the trustees are entitled to deal with those pictures in the same way as they would deal with pictures belonging to the gallery itself?—I should imagine so.

3210. You have never heard the question discussed, as to how far the cleaning or otherwise treating the pictures of the Museum should be considered distinct from the treatment of the pictures of the gallery in the proper sense?—Never.

3211. (To Mr. *Seguier.*) You have said that the oil varnish, which has been employed for so many years in the gallery, may easily be removed by soap and water?—Yes.

3212. And you have given it as your opinion that that oil varnish has a great tendency to attract dirt, and that if it continues for any length of time on a picture, it will get yellower and blacker from day to day?—Yes.

3213. Do you consider that that oil varnish could be removed by any simple process, without encroaching on the lower coat of mastic varnish, or in any degree endangering the picture?—Yes, I have said that I left the mastic varnish underneath.

3214. I do not speak of the operation lately performed, but of the possibility of removing the dirty surface of mixed oil and mastic varnish, without going as deep as you are supposed to have been under the necessity of going on a late occasion?—I do think so.

3215. It would require you to go through the same process as that which you went through in order to remove it?—Yes.

3216. You have been employed in cleaning picture for the gallery ever since the institution of the collection, have you not?—I have.

3217. What is your age?—I think I am about 66.

3218. Do you consider that the backs of the pictures are now in about the same state as that in which they were three years ago, when they were dusted?—No; I think they had been left much longer previous to that dusting.

3219. Do you consider that they are now less or more dusty than they were then?—Less, for they had remained much longer previous to that dusting than they have remained since; but still this place is so dirty that they are very dusty at the back.

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3220. Looking at that picture of Nicholas Poussin's, which we saw the other day, do you think it possible for any picture to contain more dust than there was at the back of that picture?—Yes; I should say that if it remained two years longer the quantity of dust would be very much increased.

3221. Mr. *B. Wall* (to Mr. *Uwins*).] You have been asked a question with regard to the trustees of the British Museum, and whether they have interfered with regard to the pictures which they have lent the gallery; should you have been aware of the fact if any remonstrance had been made on their part to the trustees of the National Gallery?—Certainly; because I always attend the trustees of the Museum, when they come, and hear their observations; the only observations I ever heard made on the subject were made by the Archbishop of Canterbury, but they were not made with reference to any of those pictures which are possessed by the Museum; they were made in reference to two pictures of Guido's. I was going round the gallery with his Grace, and he observed that those two pictures were in a very bad state, and that he thought they ought to be cleaned; but they were not the property of the trustees of the British Museum.

3222. *Chairman.*] The trustees of the Museum are in the habit of periodically inspecting the pictures in the collection, are they not?—Once a year.

3223. When did their inspection last take place?—Last Saturday.

3224. Did any of them make any remarks upon the present state of their pictures as compared with their state formerly?—I should say that last Saturday was the first day that I have ever omitted to attend the trustees when they came, but I was particularly prevented; I explained to Colonel Thwaites why, and requested that he would take my place, and go round the gallery with the trustees.

3225. (To Colonel *Thwaites.*) Were you present at the late inspection?—All the time.

3226. Who were the trustees present?—The Speaker of the House of Commons, Mr. Knight, and Mr. Towneley.

3227. Were any observations made by them upon the state of the pictures?—Nothing whatever that related to the state of the pictures. Sir Henry Ellis also attended, and went round with me.

3228. Mr. *R. Currie* (to Mr. *Seguier*).] Do you think that soap and water is a powerful, and even a dangerous solvent, if it is not used with great caution?—I do not, if used with caution; it requires practice to give an opinion upon the precise strength of the soap used.

Solomon Alexander Hart, Esq., R.A., called in; and Examined.

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3229. *Chairman.*] YOU are a Royal Academician?—I have the honour to be so.

3230. And I believe you are a painter of pictures that frequently enjoy some popularity?—Of that I am uncertain.

3231. You have been well acquainted with the pictures in this gallery for some considerable time, have you not?—When the gallery was first formed I was one of the first hundred students admitted to study there, and I have been in the habit of attending the gallery frequently; liking old pictures, I very often come here.

3232. Have you, in the course of your studies, copied any one of the nine pictures that have been lately cleaned?—Yes; I partly copied the Consecration of St. Nicholas, by Paul Veronese, but I did not finish it.

3233. What state was that picture in at that time?—I should say the surface was in a dirty state, but I do not think it was in a very different state, as far as the painting goes, from that in which it now is; I think there are some changes in it, but not such as to interfere materially with the general effect of the picture.

3234. In what year was it that you made the copy of which you speak?—I do not recollect the year exactly.

3235. About how long ago?—I should think probably about 25 or 26 years ago, but I am not sure.

3236. Did you copy, besides the Paul Veronese, any other of the nine pictures which have lately been cleaned?—No.

3237. What is your opinion of picture-cleaning generally; do you consider it

it desirable to avoid that operation as much as possible owing to the risks to which it exposes pictures?—As an artist I should say that the longer the evil day can be deferred the better. I have so little faith in such a system myself, that I think were I a collector of old pictures, I do not know three persons in this town, or anywhere (and I have been abroad and have known restorers there), to whom I would entrust them for the purpose of their being cleaned.

3238. Are you of opinion, from your previous knowledge of these nine pictures, that they were in a state requiring cleaning at the time when they were lately consigned to Mr. Seguier for that purpose?—No, except the Paul Veronese. I often see pictures whose surfaces are dirty, and which I would rather have left in their dirty state, than run the risk of having such a super-imposition of paint removed, as I know is almost inevitably the case by the process of cleaning.

3239. When you speak of a super-imposition of paint, what is the precise definition you mean to give?—The later and more important touches of the artist, such as are known by the term "glazing." I made use of that expression, "super-imposition," to explain as much as possible a technical word. I should say the last touches, which are often the most important touches, from which certain artists of certain schools made certain calculations, are done by means of glazing.

3240. You mean transparent colours?—Yes; that which is known by the Italians by the term "Velatura;" it was placed upon the surface of pictures by masters of certain schools, not by all schools.

3241. You could not give a general answer to the question, that you did not think those pictures required cleaning?—Yes; I have a very great objection to cleaning, except so far as the removal of such part of the surface as may be removed, I fancy, by friction; but certainly I would not sanction the use of strong solvents, by the use of which you run the risk of disturbing the surface of the picture, which can never be got back again, inasmuch as the artist is gone and you never can have the operation of his mind, but only the operation of some other mind.

3242. You would not have subjected any one of those pictures to any operation, requiring processes at all likely to reach the surface of the original master's touch?—Not if they had been my own property.

3243. Do you consider that they were in such a state that if the dirt could be got rid of by some mere surface operation on the old varnish without any risk, they would have been greatly improved by it?—That is what I would have done myself, and yet I may state that I saw a picture yesterday (I can neither mention the name of the picture nor the repairer), which had been cleaned in a very extraordinary manner by one of those persons to whom alone I should be willing to consign property of that kind if I had it; it was a small picture by Cuyp, which had been wonderfully cleaned.

3244. Are you at all acquainted with the technical processes of picture-cleaning?—I have heard that certain things are used, but these are all matters that I confess I hold in great abhorrence.

3245. Do you consider that pictures with the delicate glazings that you have referred to, are more susceptible of injury than the works of artists who finished off their pictures in a more solid manner?—I should say from what I know about the operation, that the colour which is so imposed possesses little or no body, and is of so diaphanous a character that it has very little hold of the colour underneath, and when a strong varnish is put on that, and has to be removed, the solvent required to remove the varnish may remove the thin body also; that I believe must be the case; and I think that is the reason why I have often seen in pictures which have been repaired an unevenness or roughness on the surface.

3246. Remembering those pictures in their very dirty state, do you think the most experienced eye could detect with anything like certainty whether those delicate surface glazings then existed under the dirt, or whether they might not have been removed in some earlier process of cleaning to which the pictures may have been subjected?—That is very likely, but that only strengthens my view of the difficulty and uncertainty at any time of cleaning such pictures; it is possible that changes that may be seen now in the pictures may have arisen from injuries which existed and which may have been repaired at some former time. I must say I have a strong disinclination myself to permit the cleaning

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and the consequent restoration, or what is called the restoration of pictures, in any shape.

3247. With reference to the skill or caution of the individual cleaner employed, you perceive that my question is of importance?—It is of great importance.

3248. I will put the case of a picture 200 years old, which originally had these very delicate glazings, and we will suppose that picture to have been cleaned two or three times in its passage to posterity, and to be at this moment in this gallery, but covered with a very dense coat of dirt; do you think that under that coat of dirt you could with certainty distinguish whether those delicate glazings were there or not?—I think I could.

3249. You do not think that the coat of dirt on the surface of the picture would prevent an experienced eye from detecting it?—I could not tell that such transparent colour might not have been simulated by some restorer who had removed the original tint; it is impossible for anybody to say what has been the original condition of a picture which has undergone two or three reparations.

3250. Are you not of opinion that allowance must be made in these cases for the last cleaner who has undertaken to clean a picture when it has been in an extremely dirty state, and when that picture, after it has been cleaned, has been discovered not to have those glazings which it is generally understood that the master, say one of the Venetian masters, was in the habit of using; do you not think it fair in such a case to assume that those glazings may have been formerly removed, but that from the dirty state in which the picture was when it was submitted to the last cleaning, that injury was not then observed?—I think so; I do not know how it is possible to think otherwise; it would be very unfair to do so; it is but just to make that allowance, and to consider that the injury may have been done in the course of some former cleaning.

3251. Have you ever paid attention to the question, as to what precautions might be taken with a view of improving the pictures in this gallery, and at the same time preventing those injuries which are frequently committed by picture-cleaners?—No; because I assumed that every precaution was taken here; it did not occur to me for a moment to think otherwise. I thought competent protection was provided.

3252. Have you ever taken into consideration the peculiar nature of the varnish that has been used in this gallery?—Not at all.

3253. You are not aware of there having been any peculiarity in it?—No; this is the first meeting of the Committee that I have attended; knowing that I was to be examined as a witness I have purposely abstained from appearing here, in order that I might state without any bias my own impressions.

3254. Will you have the goodness to state your opinion of the nine lately cleaned pictures as they now appear, as compared with the condition in which you saw them before they were cleaned?—Having had my attention called by the newspapers to accounts of injuries sustained by the national pictures in this gallery, I came here and saw the pictures, and expressed my opinion on their state, perhaps to some friends, and then I found an attempt was made to draw me into making statements in the newspapers, and so forth; but certainly my impressions when I came here were those which of course I shall be ready to state to you without any partisanship, merely telling you what I feel as an artist, with regard to any injury which may appear to me to have accrued to property which is alike important to the artist and to the formation of public taste.

3255. Have you made any particular remarks upon the Claude, commonly called the Queen of Sheba, and upon its present as compared with its former state?—I remember that there was certainly a very different complexion over the picture some years ago; it is a picture which I remember seeing again and again in my early days, and the best mode in which I can satisfy myself as to the extent of the removal of the surface which I formerly so much admired is, by comparing it with the other picture, the St. Ursula; that, I think, is the best test I can have; if I remember rightly, on looking at the two pictures there was a correspondence in the tones, whereas now I see a great discrepancy; one has the quality of Claude, and the other reminds me of the Vernet skies which I have seen in the Louvre; it reminds me more of the detached tints which are seen in Vernet's paintings, instead of that gradation

of

of colour which distinguishes the paintings of Claude. I confess that Vernet is a master whose works I have never much admired.

3256. Have you any special remarks to make on portions of that picture?—No; I am not a landscape painter, and perhaps I do not look at landscapes with the same accuracy of observation that other painters do; perhaps I look at them generally rather than specifically.

3257. Have you any remarks to make with respect to the Paul Veronese, which is a historical picture?—I think very little change has taken place in that picture, except the removal of some material which obscured it. I think there are some differences in the lights; some tints have been removed, and some glazings from some of the lights.

3258. Could you specify the portions of the picture to which you refer?—There is a difference in the upper part of the picture, and in certain portions about the angel, also in the sleeve of the kneeling figure; if I recollect rightly, when I copied the picture some years ago there was an architectural ornament which ran along the steps, and which was much more defined than it is now; whether that may have been put on by some person who previously cleaned the picture or not I do not know, but it occurred to me when I saw it lately that it was what the painters would call weak in the detail, but certainly I do not see any such change in the picture so much for the worse as I have read of in the public prints.

3259. You do not observe any weakness in the shades of the white drapery as compared with the former appearance of that part of the picture?—No. The light draperies are certainly whiter and lighter, but I think very little has been removed from their surface. Paul Veronese, although belonging to the Venetian school, glazed but little; it is known that he did not resort to that process so much as Titian and Tintoretto.

3260. Do you make the same observations upon the other large Claude (the Isaac and Rebecca), as to the genuine character of which some doubt has been entertained, as you have made upon the Queen of Sheba?—It certainly looks very bright and very new; that is the way in which I characterise my feeling upon the subject; it disturbs me; the blues and the other colours are too bright, but I never believed that to be a picture by Claude, and therefore I did not care very much about it.

3261. Have you made any observations upon the two Canaletti pictures in the small room?—Yes; I think the left hand Canaletto (the View in Venice) is the picture which has suffered the most; that I remember distinctly; I see a great change in that picture much for the worse, and destructive of its characteristic traits.

3262. Will you specify what change you perceive in it?—I think it has lost much of its sharpness; I think there are parts in it which a painter would term rotten; parts of the picture are disturbed, and not continuous in character. I have always looked at that picture as a sort of model for architectural painters; it is a picture which I have no doubt has helped to form the taste of many painters in that department, and formerly it had qualities which I do not see in it now.

3263. Do you observe a want of relief in that picture?—I think there were preparations made for a certain mode of treatment, and I do not now see that that has been carried out; I do not see any result from it; it appears to me much changed; the distinctive attributes of the master, as I have already said, are gone.

3264. And what is your opinion with reference to the picture on the other side, the other Canaletto?—That I do not think is so much changed: but I believe there are things in it which are not so subdued or so rich in colour as they were formerly; but of the other picture I can speak with more certainty.

3265. Do you feel satisfied, from your previous knowledge of the View in Venice, that the alterations which you see in it for the worse are the result of the recent cleaning?—I really believe so. I have previously said, that I think it is likely that restorations are made in pictures from time to time; but I should fancy of that picture, more than the other, that the damage is more recent, from the nature of the painting; I speak more particularly of lines and forms which were once seen on the left hand side; there is a sort of stonemason's place, parted off with forms and cross pieces, which I remember were continuous,

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continuous, and which gave a look of great decision of character to the picture, a character for which Canaletti was famed.

3266. Do you allude to certain cross-beams in the mason's shed, on the right hand side of the picture?—Yes; and there is certain stone work, inverted capitals and columns, and some women engaged in washing. I do not remember the precise incident, but I know there are parts removed from those capitals, besides which there was a texture about the foreground, and other details, which are not there now.

3267. When I asked you whether you thought these blemishes were due to the late cleaning, what I meant was this, that if you observed certain features in that, or any other picture in its former state, which are now wanting, of course in that case you would be entitled to infer that the loss was owing to the late operation?—My memory leads me to believe that the picture, at the time when I formerly knew it, was in the condition in which it had left the painter's easel. I take it that it must be a difficult thing to repair a Canaletto so as to preserve that continuity of line, and that improvised look about the touches which distinguish the works of that master.

3268. Under those circumstances the alterations to which you allude must have been effected in the recent course of cleaning?—It is just possible.

3269. When you say it is just possible, will you explain what you mean by that expression?—It seems to me so; I cannot, of course, aver that it was so.

3270. If you observed and were aware of the existence of certain features n the picture six months or a year ago, and if those features are now removed, you would naturally infer that their removal is owing to the cleaning, would you not?—Yes.

3271. The picture that hangs between the two Canaletti is The Plague at Ashdod, by Nicholas Poussin; have you made any remarks upon it?—Yes, I have looked at it.

3272. What is your opinion of its present state, as compared with its state formerly?—I do not remember the blue drapery being so crude and distinct from the other parts of the picture as it is now; it is disagreeable to my eye; I feel it is not in harmony with the rest of the picture.

3273. Was not that picture in rather a disagreeable state before it was cleaned?—I cannot say; I can only say it is a picture that never engaged my attention very much.

3274. Do you observe any appearance in that picture from natural decomposition, or change in the colours themselves, irrespective of the operations of the cleaner?—No.

3275. You do not think it offers any peculiarities which would lead you to form a different opinion of its state from that which you would form of other pictures by the same master?—No; I am not aware of any. Allow me to observe, when I made use of the term, "glazing," just now, I did not mean the Committee to understand that I believed that glazing had been employed on all these nine pictures; that I did not intend, and it would have been a very ignorant observation of mine if accident had led me to make it.

3276. It may be proper to mention that there has been a good deal of discrepancy in the views of different gentlemen who have been examined, as to the precise definition of the term. You, I presume, understand the term "glazing" as denoting those delicate transparent colours which were placed by the masters who used them here and there, or perhaps in different places all over the picture, to give effect to the opaque colours that were below?—Yes; and in most instances such pictures were prepared for it. We know Tintoretto did that; we know it by documentary evidence.

3277. There are notices of it in books by ancient writers?—Yes; Marco Boschini has written two works in which he describes the processes; I may mention that there is a curious circumstance connected with this subject, a vulgar error. It is a common thing for people who want to say something to a painter to ask him "Is it not a great pity that the Venetian secret of colouring is lost?" Then, of course, you tell them that the art is in the combination, just as it is in letters; but the fact is, that about the Venetian process more is known than is known about most other schools. There are certain schools we know; take the school of Sienna, for instance, because a great deal is now published in

in Germany, in Prussia more especially, and in France. People are more critical; Germans, it is needless to say, are so; they write and publish a good deal on these subjects, and it is the business of an intelligent artist to make himself acquainted with their works.

3278. Could you mention any passages in the works of ancient writers where that glazing or velatura is described in an accurate or intelligible manner?—My memory does not serve me sufficiently to enable me to do so at the moment; but it runs so extensively through various works, that I take it for granted everybody knows it.

3279. Do you consider the description given by them so clear, that any person competent to understand the Italian language would have no difficulty in comprehending it?—A knowledge of the Italian language would in the ordinary way always suffice, without assistance, to make out some of the expressions; the Venetian is a very quaint dialect, and I confess I do not consider myself a proficient in it; if I find any difficulty, I ask a friend and get him to tell me what the words mean.

3280. Did Boschini write in the Venetian dialect?—Yes, he did; I merely mentioned his name to show that the processes are known; we know what the dead colourings of Titian were, we know with what material he began his pictures; that is as well known as possible.

3281. There is another mode of finishing a picture which has been alluded to here under the term "glazing," the existence of which some witnesses maintain, and others deny; that is what is commonly called, I believe, a general toning or wash colour put over the picture, for the purpose of imparting a certain effect of light, or with the view of giving a general hue to the picture; you would not confound the term "glazing" in the old Venetian sense, with that other operation to which I allude?—You spoke just know of passing something over the surface of the picture, with a view of lightening it, that is not the character of glazing.

3282. With a view of imparting the hue to light, or of giving a general tone to the picture?—Then I am afraid I do not quite understand the question. I can conceive that something might be passed over a sky or over the light part of a picture with an opaque colour in a semitransparent way, so as to affect the tone; but I believe that to be a very distinct thing from glazing; the glazing I mean is of another kind. I cannot understand it so; though I admit it is a species of glazing, it is not so in the way in which the Venetians meant it. I never accepted it in such a sense. If it were a light colour passed over the sky with a view of making it lighter, I should imagine it came under the head of what we painters understand by scumbling; where you pass a light colour over a darker colour, which is often done in a semitransparent way, and which affects the tone and look of a picture.

3283. Without going into these details, you, from your experience as an artist, and from your knowledge of the ancient practice, or the ancient works upon the subject, could never understand the term "glazing" in any other sense than that in which you have previously defined it?—No; I certainly should not.

3284. Have you any special remarks to make upon the St. Bavon picture?—I remember a richer surface over the picture; and I should say as to the details of it, that there are some which I do not see there now, and which I can hardly fancy the painter would have left without completing, and there are eyes wanting in some of the figures, and other details of like importance. One would imagine from one's own judgment that the painter would have made those details as complete as he could; at the same time I ought to state that I do not know whether the eyes and other details to which I have referred have been recently removed or not; but I never looked upon the picture as a very important sketch, and I was led to understand that it was not painted by Rubens. I cannot say I am perfectly acquainted with the works of Rubens; he is not the master who has interested me the most.

3285. You see no such positive change in that picture as would lead you to believe that it had been injured by the late cleaning?—It looks to me bright and clean. I am accustomed to see Rubens with a tone; with a glow of colour.

3286. Do you mean that it now looks raw?—Yes, I think so.

3287. The object of the cleaner being to make it clean, I presume you do not

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not consider cleanliness a defect?—It might impress one with a sense of too much cleanliness. In the newly painted pictures now exhibiting at the Royal Academy, the object of an artist would not be to impress you with a sense of the cleanliness of his picture; it would be to represent it like nature, as far as he could.

3288. Have you made any observations upon the small picture by Guercino?—Yes, I remember that picture, and I think there are some particulars gone from it. There is the wing of the angel, which, I think, looks as if I saw the blue sky through it; some of the lights appear to me whiter, and not in harmony with the rest of the picture. I know you can see the sky through the angel's wing; that struck me because I certainly did not remember to have seen it before. I was never impressed with the idea that there was any inequality in the surface, but considered that it was painted in the artist's usual manner.

3289. Then the small picture by Claude, called Sir George Beaumont's Claude, the Annunciation; have you made any observations upon it?—I can hardly imagine that that picture has been much disturbed. There are certain details upon the surface which appear to me to have been placed there last, and I fancy that if any great removal had taken place those things must have gone with the last surface of colour.

3290. And from that you infer that no serious injury has been done to the picture by cleaning?—I think that if it had been much injured those forms would have gone with it.

3291. Mr. *Charteris.*] You are well acquainted with the picture by Claude, called the Queen of Sheba?—Yes, I have seen that picture here from very early times.

3292. Did it give you the impression of having been an injured picture before it was cleaned?—No, certainly not; I thought it a very beautiful thing; and, indeed, I thought so highly of the Claudes here, that I remember when I went abroad I had an impression that there were no Claudes to be seen in any gallery equal to ours.

3293. And the Queen of Sheba was one of those?—Yes; I remember that sky distinctly.

3294. And now you consider, I think you have stated, that those peculiarities for which Claude was remarkable are wanting?—The picture has not certainly that glow and that uniform look that it had formerly; it is more divided into distinct tints, like the paintings of Vernet. I can fancy that Claude may have had some process by which at last he may have united or brought these tints together and combined them; he must have had some extraordinary process which gave to his pictures a quality which is not to be found in the works of any other master of the landscape school.

3295. Lord *W. Graham.*] Do you mean a kind of general toning?—I should rather call it a general hue, because toning is such a vague term.

3296. A wash?—A hue, such as one would see over a landscape when the surface has been impinged by some particular effect, either sunset or sunrise, of wind or rain, or whatever it may be; we all know how much the same landscape changes its aspect in different times of day.

3297. Do you mean that that was added as the last tint?—I am not at all aware of the process that was employed by Claude, but I am assuming it; I said he must have had some peculiar mode of uniting these colours so as to fuse the tints, as it were, into one another.

3298. Mr *Charteris.*] Do you consider the Queen of Sheba to be a sunrise or a sunset picture?—I should think it was a sunrise picture.

3299. You know the St. Ursula well?—I remember that picture.

3300. Do you consider that picture to be a sunrise or a sunset?—I have not paid so much attention to that.

3301. Comparing those two pictures together, before the nine pictures were cleaned, was the one as brilliant and warm as the other?—I think the St. Ursula was the cooler picture of the two, but certainly the quality of the sky was not in the two pictures so dissimilar as it is now.

3302. You have said you consider the Canaletti to be the most injured, and that Canaletti was a very difficult painter to repair if injured, and therefore you assume, having known that picture in a fine state previous to its cleaning, that the injury which you now perceive in it must have been the result of the recent

recent cleaning?—I am not aware that I stated I believed it was; already, certainly much of its character is gone.

3303. Do you consider that an injury done to the surface of a picture painted by Claude can be more easily repaired than an injury done to a Canaletto?—I should think the Canaletto would be the more readily restored than the Claude. I cannot fancy anything in the sky of a Claude being injured, and then put in order so as to correspond with the portions preserved.

3304. Referring to the present state of the Queen of Sheba Claude, do you consider that, as it is now, wanting in those peculiarities of the master which you recollect it to have possessed before this cleaning? Do you consider that they have been removed by this cleaning, or that they were removed by a former cleaning, and had been restored by some restorer?—If the picture had been previously cleaned and restored, then I confess that it would make one of the exceptional cases to my view of cleaning generally; it must have been done by a very clever man; then the St. Ursula has been cleaned.

3305. If this picture had by any previous cleaning been reduced to the state in which you now see it, that is, wanting the peculiarities of the master which you have described, with the sky more resembling the sky of a Vernet than the sky of a Claude, do you believe that any restorer could have restored it to the state in which you saw it previous to the last cleaning?—I cannot believe any such restoration; indeed, I think I stated at first my dislike to the idea of such a thing.

3306. I am talking of possibility?—To suppose it possible, would seem to me to argue a power equal to the power of Claude.

3307. Do you think that this picture will ever regain by time that which you say it has lost?—I really cannot answer that question.

3308. Do you think it probable that the mere action of time on the surface of that picture will restore to it those peculiarities of Claude which you say it has lost, and which it had before the last cleaning?—I hope it may. Certainly there will be some chemical changes in the varnish, which may give it a different complexion, but I do not know that it will restore the gradation of colour. I am not aware that time would make future harmony out of present discord.

3309. Do you consider it at present to be discordant?—I have observed on two or three occasions that I think there is an abruptness in that picture which I have not been accustomed to see in Claude's painting, and which I have not seen in his other pictures in this gallery.

3310. May we assume it to be your opinion that time alone will not restore those peculiarities which have been taken away from this picture by the last cleaning?—I do not think it will produce gradation, certainly, though it may produce certain changes on the surface. If a picture be cleaned and made very white, I can understand that after it has been varnished it may get lower in tone, and that the crudeness may go off.

3311. But do you think that time alone will ever bring that Queen of Sheba Claude back to the state in which you recollect it before the last cleansing?—I am afraid not.

3312. Do you think there is any picture restorer, or do you know any living landscape painter who could bring that picture back to the state in which you recollect it previous to the last cleaning?—If there were any such person, as I observed before, such a person would be a second Claude.

3313. Do you consider the St. Ursula at present in a fine state?—It is in such a state that if I possessed it I would take care it should not be touched. I conceive it is in an agreeable state; it is so to my eye. Certain persons would say it is discoloured; it does not appear so to me; and if it were, as I said in the early part of my examination, I would rather put up with that inconvenience than run a risk with a picture which you cannot replace.

3314. You have alluded to passages in the works of contemporary writers, and among others to passages in Boschini with respect to glazing; do you recollect the term they apply to glazing; do they use the term "velatura"?—Yes; but besides that we know that there were touches put in even with the finger; certain things of that kind were done which it is not necessary to go into now, and which are of a purely technical character.

3315. Then you do not consider the term "velatura" to be a modern word?—I cannot conceive anybody stating that it is; I suppose that it is an understood

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stood thing. Certain pictures of Tintoretto and of Titian show that they employed those processes very much.

3316. Mr. *R. Currie.*] With reference to this subject, I wish to have your opinion upon some evidence which I will read to you. The Chairman asked, "Were not the Venetian painters in the habit of using what are called glazings, or "transparent colours, in finishing off their pictures, which glazings are generally "supposed to be more susceptible of injury from chemical applications, or even "from mechanical applications of the picture-cleaner, than the surface of the pic-"tures of various other schools or masters? That is a question that can never be "settled, because nobody can prove that they did use glazings?—Is it your "opinion that they did or that they did not? I believe that the best painters "of every school used very little indeed, if any at all, of what is called glazing; "I think it is quite a modern quackery myself, that has nothing to do with the "noble works of remote ages in art.—You consider that the theory as to the "Venetian painters having used very delicate glazings in finishing off their "pictures is fallacious? I do not admit those glazings, as they are called; I "believe that they sought for freshness and pureness of colour, and depended on "their knowledge of colour for the harmony of their picture, and not on putting "on what the Romans call velatura; they wished to have the vigour and fresh-"ness of nature, or their pictures would not have lasted as they have." Now, I wish to ask you whether you consider those opinions to be in accordance or not in accordance with written evidence and with your own present judgment? —They are certainly very new opinions to me; I must have been always in a dream if they are well-founded.

3317. You must have been living in a state of entire delusion if those opinions are correct?—But I always thought that everybody knew, and that the Committee, of course, would know, how the Venetians painted; I rather felt that I had been fatiguing you, and making observations on that subject that were unnecessary and commonplace.

3318. You think, if it is a delusion, it is shared with all other artists?—I never heard the theory propounded before.

3319. Mr. *B. Wall.*] You stated in the early part of your examination that you did not know more than three picture-cleaners who you would trust in this country or abroad?—I am sorry to say it is so.

3320. How do you account for the secret being in the keeping of so few men?—I can hardly answer your question; what is meant by secret I cannot understand.

3321. Or how do you account for a class of men, who are so much in request, having only three remarkable men among them?—That is, in my estimation; because although made a distinct branch of practice, it is not carried out in a very intellectual manner. I suppose that must be the reason.

3322. Have you any objection to state who these three men are who you say are competent?—I should rather not state. I think it would be an invidious thing to single out particular men, and I might appear to favour or parade some particular person I know.

3323. Supposing you had had the power of submitting the nine pictures that have been the subject of examination to any of those three men; how many of the nine would you have submitted to the process of cleaning?—I would have submitted none if I could have avoided it.

3324. Not even to your own three men?—Not unless the pictures were obscured, like the Paul Veronese, whose surface was certainly very much obscured.

3325. The Queen of Sheba you would not have allowed to be cleaned?—Certainly not.

3326. Is the Paul Veronese the only one you would have allowed to be cleaned out of the nine?—I think so; because the surface of it was so very much obscured, as in fact to destroy the particular tone for which the master was celebrated; inasmuch as the surface of the picture was hot and brown, rather than silvery; not such pictures as we know in Venice by the name of Paul Veronese.

3327. Have you looked at the pictures at all with regard to the expediency of having any of them relined?—That is a part of the subject I do not understand; I know that if the surface of the picture is uneven lining is commonly resorted

resorted to; but if you ask me how it is done, or any of its processes, I am not sufficiently well acquainted with the subject to answer the question.

3328. Is it not generally considered even a more delicate operation than that of cleaning?—I am not aware. I have understood that the transferring of pictures from one surface to another is a delicate operation; but I was not aware that there was so much difficulty in simply lining a picture, unless, indeed, the picture is disturbed at the back.

3329. You think there are more good reliners than cleaners in the world?—I suppose the operation is easier.

3330. How can you see a transparent glaze through an opaque colouring?—The obscuration on a picture is not always opaque, it is sometimes transparent: it is sufficiently clear for you to see the process the painter has employed. I take it that if the red in that picture by Cuyp I see near me were obscured more, that is to say, if it had a brown varnish over it, I should know at once whether that red were glazed or not.

3331. Lord *W. Graham.*] With reference to the small Claude in the other room, you have stated that it has not been much injured?—It does not appear so to me.

3332. The gradations are still preserved?—Certainly; more preserved than in the Queen of Sheba.

3333. Then it has not struck you that the water under the bridge is bluer than it was before, and that it is now out of harmony?—I have not looked at it with such a degree of care as would enable me to speak to it.

3334. *Chairman.*] Have you ever heard the term "glazing" or "velatura" in the Italian, applied to an application made by painters to the ground of a picture before it was painted, rather than to the surface of the picture when it was finished?—No; I have never heard the term employed, and yet I can quite understand that it might be employed, though I should think it would be applied, not to an Italian but to a Flemish picture, the pictures of Ostade, Teniers, and others. We are quite aware that there was a preparation made on the panel by those painters. In the pictures of Teniers, I think I might show you that the back-ground had been prepared, and had had a transparent colour passed thinly on the panel prepared with a light ground; evidently the painter sometimes painted upon that. I should like to be allowed to look at a picture by Teniers, to see. (*The Witness inspected a picture.*) I think it is seen in the back-ground of thepicture I am now looking at.

3335. The term "velatura," which we render "glazing," as far as you understand it, applies to surface glazing?—Distinctly; I do not know that the Venetians may not even have begun their pictures with a glazing, but I know that they painted with what is called "colori di corpo," body colours.

3336. Mr. *Hardinge.*] I understood you to say that the old masters usually passed a general varnish of transparent colour over their pictures, and that that was to produce harmony?—I did not say so.

3337. Did I understand you to say that Claude did?—I say I imagine he must have had some special mode of employing colours, or the tints of those colours, or some process to produce that effect of gradation for which he is so renowned.

3338. Will you explain what you mean by the term process?—I can hardly tell you; perhaps some semi-transparent colour.

3339. Do you mean that there was a general wash over the whole picture?—Yes, I should think so; but not in the nature of a glaze. I have been asked that question before.

3340. But would that general varnish produce gradations of colour?—It might produce tint, but not gradation.

3341. Do you think that "velatura" can mean that?—No, I do not; I think it applies to another thing.

3342. Velatura means what artists call glazing, does it not?—Yes. I am surprised to hear that there can be a difference of opinion in the ordinary acceptance of this term among artists or other intelligent persons.

3343. Do you think that other old masters employed that process which you ascribe to Claude?—I ask myself, how can this gradation be produced; this is entirely an hypothesis of mine. I only tell you what my own impression is; I ask myself how this effect can have been produced, and I believe it may have been produced in such a way.

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3344. Do you think the aerial perspective in that picture of Canaletti's, the View in Venice, is now as it was when it came from the easel of the master?—I do not think so.

3345. Do you think that the fact of some of the stones in the middle distance being more bright and intense in colour than the others is the effect of local colour, or do you ascribe it to the fact of the glazings having been removed?—I cannot say what would be the process of the painter. On the right hand side there are certain lights which I think are stronger than I remember them before. I could hardly suppose that a painter who was studying effect would have left them so light; I think it would not be done.

3346. Do you or do you not consider that the pictures which were cleaned in the year 1846 have suffered at all?—No, I thought not at the time, and I do not think so now; I think there may be some little change; that is a question of opinion; but I was not at that time struck with such special differences as I have been on these last occasions; it was certainly not my opinion then, or is it now.

3347. You have stated that there was great risk in the cleaning of those pictures; do I understand you to say that you would rather let old pictures remain in a dirty state, than run the risk which is incurred in having them cleaned?—I would; that is to say, I would in a national collection of pictures like this. If I am the proprietor of a picture, and have confidence in a certain person, I have the right, and can then confide to him my property, and run the risk of his injuring it, if I choose; but I should lament to see that principle put in practice in a great national establishment like this. I should be sorry to see it continued, for I look upon this gallery to be a means of public information and instruction.

3348. Lord *W. Graham.*] With regard to the picture of Peace and War, which was cleaned in 1846, do you consider that the arm of the Minerva was injured by the process of cleaning?—No, I do not.

3349. It does not seem too forward now?—No, I never could agree in the propriety of certain views which have been entertained upon the subject of that picture. I remember the picture very well, and I remember Mr. Bone's enamelled copy of it, which was executed some years ago.

3350. Do you think the effect of the arm is the same now as it was before the picture was cleaned?—I have no recollection of such differences as that which I find with reference to the pictures at present under consideration.

3351. Mr. *Charteris.*] Do you consider that the commercial value of the nine pictures that have been last cleaned has been raised or diminished by the process to which they have been subjected?—Of that I certainly cannot speak, as I am not a dealer in pictures, and do not look at them with reference to their money value, so much as with a view to their truth to nature, and other qualities which we usually associate with and expect to find in a fine picture. I consider that I am not a competent person to answer that question; the Committee quite understand that I have come here simply with a view to answer questions put to me, as a man who feels the greatest possible interest in the preservation of this collection, and that I have no other object in view.

James Dennistoun, Esq., called in; and Examined.

J. Dennistoun, Esq.

3352. *Chairman.*] YOU are the author of a work called "Memoirs of the Court and Times of the Dukes of Urbino," are you not?—I am.

3353. That work contains much historical and critical matter, illustrative of the flourishing periods of Italian art?—It does.

3354. I believe that a great portion of your life has been devoted to inquiries and pursuits connected with those periods, and with art generally?—For a number of years past I have so occupied myself.

3355. Have you also been to a certain extent a collector of pictures?—To a very small extent

3356. Chiefly Italian pictures?—Yes.

3357. And you are now the possessor of a small, but I believe I may say a very choice collection?—Of the early Italian masters.

3358. If I am not taking a liberty, I would ask whether you are not the author of an article which appeared in the last number of the Edinburgh Review on the subject of the National Gallery?—I am.

3359. I do

3359. I do not think you express any opinion in that article on the subject of the pictures which have lately been cleaned in the gallery?—That article was written before those nine pictures were cleaned, but owing to Mr. Empson's death it was not published immediately, and I received it back for some corrections and additions which I wished to make in it; I had not at that time seen those pictures after being cleaned, and therefore I spoke very guardedly upon the subject, judging rather from what I had heard through the newspapers from gentlemen who had published their names to their statements, or from what I heard from one or two individuals of judgment, who spoke to me on the subject after having seen the pictures.

3360. Since that time have you availed yourself of opportunities which have occurred to you when you have been in London, to form an opinion upon the present state of the pictures?— I have looked at them.

3361. You were familiar with them in their former state? — Perhaps "familiar" might be too strong a term. I do not come very frequently to London, but when I am here I look at those pictures for more or less time, and with more or less of interest, and I have a very good general recollection of most of these pictures.

3362. Would you describe them as being, when you saw them formerly, in a state requiring cleaning?—From my recollection, which is general, I am not prepared to say, that had those pictures been my own property I should have subjected any of them to the process of cleaning, except the Paul Veronese.

3363. What is your general opinion as to the result of the cleaning; do you think that it has or has not improved them?—Perhaps before answering that question, I may be allowed to state to the Committee that during a number of years I have been in frequent communication with artists and connoisseurs of art, with amateurs, with picture-dealers, and with picture-cleaners, and during that period I have heard so many discrepancies as to matters of opinion or of fact, such very glaring inconsistencies and contradictions, and I have generally found it so difficult to arrive at certain evidence upon points which appear to be of great importance, that I form opinions for myself with great diffidence, and that I think it my duty to express them with very great forbearance; at the same time I have looked at those pictures since I came to town, and have formed a general opinion with regard to them, which is, that several of them have suffered since I last saw them.

3364. Will you specify the pictures which you think have been affected more particularly?—I should say that two Claudes and the two Canalettis were injured.

3365. Which two Claudes do you allude to?—To the Queen of Sheba and the Annunciation; for my recollection is not sufficiently clear as to the third Claude to entitle me to give an opinion; I should also say the Poussin.

3366. Those five you consider to have suffered?—They appear to me to have suffered.

3367. Can you specify in what particular respect the Queen of Sheba, has been affected?—I have never painted, and I have never cleaned pictures, though I have seen pictures cleaned; therefore I would rather avoid giving strong opinions on technical points: I think those pictures which I have named have chiefly suffered in this respect, that the proper characteristics of the masters by whom they were painted have been more or less altered since I last saw them.

3368. What should you describe as the proper characteristics of Claude, which you now miss in the Queen of Sheba?—I think the Queen of Sheba has no longer that sunny character, and that glow which it formerly had, and which the picture at the other end of the same room (the St. Ursula) still has.

3369. Do you consider that the glow which it formerly had was due more to the work of the master than to any effect of time, or to the mellowness which it might derive from any of the coats of varnish that were upon it?—I am inclined to presume so; at the same time I think it very likely that a good deal has been done by time, and the effect of varnish. But in either case (because my answer to your question must be more or less hypothetical) I should say that the operations which have been performed upon those pictures have been injudicious, seeing that the character which they had a few months ago, and which, after seeing many other pictures by these masters, in other galleries and in this gallery, I presume to have been a peculiar and a valuable

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character of those masters, has been disturbed or destroyed. I consider the operations which have recently been performed upon them to have been injudicious and unwarrantable.

3370. You miss in the Queen of Sheba picture that warm, rich glow, which you consider characterises the paintings of Claude?—Yes, and also the gradations and aërial perspective.

3371. Have you any special remarks to make upon the particular alterations which the surface of the picture may have undergone either with regard to glazings or toning or otherwise, and to which you would attribute that disagreeable effect?—I speak more with reference to the general effect. I think the character of Claude is very much lost in that picture; it is now raw and crude.

3372. And in the smaller Claude?—I do not see that the surface of that picture has suffered in the same way. I believe that that picture is in a much more perfect state than the Queen of Sheba, but at the same time I think that a great portion of that glow has been removed which gave value and character to the picture while it was there.

3373. What is your opinion with regard to the two Canaletti pictures which are among those which you think have been damaged?—I think that the Canaletti picture, representing the Grand Canal, has suffered somewhat in the same way as the Queen of Sheba; that is to say, that too much has been taken from it, and that the general character, especially what is called the tone of the picture, has been removed.

3374. When you say "too much" has been taken from it, you mean, I presume, a portion of the original master's touch?—Probably, but that being a technical point I do not speak to that.

3375. If the portion taken off is limited entirely to some subsequent application in the way of varnish or otherwise, and is not connected with the original master's touch, you would not describe that picture as injured?—I should still consider that the operation here was injudicious and unwarrantable, because it has taken away something which, whether put there originally, or produced by time, was a valuable and interesting quality of that picture.

3376. What remark have you to make with regard to the other Canaletti picture, the View in Venice?—The other Canaletti appears to me to be brought into a spotty state; the distances are too much approximated, and the whole picture is what may be called out of keeping; at the same time I think it is, in its present state, a more satisfactory specimen of the master than the picture of the Grand Canal is.

3377. There was a fifth picture which you mentioned, a picture by Poussin, (the Plague at Ashdod), between the two Canalettis?—The Poussin, so far as I remember it, was in a very unsatisfactory state; if I am not mistaken, it was one of those pictures of Nicholas Poussin's which have been much injured by the brown preparation coming through or destroying the colours; in short, what the Italian artists and dealers usually term "cresciuto,"—the dark tones increased. I consider from recollection that the whole picture was in an unsatisfactory state as a specimen of the master, and I think that being in that state, from circumstances which were utterly irremediable, it was highly injudicious to attempt to clean it.

3378. You think that the cleaning would aggravate those internal imperfections which the picture had from the mode in which it was painted?—Yes; I think mischief has been done by bringing out the local colours into too great prominence, and that operation, as it appears to me, has thrown the whole picture entirely out of harmony.

3379. Is the tendency to internal change, to which you allude, characteristic of Nicholas Poussin's pictures in other cases?—In many cases, not in all.

3380. With regard to the four remaining pictures which you have not specified as being more peculiarly affected, have you any remarks to make upon them; take the Paul Veronese for example?—The Paul Veronese, so far as I can recollect, was in a most unsatisfactory condition, and although I see a want of harmony in it, in its present state, I would prefer it now to the brown and dusky state in which I recollect it. I have already stated that I considered that to be a case in which cleaning appeared to be necessary.

3381. Have you looked at the small Guercino picture?—I have not examined

ined that picture without the glass, but in general it appears to me that the character of the master is still there.

3382. And the Saint Bavon?—That appears to me to be in a very bad state indeed; I have not attended very minutely to that picture formerly, because I cared very little about it. I am not prepared to state how far the injuries are recent, but I see there are, in parts of the picture, what I apprehend to be the original tone, while in other places it has been entirely removed; I therefore conclude that a considerable portion of that tone has been removed by the late operation, but whether that be so or not (as to which I do not speak positively), I repeat my former observation, that the picture has suffered, in so far as it is now much more out of harmony, and much more unsatisfactory as a specimen of that school, than it was before the late operation.

3383. You say you have never been in the habit of cleaning your own pictures?—Never.

3384. Have you paid any attention to the technicalities of picture-cleaning? You said you had seen pictures cleaned; have you paid any attention to the modes in which the process has been performed?—While resident in Rome, some years ago, I endeavoured to acquire what knowledge on the subject might be acquired by an amateur, partly with a view of cleaning my own pictures, if necessary. I was in the habit of occasionally employing a picture restorer then, of the name of Colombo, a most respectable and trustworthy man; I occasionally saw him clean pictures, and I obtained from him explanations of his processes; but in a very short time I saw that it was a process requiring so much attention, and that so much depended upon the peculiarity of each individual picture, that I felt myself quite incompetent to make any attempt on a picture, and therefore I have never done so.

3385. Was the process which that cleaner chiefly employed a mechanical process, that of friction, or was it a chemical process, by solvents?—So far as I am aware and saw his process, it was generally by solvents, by spirit; but I may mention one circumstance which shows how frequently expedients, of what one may call an empiric description, may become necessary. I put into Mr. Colombo's hands a picture on panel, of the school of Perugino, which was very considerably obscured; I did not see him clean it, but he told me afterwards that he had had more difficulty in removing the varnish from that picture than from almost any other picture that he had ever tried to clean; he said he believed, from his former experience, that it was varnish of a sort put on about the middle of the last century, probably at Bologna; it was a dim yellowish varnish, not very dark, but with a rough surface. He told me that he could not find any solvent which would act upon that varnish at all, and that, after a variety of experiments upon a corner of the picture, it finally occurred to him (the ordinary experiments by solvents and friction being without effect) to put his finger to the surface of the brick floor of his studio and take up as much fine dust as would adhere to it, and then rub the picture, that being an application somewhat similar to sand-paper; and he said that, by degrees, with very great care, he removed the varnish in that way; I mention that as a specimen of the different expedients that may be resorted to. In the same way Signor Vallati, of Rome, had a picture by Correggio, about which much noise was made; it was found by Signor Vallati to be so thickly over-painted that he declared to me that the glass which had been put over it at an early period actually adhered to the over-paint, and the restorer who was employed found it necessary, as he assured me, to destroy I do not know how many English razors in removing that paint.

3386. Have you observed any pictures in the gallery here that you consider would be the better for being cleaned, or that if you had them yourself, in spite of the ordinary risks of cleaning, you would consider it desirable to have operated upon?—I think that, after the experience we have had, a very great degree of caution would be necessary; but, at the same time, it appears to me that several pictures in this gallery are in so unsatisfactory a state that, were they my property, I certainly should have them cleaned.

3387. You would think it necessary to adopt certain precautions; will you favour the Committee with your opinion as to what precautions might be adopted to secure pictures against the heavier risks of cleaning?—I think the main point is to concentrate the responsibility upon the picture-cleaner employed, who of course must necessarily be the best that can be found.

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3388. Do you not think it necessary that the employer of that picture-cleaner, we will presume the director of the gallery, whoever he might be, should instruct him to give in a report of the state and condition of the pictures before he placed them in his hands, and to specify what he thought required to be done to them, and the mode in which he intended to perform the operation?—On considering since I have attended this Committee, what answer I should give to the question you have just put to me, as to future precautions, I certainly think that, assuming there to be a directing body in this gallery, with a keeper, it should be a part of the duty of the keeper to make an annual written report upon the condition of each picture under his charge, and that he should point out such as he might consider required cleaning, or lining, or any similar operation; and I think that, being in the possession of such a report, it would be the duty of the governing body, after due consideration, to place such pictures as they might consider required cleaning in the hands of the best qualified person they could find, and then to throw the whole responsibility upon the picture-cleaner so selected. I consider, moreover, that before such picture-cleaner commenced his operations it would be highly desirable for the directing body of this gallery to be put in possession of a special report upon every picture so put into his hands; a report which, without embracing the technical secrets of his art, should show the directing body what he considered necessary, and what results he would wish and expect to arrive at from his operations.

3389. Do you think it desirable that a picture of many thousand pounds value should be placed in the hands of any person who is to operate upon it by a secret process which he is not specifically to explain to his employers?—I see no other way of obtaining the responsibility which I think desirable; if I had such a picture of my own, I should not give it to be cleaned until I had found a person whom I considered to be qualified to undertake it; and then, having found such a person, I should give him the full responsibility.

3390. Although he kept his processes a secret?—Certainly.

3391. Do you consider that secresy is not only an invariable, but a necessary characteristic of a person exercising the art of a picture-cleaner?—It is by no means necessary, but I believe it is common. I have heard Mr. Seguier's answers to some questions put to him by the Committee, and it appeared to me that his answers were given in a spirit of perfect frankness, without any empiricism whatever; but I have frequently found, in conversing with other picture-cleaners, that that they are disposed to rely very much upon the secrets of their art, which they wish jealously to retain.

3392. Do you not think this gallery, or, I would rather say, the British nation, being proprietors of a fine collection of paintings, and one which we hope to see still more extended, might find it possible to procure or educate a gentleman for themselves, who should be instructed to a certain extent in chemistry, and who should afterwards learn the science of picture-cleaning, so far as to enable him to operate safely under the inspection of the directors or persons authorised to watch over the process?—I am not prepared to answer that question; I consider that the responsibility of the operation must be thrown upon the party who is to perform it.

3393. When you speak of responsibility, do you mean that if a picture, worth 5,000 *l.*, were to be placed in the hands of a picture-cleaner you would make him responsible, if, in the judgment of a picture-dealer, or valuator, that picture lost 2,000 *l.* of its value in the process of cleaning, and that then he should make up the sum?—Certainly not; I mean his professional responsibility.

3394. Do you think that that would be a safeguard, or that it would be any great consolation to the nation if they lost a picture worth 5,000 *l.*, that the picture-cleaner lost his credit?—I only suggested that, not being prepared with, or seeing a way to, any better expedient.

3395. Do you not think something might be done in this way; it has been stated by most of the picture-cleaners that there is one fixed rule, or principle of their art, that they should employ processes by which they should never remove the lower coat of varnish, that actually covers the original touch of the master; do you not think it would be possible to find a person who could make use of his processes with sufficient skill, and always fulfil that obligation, except when he had the specific consent of his employers?—We should

should still be in a difficulty as to the fact of such removal. I have heard it given in evidence, in this room, by various gentlemen who considered themselves qualified to judge, that in the late operation the lower varnish and even the glazings have been removed from various pictures; and I have also, if I mistake not, heard the gentleman who performed these operations, and the keeper of the gallery also, deny that such was the case.

3396. These are cases in which no previous careful and accurate inspection of the pictures was made, either by professional cleaners employed for that purpose, or by experienced judges who were at the pains to do it for themselves?—Possibly; but the instance I have given shows the difficulty of ascertaining the matter of fact. You may lay down a rule that your pictures shall not be cleaned beyond a certain point, but who is to judge when that point has been arrived at, and when it has been passed? It is, after all, very much a matter of opinion.

3397. If a report were made to the directors of the gallery, that the surface of a picture was covered with a certain stuff, but that below there was a good coat of mastic varnish, do you not think an experienced artist or connoisseur employed to superintend the process of picture-cleaning might lay down, as a rule, that the extreme lower portion of that varnish should not be removed?—I think that, if practicable, such a rule would be in most cases very desirable; but from what I have heard in this room I think it would be exceedingly difficult to apply it, seeing there are so many differences of opinion as to whether the varnish has been removed or not.

3398. Has there been any instance mentioned in this room in which there had been such a previous careful inspection as my question supposes, and do you not think the check would be more easy in a case where a picture had been accurately inspected?—From my own knowledge I should apprehend it to be almost impossible for any artist or picture-cleaner accurately to predicate the exact condition of the varnish on a picture in the condition in which Claude's Death of Procris is, and also the Salvator Rosa; to my eye they are so obscured that little reliance could be placed upon any judgment formed as to the state of the lower varnish, or even as to the condition of these pictures.

3399. You have had many opportunities of becoming familiar with foreign galleries; have you observed that greater precautions are there taken with regard to the cleaning of pictures than are taken in England, or the reverse?—I do not know what the regulations are in the foreign galleries, but I think nothing can be worse than the practice I have for several years seen at Florence; the fault there consists chiefly in the over-varnishing of pictures, and in varnishing pictures of the early masters, which have been painted in tempera, and which ought to have no such thick varnish put over them. In Italian galleries generally the surfaces of the pictures are not in the dirty state which they acquire in this country, and more frequently the business of a picture-cleaner there is to take off old restorations than to take off the dirt.

3400. There has been a good deal of discussion during the previous sittings of the Committee with respect to the peculiar varnish that was used for many years in this gallery; has your attention been especially turned to that subject?—As I have already said, I do not consider my technical knowledge so matured as to be worth stating to the Committee. I certainly see a very considerable change in the pictures which were cleaned during the year 1846; for example, I will take that Cuyp (*pointing it out*); I see there a replacement, to a certain extent, of the glow which was there before the cleaning, and I am inclined to ascribe that change to the varnish which has been put over it. I have not any technical knowledge to enable me to give an opinion how far that varnish is likely to go on darkening, but seeing how much it has, in this instance, yellowed during six or seven years, I apprehend that if the same process is continued, this picture will by-and-by require to be recleaned; in the meanwhile, according to my apprehension, the Cuyp has gained by the varnish which has been put upon it.

3401. Mr. *Charteris.*] Do you think, as you say that that picture of Cuyp has recovered the tone which it formerly possessed, by means of that varnish, that that varnish, if applied to the Queen of Sheba, would ever restore to it those characteristics of the master of which you say the picture has been deprived?—I have no means of answering that question, except by judging from this case of the Cuyp. I have already stated my opinion that it is now much more

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mellow than when I saw it in 1847, and I presume that the other picture would also become more mellow; but I should hardly venture to hope that it will ever recover that quality of which it has recently been deprived.

3402. Do you consider the St. Ursula Claude to require cleaning?—Certainly not.

3403. You have said that there are two or three pictures which you consider require cleaning still in the gallery; will you have the kindness to mention them?—There are several pictures in this gallery which, to my eyes, do not in the slightest degree convey the characteristic qualities of the masters to whom they are ascribed, but which, probably, when judiciously cleaned, would do so; for example, the Death of Procris, by Claude, and the large Salvator Rosa are in a most unsatisfactory state; in many instances the lights of those pictures have become the darkest parts of them, and altogether they do not, in my opinion, afford the public a specimen of the masters, nor do they afford the students proper opportunities for improving themselves. There are other pictures that also appear to me more or less unsatisfactory; I may mention that beautiful Rubens (*referring to the Château of Rubens*); I should be very sorry to see that picture cleaned after what has happened, although I observe that it is in a state totally different from that of similar pictures by the same master in the Pitti Palace, but I see that sky loaded with yellow varnish, which has trickled down the picture, and converted the lightest portions of the sky into heavy and even dark patches. I think the picture by Sebastian Bourdon is in the same state, and the Capuchin Monk, by Rembrandt, is also in a very unsatisfactory condition.

3404. From your practical experience with Mr. Colombo of the process of cleansing, I think you stated that it was a process which required very great care?—Yes, and experience.

3405. You are aware, having attended this Committee, of the time which was occupied in cleansing these nine pictures, six weeks; do you consider, from your experience with Mr. Colombo, that that was sufficient time for one man and an assistant to clean those pictures carefully and judiciously?—I did not attend on Mr. Colombo sufficiently to know what length of time he employed upon his pictures; but I object entirely to the system which has hitherto been pursued in this gallery, of cleansing a given number of pictures within a given short period of time. I think the process of cleansing, if necessary at all, ought to be a continuous one; I think that a proper room or place in this building should be devoted to the purpose, and that full time ought to be given to the gentlemen employed; not more than one, or, at most, two pictures, being ever removed at once from the gallery for the purpose of being cleaned. I am aware that in foreign galleries it constantly happens that pictures are so removed, either for the purpose of being cleaned, lined, or copied.

3406. Do you consider that if you entrust a picture to a gentleman to be cleaned, he ought to clean that picture entirely himself, or would you allow him to avail himself of an assistant?—I think that is a matter entirely for his judgment.

3407. That is one of the points on which you would throw the responsibility upon himself?—Yes.

3408. Lord *W. Graham.*] As to that Perugino of yours which was cleaned by Mr. Colombo, you said that he took off the whole of the varnish?—I do not know as to that; but I know he removed the yellow varnish which had an actually rough surface; how deep he went in removing it I cannot tell; I did not see the operation performed, but the result was satisfactory; he removed all the obnoxious part.

3409. *Chairman.*] Have you any further observation to make?—The only further observation I would make is, that I think very great injustice has been done to the officer employed on the late occasion, in consequence of the manner in which the pictures have been disposed of after being cleaned. I particularly refer to the Claudes. I think that freshly-cleaned pictures ought not in most circumstances to be hung immediately in contact with dirty, brown or deep-toned pictures; and I particularly think that those two Claudes in the large room are exposed at present to an unfair trial in consequence of their being placed alongside of the two Turners. At the same time, I think that the parties, whoever they may be, who desired those two Claudes to be cleaned, were injudicious in doing so at a moment when they must have been aware that they

were

were about to be submitted to such a test, in pursuance of what I understand to be the terms of Mr. Turner's bequest; namely, that of their being hung immediately alongside of the Claudes. I think generally that there ought to be the precaution adopted in the gallery of not hanging pictures up immediately on their being cleaned in juxtaposition with pictures very greatly requiring that operation. *J. Dennistoun, Esq.* 20 May 1853.

3410. In that case you would require a separate place in the gallery for pictures that have been cleaned?—Not necessarily; for instance, in this very room there are three very cold and clear pictures hung together in immediate juxtaposition with a very warm and deep-toned Rembrandt. That I should object to; but supposing the little Claude (the Annunciation) had been hung where that Rembrandt is, then the objection to its cleaned condition which occurs to me at present, and to others, would not be so apparent. The Turners are in possession at present, more or less, of those qualities which Claude's pictures formerly had, and which we naturally look for. I consider the two large Claudes at present act as foils for the Turners, and that the object that artist had in view of establishing a test between his pictures and those of Claude is not fairly carried out. I think the Claudes are seen to a great disadvantage in consequence of being so placed.

3411. That is, two pure Turners are hung between two injured Claudes?—Yes.

Solomon Alexander Hart, Esq., R.A., re-called.

3412. *Chairman.*] I UNDERSTAND you wish to make some correction in the evidence which you have just given with regard to the process used by Claude in finishing his pictures?—It might be supposed that I intended to convey an impression that he had something peculiar to himself which he put on his pictures, and which others did not. I did not intend to convey such an impression; what I meant was, that he had a process, or in other words a mode, of passing colour over the preparation, possibly in the nature of what is technically called scumbling, which is employed more by landscape painters than by figure painters; and that, I think, done in some very refined way, may have produced his peculiar quality of graduation of light. I desire to make myself clear upon that subject, and not to have my statement confounded with any idea of toning or varnish, or anything of that kind, but the process of painting, in short. *S. A. Hart*, Esq. R. A.

Sir *Thomas Sebright*, called in; and Examined.

3413. *Chairman.*] YOU have for many years paid very great attention to the subject of fine art, and especially to Italian painting?—Yes, I have. Sir *T. Sebright.*

3414. You have also occupied or amused yourself a good deal by examining and even, I believe, practising picture-cleaning?—Yes, I have seen a great deal of picture-cleaning.

3415. You were for many years intimate with Mr. Andrew Wilson, in Italy, who, I believe, was considered one of the first judges of works of art, and one of the first picture-cleaners of his day?—Yes; he was certainly admitted by everybody to be the best picture-cleaner of the day.

3416. And you have, as an amateur, studied the art?—Yes; I have cleaned pictures with him.

3417. You are familiar, are you not, with the foreign processes, as well as with the English?—Yes; I have seen a great number, in different galleries in Europe, of the processes used by picture-cleaners.

3418. Were you familiar with the nine pictures which have lately been cleaned in this gallery, before they were cleaned?—I knew some of them, but not all; for instance, I did not know that picture (*pointing to the St. Bavon, by Rubens*), and several of the others I did not particularly observe. I was not familiar with the Nicholas Poussin, for instance.

3419. You do not remember its previous state?—I do not.

3420. But with respect to those you do remember, were you of opinion that they stood in need of cleaning when you last saw them before the last operation was performed?—I think the Guercino required cleaning; I can hardly say to what extent the Claudes might have required cleaning.

3421. Have you compared them in their present state, with the state in

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which you recollect them before, since your attention has been called to the subject?—Yes, I have seen them since.

3422. And do you consider them to have been improved or diminished in value by the process?—All pictures that have been cleaned look raw, and of course when a picture has a dirty varnish upon it, it will look warmer than when that varnish is removed.

3423. Are you of opinion that the original touch of the master has been interfered with in any of the nine pictures?—I think that at some time or other the whole of those pictures have been injured more or less by cleaning. I do not think that the Guercino has been injured so much as the others.

3424. What was the nature of those injuries to which you think the pictures had been previously subjected?—I think they had been, what is called, over-cleaned, rubbed.

3425. By a former cleaning?— By a cleaning at some time or other, but I have no means of knowing whether the injury was done at the time when the pictures were last cleaned or at any former time.

3426. Then you did not, in answer to a previous question, mean to imply that you thought you could detect ancient injuries?—I cannot possibly tell when those injuries were done; I should suppose that they were not done at the last cleaning, because when a picture-cleaner injures a picture he generally conceals it as well as he can, and on the pictures to which I have referred there is little varnish, which is presumptive evidence that the injury was not done at the last cleaning.

3427. Could you mention, with respect to the Queen of Sheba Claude, the nature of the injuries you observed?—That picture has been, what is called rubbed; that is, the colour has been rubbed off by over-cleaning.

3428. Does that remark apply to all the other pictures, with the exception of the Guercino?—To all, more or less, particularly to the Saint Bavon and to the Paul Veronese.

3429. You are not prepared in any case to give it as your opinion, that those injuries were committed in the last process of cleaning?—No, and I do not think it possible for any person to form an opinion upon the subject who did not witness the operation.

3430. Do you not think that a person well acquainted with the pictures in their former state, and who had observed features in them which he afterwards missed, might naturally presume that they had been injured in the process of cleaning?—A very good judge might guess that they had, but at the same time there may have been repaint which may have been removed in the cleaning; it is often exceedingly difficult to detect it.

3431. You mean that those portions of the surface of the picture which may have been removed, may not have been portions of the original master's touch?—It may have been repaint, which would certainly be removed by the process of cleaning.

3432. But there might be characteristics, such as shadows or other objects, essential to the completeness of the picture, which formerly existed, which were afterwards removed, and which an experienced connoisseur might have been able to satisfy himself were the touches of the original master, and not repairs; might not that be the case?—It might.

3433. You would not be disposed to place great confidence in any judgment which might be formed upon the subject, owing to the great difficulty of drawing those distinctions?—I think it is exceedingly difficult to draw those distinctions, and it requires a person to have had great experience in examining dirty pictures to be able to form an opinion.

3434. Could you point out any special injuries which the two Canaletti pictures, for example, have sustained?—They have both been rubbed; in the Grand Canal the water has been much rubbed; I can see where the shadows have been rubbed; and in the other picture the foreground and buildings have both been rubbed.

3435. Has anything peculiar struck you with regard to the Saint Bavon?—I consider that that is a destroyed picture, but when it was destroyed I do not know.

3436. You are not prepared to say whether the injury which you observe upon it was committed in the recent cleaning or at some former period?—It is perfectly impossible to say.

3437. In short, that remark applies to all the pictures?—To all the pictures.

3438. Have

3438. Have you had occasion, in your experience as an amateur picture-cleaner, to be sensible of the great danger to which pictures are exposed from the prevalence of that process?—The danger of picture-cleaning is immense; pictures suffer more or less in cleaning; the best picture-cleaner is the man who does the least harm.

3439. Do you not think it possible to take off the upper coats of dirt and yet to leave a sufficient quantity of old varnish to protect the pictures?—I never saw that operation performed, nor do I understand how it is to be done; if there had been copal, or oil varnish under mastic, of course the mastic might be removed, leaving the copal; but, supposing the whole to be mastic varnish, I do not understand how a part only is to be removed.

3440. Do you not think that by the cautious application of friction on a tolerably good coat of mastic varnish, an experienced and careful picture-cleaner might remove the dirty upper surface, and yet leave enough varnish to protect the picture?—He would leave the varnish of unequal thickness; besides which, when varnish is discoloured it is discoloured quite through, and in that case the whole would be yellow.

3441. It has been laid down in the works of some professional picture-cleaners that if you can remove merely the upper portion of the varnish, leaving the lower part of it, you get a double advantage, not only by protecting the surface of the picture, but by leaving a portion of that mellowness which the picture acquires from the varnish?—It is perfectly clear that if you leave a portion of the varnish upon the picture you cannot injure it, because you never arrive at the colour, but I never saw it done.

3442. Then in all your experience of picture-cleaning you have observed that it is necessary, in order to make the operation complete, that you should remove the whole coat of varnish from the surface of the picture?—When there is varnish left it is discoloured, and it is necessary to remove it.

3443. You do not think that a small film of varnish could be left on the picture to preserve its surface, and leave a mellowness?—If it could be left equally over the whole surface of the picture, I should much prefer its being left.

3444. Could not those inequalities to which you refer be remedied by putting another coat of varnish on the picture?—If it was left on unequally; that is on some, and not on other parts of the picture, it would show yellow through the new varnish.

3445. That is, if it was taken entirely from some parts and left on others?—Yes; the more you left the more yellow it would look.

3446. That would give the picture a spotty appearance?—I think so.

3447. In your experience you have generally found it necessary to remove the whole coat of varnish?—Yes.

3448. Do you think it possible or probable that a whole coat of varnish could be removed from the surface of a picture, finished off with the delicate glazings used by the Venetian masters and others, without carrying away by the adhesion of the varnish to the surface of the picture a portion of those glazings?—I think something would be taken away.

3449. So that if a picture 200 or 300 years old has been cleaned two or three times the chances are that the whole of the glazings might be removed?—They might be, particularly if solvents were used; I never saw a picture in my life cleaned that did not require toning after it was cleaned.

3450. Was it the practice of Mr. Andrew Wilson, when he cleaned a picture, to give it a toning afterwards?—Yes, to compensate for any injury that the picture had received in its former cleaning.

3451. Or by himself?—Perhaps; but he was an extraordinarily careful cleaner.

3452. You could not suggest any precautions that it might be possible to take in order to prevent any great amount of injury to pictures by cleaning?—I should never allow any solvent to be applied to a picture.

3453. What would be your mode?—Rubbing the varnish off, I believe, is the best way, previously varnishing the picture; the new varnish put on facilitates the removal of the old.

3454. Lord *W. Graham.*] Allowing that varnish to dry?—Not quite.

3455. Mr. *B. Wall.*] Mastic varnish?—Yes.

3456. *Chairman.*] Have you seen that process practised?—Yes, often.

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3457. By Mr. Andrew Wilson?—Yes, he always did it.

3458. Have you had your attention directed to the peculiar nature of the varnish that has been used in this gallery?—I have heard that it is mastic varnish mixed with oil; I only know so by report.

3459. Have you ever heard of that species of varnish being used anywhere else?—Never, out of England.

3460. Have you had occasion to observe the effect of it upon pictures?—Never; I should suppose the effect would be to make the varnish turn darker, because oil changes colour, and I should suppose it would render the varnish more difficult to be removed.

3461. Have you observed in the pictures in this gallery any peculiarity that would lead you to suppose they had been varnished with a varnish of that peculiar character that has a tendency to discolour and become darker?—No.

3462. Do you not think that the pictures in this gallery become darker more rapidly than pictures in other places?—I cannot answer that question.

3463. I believe you are aware that it has been generally said that they become darker from the effect of London atmosphere?—Yes; I have always heard that pictures sent up to London, for exhibition, from the country, become very dirty during the time of their being left in London.

3464. Mr. *Charteris.*] Did you know the Queen of Sheba Claude well before it was cleaned?—I do not know how to answer that question, because to know a picture well you must see it upon the easel. I have only seen it hung up.

3465. Were you sufficiently acquainted with it to form an opinion as to its being a fine specimen of the master?—Certainly.

3466. Were you sufficiently well acquainted with it to be able to form an opinion as to whether it was an injured or uninjured picture?—It was a picture in good condition, and I should say it is now in good condition; it has been injured certainly, and every picture of Claude's that I have seen, in any gallery, has been injured; but I should consider this in good condition, as compared to other pictures by Claude.

3467. Mr. *B. Wall.*] Do you mean it has been injured by every fresh cleaning?—Speaking of the condition of that particular picture, and comparing it to the condition of other pictures by Claude in other galleries, I consider it in good condition; and I consider that picture less injured than most other pictures which I have seen by Claude.

3468. Mr. *Charteris.*] Does it appear to you to be more injured now than it was before the last cleaning?—I cannot speak to that.

3469. You have stated in a former part of your evidence that you consider the picture was rubbed, and that the glazings had been removed?—Yes, in parts.

3470. Did you consider that picture before the last cleaning to be a rubbed picture, and did you consider that the glazings were then wanting?—The picture was dirty, and I only saw the general effect, looking at the picture without looking into the texture of it.

3471. Do you consider the general effect of the picture to have been improved by cleaning?—It looks more raw than it did, but so does every cleaned picture.

3472. Although it looks raw, you consider the general effect is not injured?—Yes; it would take some years to get the patina restored.

3473. Do you believe that the patina can be restored by time?—Yes; I consider that it will get the patina, and that if you do nothing to the picture, it will have much the same effect as it had before.

3474. Do you believe that in the course of time, that picture will return to the state in which it was before the last cleaning?—Yes, I do.

3475. Mr. *R. Currie.*] Do you say that it is impossible to know whether the injuries and defects which are now apparent in the nine pictures are the result of former cleanings, or the result of the last cleaning?—I can form no opinion.

3476. Then when a picture is submitted to a picture-cleaner in the state in which these pictures were before they were cleaned, it is impossible to say how much or how little of what the eye is accustomed to will remain?—Exactly; because the eye may be conversant with repaint; I have heard that the whole of the varnish was not removed from those pictures that have been cleaned, and if so no injury can have been done to them, though there may have been paint existing upon them which has been removed; because restorations, as they are called, are painted upon varnish.

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3477. Does it not follow from those opinions, that it is almost better to submit to any state in which you may find a picture, rather than run the risk of cleaning?—No; I think certain pictures must be cleaned, because without it they are valueless.

3478. Have you any reason to think that any of these pictures are valueless without cleaning?—There are certain pictures in this gallery that I consider it very difficult to see; they are very dirty.

3479. Lord *W. Graham.*] Do you consider that the Queen of Sheba picture would be improved by such a toning as that which Mr. Wilson used to his pictures?—Yes; that picture by Nicholas Poussin (the Plague at Ashdod) would be very much improved by toning, but I should say that, generally, the pictures require toning.

3480. Mr. *B. Wall.*] Have you any reason to believe that any great picture-cleaners now adopt Mr. Wilson's method?—I have known many picture-cleaners say that his method was the best of all, but that they should starve if they employed it from the length of time it would take.

3481. Did Mr. Wilson, in his lifetime, consider his process a great secret?—No; there is no secret in picture-cleaning; every thing is perfectly well known as regards picture-cleaning.

3482. Lord *W. Graham.*] Are you aware that Mr. Brown stated that he had secrets which he would not disclose?—No; but I know there are no secrets; they always employ either friction or solvents, such as soap, stale urine, turpentine, spirits of wine, or potash water.

3483. You think that there is an unnecessary mystery made by some picture-cleaners about the processes used?—Yes.

3484. *Chairman.*] Have you any further observations to make?—Mr. Wilson always said that if pictures were cleaned, and properly taken care of, they never would require cleaning again; his system was to have them taken down twice a year, and rubbed with a damp piece of leather, and then dried with a dry leather; that process took place twice a year, and pictures so treated were always in excellent order.

3485. Mr. *Charteris.*] Without revarnishing?—In process of time they would require revarnishing.

3486. Did the pictures require, after being submitted to that latter process, revarnishing?—Yes; Mr. Wilson said that generally, in about seven years, the varnish would be removed entirely.

3487. And then it would be renewed?—Yes.

3488. But that is cleaning, is it not?—It is not what a picture-cleaner calls cleaning.

3489. *Chairman.*] Was Mr. Wilson in the habit of allowing that process to be continued until the whole of the varnish was removed?—I do not know; probably when he saw there was not varnish enough on a picture, he would put more.

3490. Then, in point of fact, it would amount to the precaution that I have alluded to before, of leaving a thin film of varnish over the original master's touch, and then varnishing the picture?—Yes.

3491. In that way the precaution I alluded to before might be carried into effect?—Yes.

David Roberts, Esq., R.A., called in; and Examined.

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3492. *Chairman.*] YOU have been for a long time more or less acquainted with the gallery pictures?—Yes, I have been pretty well acquainted with them.

3493. Have you observed that they, or any portion of them, were in a peculiarly dirty state latterly?—No; I do not know that I can give exactly an opinion as to the state they were in before the late cleaning; but it has struck me since that there are injuries which did not exist before.

3494. Have you observed that in the whole of the nine pictures that have been lately cleaned, or only in a portion of them?—With regard to the Claudes I do not think I am qualified to give an opinion. My own impression is that they were much better before they were cleaned than they are now, because there is a rawness and want of tone in them which to my eyes is very disagreeable. At the same time I do not believe they are injured to the extent that has been represented; but as far as my own feelings go, I would rather prefer them

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them with that tone upon them which I think belongs to a picture of that age, and which is more harmonious to a painter to look upon than the raw state in which they appear now.

3495. With respect to the other pictures, are there any among the number that you were more familiar with before?—Yes, the two Canalettis, I think, I know well; and I am more competent to give an opinion upon them than upon any other pictures that have been cleaned.

3496. What is your opinion as to their present state?—I consider one of the Canaletti's, the one with the wooden shed (the View in Venice), has been very seriously injured; I should say that the scumblings, and even the paint, has been removed, so much so as to destroy the whole harmony of the picture; the whites are all heavy, and in many places are taken off altogether. There is a part of a wooden shed, which has a row of tiles upon it, that appears to be scrubbed to such an extent that the paint is taken off altogether; altogether I consider the picture is very different from what it was.

3497. And what do you say as to the other picture by Canaletti?—The other Canaletti does not strike me as being injured. I have listened very attentively to Mr. Dennistoun's evidence with regard to that picture, but it does not strike me as having suffered; it wants that mellow tone which it originally had, but I do not think the paint has been injured, or at all events it has not been injured to the extent that the other has.

3498. Do you feel satisfied that features which you remember to have existed a year ago upon any of these pictures have been removed in the late cleaning?— I should say most distinctly so, particularly with reference to the Canaletti; it is a picture that I studied well for years at the gallery, and I was very much shocked indeed at seeing after it was cleaned the great alteration that had taken place.

3499. As to the St. Bavon picture, have you any remarks to offer?—The St. Bavon, I think, is destroyed, as to the harmony and tone of the picture, but I am not so well acquainted perhaps with that as with the Canaletti; to me, however, it seems a frightful alteration from what it was before. I may say, that I am very much averse to cleaning generally; from my experience of it I think it is only a question as to the amount of injury. There is no doubt that injury is done to pictures by cleaning them; the only question is, the extent to which the injury goes.

3500. Have you any remarks to make upon any of the other pictures besides these three and the two Claudes?—No; I do not think I know them sufficiently well to give an opinion upon them.

3501. Considering your great apprehension on the subject of picture-cleaning, what would you do when you had a picture in such an extreme state of dirt that the features of the picture were almost entirely obscured?—I should think that in such an institution as this, there ought to be certain artists, men of experience and judgment, combined with the directors, whose duty it should be to examine the pictures carefully, and to report upon them before any decision was come to. I should say that no one artist ought to be entrusted with that duty, however clear his judgment, and however good his intention might be. I think it is too great a responsibility. Nor yet would I have two, but I should say there ought to be three men, whose standing in the profession and whose experience of the works of the old masters was such that their judgment might be relied upon; that these three, in conjunction with the trustees, or those who are not professional men, should report on a picture as to the state it is in, and what should be done to it, and that they should be responsible for repair if they think it necessary. I do not think it should be left to a picture-cleaner, or to a man who has an interest to get a job to clean the picture. I think an artist would be more competent to come to a correct judgment than a connoisseur or a picture-cleaner.

3502. But assuming these three gentlemen to have gone carefully through the process you suggest, they would still have, in the end, to employ a picture-cleaner; and what precautions would you suggest as to the picture-cleaner being selected, and as to the checks and safeguards to be imposed upon him during his operations?—I do not see what safeguards you can have except the responsibility of three experienced professional men, because they are more likely to come to a right judgment as to the process to be pursued in cleaning than

than the trustees, or a cleaner. As I mentioned before, I myself am averse to picture-cleaning; my own experience of these things is that all pictures suffer by the process, and I do not think there is any rule that can be laid down, however experienced a cleaner may be, which can be a safe one, for this reason: that no two painters paint their pictures upon the same principle; no painter, through the whole course of his life, paints his pictures with the same materials; he changes his materials, and I defy any man to lay down a rule which shall be of general application.

3503. The surfaces of different pictures present so many different features that it is almost impossible for one man's experience to enable him to obviate risk?—I think what would apply to one painter would not to others; one painter uses merely oil without varnish, another uses oil and varnish, another varnish with turpentine. I do not see what rule can be applied; it appears to me that it might, in some degree, remove the present great responsibility that devolves upon the trustees, if three experienced artists were consulted as to what should be done with a picture before they proceeded to give any directions about it.

3504. Would you not recommend that they should insist on the person who is to clean the picture distinctly explaining to them the process he intended to employ, because we have been told that it is the custom of the cleaners to keep their processes secret; now if these three artists were after all obliged to give over the picture to a cleaner who would not tell them what he was going to do with it, their experience and caution would be very much at fault, would it not?—I believe that at present the directors could not have done better than they have done; they have entrusted these pictures to the man of the greatest experience, and the man whose reputation stands higher than any other; and if this misfortune to the cleaning has occurred, it is a misfortune, but I do not see that they are to blame; and they would not have been to blame if they had been professional men instead of the trustees.

3505. That is, as they were acting on the former practice, you do not conceive that they could have done better than they did, but they might perhaps have introduced precautions such as you suggest?—I think it would be more satisfactory to have the opinion of men who themselves have painted, and who have studied the works of the old masters, and have studied them to more purpose than others.

3506. Lord *W. Graham.*] You think that by appointing three artists you would diffuse the responsibility; you do not think it advantageous to concentrate it?—I consider that three artists who were of sufficient standing and experience in their profession would be a guarantee. I should feel a confidence in them that I should not in men who were not professors.

3507. Then two might decide against one?—Of course; I mention three, because I think if there were only two, the one might differ from the other.

3508. Do you think that artists who are not in the habit of cleaning pictures would be able to judge better than an experienced picture-cleaner?—I think they are better able to give an opinion whether a picture ought to be cleaned at all; because that is the question; the question about which there is so much danger, is the question whether the picture should be cleaned. You never can remedy that Canaletti; it is done for; nothing can ever put it right; if you were to cover it again with brown varnish, that would never bring it back to what it was; therefore the thing is to examine carefully whether the picture should be cleaned or not.

3509. Do you think now that from the Canaletti, a student would not derive the same advantage that he would before it was cleaned?—It is now out of harmony; the picture is all raw and disjointed.

3510. Mr. *Charteris.*] Do you think that time or anything else will ever restore the Claudes to the state in which they were before they were cleaned?—I am not sufficiently acquainted with the Claudes to be able to say; my own feeling is, that I liked them better before they were cleaned, but I do not believe they have been injured to the extent that has been represented.

3511. *Chairman.*] Have you any further suggestions to make?—Yes. May I state, such being my want of confidence in the restoration of pictures by the process of cleaning, I regret that this should have been had recourse to in that of the National Collection more than in other galleries; that of Dulwich, for instance,

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which I have known for the last 30 years; knowing, as I do, every picture in that collection, I am not aware that, during that time, they have been subjected to this ordeal; or if so, at all events they have not been injured. If, therefore, the atmosphere of London be such as to require this, the sooner a more fitting place be found for their preservation the better.

Lunæ, 23° die Maii, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Marshall.
Mr. Labouchere.	Mr. Ewart.
Mr. Charteris.	Mr. Baring Wall.
Mr. Raikes Currie.	Lord William Graham.
Mr. Monckton Milnes.	Mr. Hamilton.

COLONEL MURE IN THE CHAIR.

Mr. *Samuel Lawrence*, called in; and Examined.

Mr. *S. Lawrence.*

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3512. *Chairman.*] YOU are a Professional Artist?—Yes.

3513. You now chiefly practise as a portrait painter, I believe?—Almost entirely.

3514. Were you educated at the Academy Schools, in London?—No, I cannot say that I was educated in the Academy Schools, but I was a student there for two short periods, with an interval between.

3515. You are well acquainted with the National Gallery collection, I presume?—Yes, for the last 15 years or more.

3516. Have you been in the habit of copying pictures there?—No, I have not copied them; I have studied them and made memoranda of them; I have copied in one instance in pencil a single figure; I have made memoranda of parts, and have studied them generally, but not by making entire copies.

3517. Was that figure which you copied, a figure in one of the pictures that have lately been cleaned?—No.

3518. Were you well acquainted with the state of the pictures that have been lately cleaned, when they were in their previous condition?—Yes, I was tolerably well acquainted with them all.

3519. Did you consider that they required cleaning?—No; decidedly not.

3520. Do you mean that you did not think they were so dirty as to require cleaning, or do you mean that you thought from the danger, and the objectionableness generally, of cleaning, that it would be better to put up with the dirt than subject them to the operation?—I did not see such an amount of dirt upon them, as made me think the pictures required cleaning in any respect, dusting excepted.

3521. Have you examined them carefully since they have been cleaned?—Yes.

3522. And what opinion have you formed of their present state as compared with their state before they were cleaned?—My first impression on seeing them was one of extreme regret that they should have been cleaned at all; many parts of the pictures have been rubbed away in that process.

3523. Were those parts that you are quite satisfied in your own mind were previously in the picture?—In most instances I can positively assert that they were there before the cleaning.

3524. Will you have the goodness to offer any remarks you have made on particular pictures, mentioning the instances in which you recollect features or characteristics which are now no longer observable?—I should say generally, of all the pictures, that the tone or prevailing hue of them has been removed in every case, but in some more than others. In addition to that, I should say, with

with regard to the Paul Veronese, that certain markings which described the forms of the objects are absolutely taken away.

3525. Do you consider that that prevailing hue or tone of which you speak was the work of the original master, or was it in part the result of the mellowness given by time, or possibly of some applications which had been made since the master himself finished the picture?—I think it was wholly attributable to the master himself; time cannot produce it, but may increase it.

3526. Then you are quite satisfied that the mellowness of tone which those pictures previously had did emanate from the original masters, and had not been superinduced by any previous repairs to which the pictures may have been subjected?—Certainly not, but by the hand of the master only.

3527. Will you mention any particular features in any of the pictures, irrespective of the general tone, that you observe to have been removed?—The general tone is a very important thing, because an interference with that obviously puts the whole picture out of tune; it does not permit the parts to bear their true relation to the whole which they did before the cleaning took place. The items that I would particularly instance are in the picture by Paul Veronese; all the little dark shadows, which the painter put in for the purpose of defining the forms of the parts, have been removed; I think I may say nearly the whole of the little dark shadows throughout the picture have been removed.

3528. You allude, I presume, to the upper surface of those shadows, which gave them a particular effect, not to the whole shadow?—Not to the mass of shadow, but to the points of shadow; those points of shadow which ought to be there, to correspond to the remaining points of light which are there still, and which have not been removed by the cleaning; that is to say, wherever a light impinges itself on an object, there must of necessity be a corresponding shade. If you will refer to anything in this room that receives the light, you will see an equivalent shadow, in precise proportion to the amount of high light.

3529. You observe the light still where it was, but the corresponding shade has disappeared?—Yes.

3530. Do you attribute that to the removal of the surface glazings, as has been remarked by some previous witnesses?—Yes, entirely; those particular shadows were done in glazing colours.

3531. Were those glazings limited to the dark shades?—No, they were not limited to the dark shades; the glazing is done in gradation; it is more and less; it is extremest in the dark shades.

3532. If the glazing generally applied to a picture, or particular parts of it, were removed, would you not observe a difference in the light portions as well as in the dark portions, although the glazing might have been greater in one part than in the other?—You may observe it more in the light than in the shade, because being originally less in the light it would be more easily removed.

3533. And have the lights been equally affected with the shades?—More; in some instances the glazing remains in a very slight degree upon the lights; and it remains, of course, very much in the mass of shadow, which consists of glazing colour.

3534. But if the glazing is denser or more copious, which is applied to the dark shades, and thinner which is applied to the light shades, the same process of cleaning, one would have supposed, would have removed the whole glazing from the light shades before it did so from the dark?—Yes, it removes the superficial glazings first; but there are glazing colours below, and they, being in a great body, I suppose would not be so easily removed.

3535. That applies particularly to the lights?—No, to the lighter shades.

3536. Do you consider that the damage done to the pictures is more observable in the lights than in the shades?—Yes, generally.

3537. Does your observation as to the removal of the upper finish apply to the whole of the picture, or only to particular parts of it?—There is glazing colour removed from the whole of the picture, with the exception of small patches here and there.

3538. Is there any other picture on which you have similar remarks to make?—Yes; the small picture by Claude, the Sir George Beaumont picture, is injured in a similar way, but not to the same extent; and so also the larger

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Claude, the Embarkation of the Queen of Sheba; that, I think, is exceedingly injured.

3539. Is that a general injury, or are there any specific injuries?—The injury is very general indeed; it is greater in degree in some parts than in others, but I think it is general; that is, the general effect of the picture is entirely destroyed, as compared with a picture which has not been cleaned. I should think any one would at once see that there is a dissonance, that the parts do not agree with the whole, they do not relate to the general effect. The details thrust themselves upon the eye in an obtrusive and false way; there is no unity; there is a discrepancy.

3540. Have you observed any especial damage done to the ropes or rigging of the ships?—No; I cannot say that I have looked especially to such details; the general effect of the picture is what I observed.

3541. Is it not your opinion that in a case where a picture has been rather harshly treated, such delicate portions of it as the ropes and rigging of the vessels would be the first to go?—I suppose that all those touches which were final, would naturally, in any process of cleaning, go first, and the ropes and details of that kind would be done in transparent colours; rigging especially, which has to be painted on a sky, would naturally be done last.

3542. Then is it not rather remarkable, if that general injury has been done to the whole surface of the picture, that you should not have observed the injury to the rigging and ropes, those being the last and most delicate touches put to the picture?—No; there are many other details which interfere more with the general effect than the absence of the rigging would.

3543. But if we have specific proof, with reference to the rigging, that it is there, do you not think that that affords stronger evidence against the supposition of any serious damage having been done to the picture, than the more speculative evidence as to some general damage having been done to the sea or sky, or other portions of the picture?—No; I certainly think it is a want of observation on my part, in not having directed my attention to such details as the rigging; but I do see details on the building and other parts which have been removed; the general mass of them is cleaned away.

3544. And you are satisfied that those details were previously there, and that they have been removed in the last process of cleaning, and not in some previous process of cleaning?—I am quite certain that they have been removed in this last process of cleaning.

3545. Have you paid particular attention to the two Canaletti pictures?—Yes; I should say that the same observation holds good with regard to them, nearly in an equal degree; I speak particularly with reference to the View in Venice; the warm light upon the cloud was originally spread over the whole of the objects contained in the picture; but the cleaner has chanced to leave it upon the white cloud, while he has rubbed it off entirely from the rest of the objects in the picture.

3546. Then the peculiarities you observe in that picture, are rather in the distance and in the sky than in the fore-ground, or nearer objects of the picture?—No; I should say that upon all those objects where the light most impinges, the warm tint which remains upon the cloud has been removed; it has been removed from the buildings and the fragments of stone in the foreground, and the dresses of the figures.

3547. Do you wish to make any remarks upon the other Canaletti?—I observe generally that the effect is very impoverished, meagre, and discordant since the cleaning.

3548. Have you any special remarks to make upon any other of the pictures; the Saint Bavon, for example?—The Saint Bavon is injured in the same manner; perhaps to a greater degree, but at all events I think it is fully as much so.

3549. Have you any observations to make upon the particular features of the picture?—No.

3550. Has your attention been turned particularly to the subject of picture-cleaning; have you practised it, or paid much attention to it yourself?—No, I never practised picture-cleaning. I have done so in one instance. I bought a small picture which seemed to me to be very dirty, and I proceeded to rub off the varnish, as I had heard people do, by friction of the fingers; but I found in

in a very short time that I had rubbed off a very considerable portion of the picture itself, to my very great regret.

3551. That, I presume, would be the case with most unskilful persons who made a similar attempt?—No, I think not; the operation I subjected it to was very delicate, and, as I thought, very careful, and although I wiped off the varnish frequently the paint disappeared without my knowledge; the disappearance was quite sudden, proving, as I think, the great danger there is in cleaning pictures by such a process as friction.

3552. Do you not think that very experienced and skilful picture-cleaners might have rubbed off that same varnish in the same mode without damaging the picture?—I can only conjecture, of course, without any proof. I see the extreme risk there is, and conclude there is great danger in the operation. I should imagine that the safer way of cleaning pictures (but it is only conjecture) would be to employ, if a solvent is necessary, some solvent that should be of so thick a body that it could not penetrate below the surface; that it should simply attach itself to the varnish, and be rubbed off through softening the varnish underneath it.

3553. Have you ever heard of any process of removing old varnishes by the application of the same substance as that of which the varnish is composed?—Yes, I have heard from an old friend of mine who was a lover of pictures, and who loved also to clean them, that his plan was to buy very old nut oil, with which he would anoint a picture that he had bought, and he suffered that to remain on some time; my impression is, that in some instances he had taken the ordinary mastic varnish, and with a brush charged with it rubbed off the oil which he found adhered to the old varnish, and which would bring it away, dirt and all; certainly, in the instances he pointed out to me, there was no sort of damage done to the pictures.

3554. Have you ever heard of the application of another coat of varnish to the old coat of varnish, and then, after leaving the two united for a time, removing, by some process similar to the one you have described, the old varnish by the help of the new?—I have not heard of its being practised.

3555. Have you ever turned your mind to any precautions which you could suggest with reference to the operations of picture-cleaners, to prevent their uncontrolled or discretional use of the means which they employ?—No, I have not considered that subject; but I think it is a great pity that picture-cleaners are allowed to proceed to the cleaning of pictures with anything like a secret nostrum which they may possess. I think there is no reason for it at all. The solvents that will take off oil varnishes are very well known, and they are always, I believe, in the shape of an acid or alkali, spirits of wine being the commonest form of acid which is used.

3556. If you had a valuable picture of your own, would you subject it to the operations of a picture-cleaner, unless you had a satisfactory explanation of the process he meant to employ?—Decidedly not.

3557. And unless he allowed you, as far as you were competent to judge, to superintend the operation?—Decidedly; without that I would not submit it to a picture-cleaner.

3558. Has your attention been directed to the gallery varnish, as to which you have heard a good deal of discussion in the questions put, and the answers given by the various witnesses who have been examined?—My attention has not been directed to it, but so far as I heard it described the other day it seemed to me to be a bad varnish, mainly because it dries slowly, and also because it has a very thin body; if it is diluted with spirits of turpentine, as I heard it described before the Committee the other day, I should think it would penetrate into the picture instead of remaining simply on its outer surface.

3559. Who has described it as being diluted with spirits of turpentine?—I think Mr. Seguier has so described it.

3560. He only described it as being an ordinary mastic varnish of which he did not know the composition, but which he bought at a shop; and he said that after that he boiled a certain portion of linseed-oil and infused it into that varnish, and then employed the mixture; that is what is called the gallery varnish?—I think you will find that whoever it was who said that, said also that turpentine was added.

3561. Turpentine, we know, is added to mastic to constitute mastic varnish; but

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but did Mr. Seguier, or did any other witness say, that any further addition of turpentine was added to constitute the gallery varnish?—Then I am wrong; but, at all events, I think it would be very injurious to put on a varnish with a thin body, because it would be liable to penetrate the picture.

3562. The injury supposed to be done by gallery varnish was attributed to the mixture of oil with it; are you of opinion that the mixture of oil with mastic varnish would produce the injurious effects which have been attributed to it?—No; inasmuch as mastic varnish is a perishable varnish, the admixture of a little oil with it would tend to make it into an oil varnish, and to preserve the picture.

3563. Would it not tend to make it discolour faster?—I should think not.

3564. Mr. *Charteris.*] You have said that you consider the general effect of the picture by Claude, called the Queen of Sheba, to have been destroyed; do you think that that picture was injured previous to the last cleaning?—Certainly not, as to the general effect of the picture; I am not aware of any details having been injured before the recent cleaning.

3565. You do not think that it had been ever reduced by any former cleaning to the same state and condition as that in which it now appears?—Certainly not.

3566. Do you think that time can ever restore it, or that the effect of yellow varnish can ever restore it to the condition in which you recollect it previously to the last cleaning?—It is perfectly impossible.

3567. Mr. *M. Milnes.*] Have you not paid considerable attention to the mechanical processes of art?—Yes, I have; for the last 15 years I have been studying the processes of art, with a view to the recovering that which I presume to be lost; that which I should say certainly is lost, comparing the works of the old painters with those of the present time.

3568. Have your researches inclined you to believe that there were particular schools of painting where the mechanical processes employed were such as to render the pictures of those schools especially obnoxious to danger by cleaning?—No, I think that all pictures are nearly equal in that respect; I mean that they are equally accessible to injury through the process of cleaning, or through the application of any solvent.

3569. Are there not certain pictures, or schools of pictures, where the processes are of so light and delicate a nature, that they are more likely to be injured than others?—I think not, the final processes being the same in all schools, more or less, the difference is only a matter of degree; there is not in my opinion any essential difference.

3570. Would the process of the last applications, whether it was the process of glazing or otherwise, be the same in all schools?—Yes, in my opinion it would be the same; differing in degree only.

3571. Lord *W. Graham.*] Do you consider that Claude used the same process as Titian?—Yes, in a degree.

3572. Then you draw no distinction between the terms scumbling and glazing?—Yes: I know the difference that is attached to them by those painters who use those terms.

3573. Do you consider them the same processes?—No, they are similar processes, but not the same: the one I understand to be confined solely to the use of transparent colours; while the other (scumbling) is generally understood by painters to mean spreading very thinly an opaque colour over a darker one.

3574. Do you not consider that a very great difference?—No; the effect of the one is to subdue or to weaken the colour, and the effect of the other is to enhance it.

3575. The process, surely, is quite different?—No.

3576. Not between a transparent colour and an opaque colour?—No; the process is simply spreading either the one or the other thinly over the surface of the picture; the difference lies in the fact that one is a transparent, and the other an opaque colour.

3577. Did you not consider the Paul Veronese in a dirty state?—No; it was in an exceedingly perfect state.

3578. Did you consider it to be very much in the same state as when it came from the painter's easel?—I should think it was essentially in the same state; it might be a little darker, but I question that.

3579. You have stated, with regard to that picture, that some of the small points

points of shadow have been taken off, and you proved that by saying the lights were still there?—Yes.

3580. And afterwards you said that the lights were quite as much injured as the shadows?—Yes; so they are.

3581. Then they are not there?—Pardon me; it sounds rather contradictory, but the lights, which are composed of solid pigment, remain shorn of the transparent colour which was passed over them; but the others, being composed of transparent colour, were removed altogether. I can demonstrate that, I think, very distinctly, to those who do not perceive it already, by an engraving which I have brought for the purpose. (*The Witness produced an engraving of the picture of the Consecration of St. Nicholas, by Paul Veronese.*) I think it is highly improbable that an engraver would put into his copy of a work that which did not exist in the picture he was copying.

3582. Do you not think they often make the shadows darker?—Yes; but they do not put a shadow where it does not exist in the picture itself; they may misconstrue the strength of lights and the strength of shades; but they never, so far as I am aware, venture to put in that for which there is no foundation in the original.

3583. Will they not sometimes represent a very strong colour by a shade?—It is a modern doctrine, that colour can be represented by black and white. I do not think there is any truth at all in that theory; an engraver surely should confine himself only to the light and shade of a picture; the form of objects and boundary lines is described by the light and shade. I find in this engraving all the little darker shadows to which I have referred remaining, while in the picture they are gone; and in sundry places you can trace stains of these shadows, on this white drapery especially, and so all over the picture. It seemed to me important to bring this engraving, because a good deal of dispute has arisen about a signature on the Claude, which some say has been erased, and some say has not. I have not looked at the signature, either now or before the picture was cleaned; but this is of more importance, because the parts which really went to describe the several objects of the picture have been removed, as is perfectly demonstrated by that engraving.

3584. Mr. *Charteris.*] Has your attention ever been directed to the pictures that were cleaned in 1844?—Yes.

3585. Was your attention particularly called, for instance, to the Judgment of Paris, by Rubens?—Yes.

3586. Did you know that picture before it was cleaned?—No, I did not know that picture before it was cleaned.

3587. Did you see it immediately after it was cleaned?—I saw it soon afterwards.

3588. And did you consider it at all injured by that process?—Yes; my impression of the injury done to that picture arose from the monotonous or insipid look of it as compared with the picture, the Rape of the Sabines, for example, which wears at present a totally different aspect from the picture to which you refer.

3589. Has the time that has elapsed since that picture was cleaned at all removed the monotony of which you complain, or has it tended to increase it?—Rather to increase it; the only difference I see in it, in the few years that have elapsed, is that it is equally monotonous, but rather darker than before.

3590. Do you consider that that picture, which has been cleaned within the last nine years, is in a better or worse state than the Rape of the Sabines, by the same master, which has not been cleaned for upwards of 20 years?—The Rape of the Sabines, I believe, never could have been cleaned to the extent the others have been cleaned; at all events, it is at present in an infinitely better state.

3591. Have you any further observations to make?—No; I merely wish to add, that I think those pictures which were cleaned in 1846 were just as much injured as those which have been recently cleaned, and in the same way.

Clarkson Stansfield, Esq., R. A., called in; and Examined.

3592. *Chairman.*] I BELIEVE you are a Royal Academician and the author of a number of highly popular pictures; and that you gave an opinion some years ago, which was printed in the minutes of the Trustees of the National Gallery,

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as to the effect produced upon the four pictures which were then cleaned by Mr. Seguier?—I wrote to Sir Charles Eastlake upon the subject.

3593. And expressed yourself favourably with regard to the result of that operation?—I certainly thought that the pictures were very much improved by what was done to them at that time.

3594. I suppose you are well acquainted with the pictures in the gallery, having had your attention so often called to them?—I cannot say I am; my experience of old pictures is very slight. I have studied landscapes chiefly.

3595. I believe the National Gallery possesses some of the finest landscapes in the world, does it not?—Those, of course, I have looked at attentively.

3596. You are acquainted with the nine pictures that have been lately cleaned in the gallery?—Certainly.

3597. Do you remember the condition in which they were before they were cleaned?—Yes.

3598. Did it ever strike you, on looking at them, that they stood much in need of cleaning?—I thought some of them certainly did.

3599. Could you specify some of those that, in your opinion, most required cleaning?—The Claudes did not appear to me so bright as they ought to be; there were some patches of varnish upon them which I thought wanted removing.

3600. Have you examined the pictures since they have been cleaned, with reference to their previous state?—I have.

3601. And what is your opinion as to their present condition?—I think that what has been done has been merely to remove the varnish which has been accumulating for years upon them. I think the tone is not so rich as it was; but I have not the least doubt that that tone will be restored in time, and I form this conclusion because the extremities of the trees next the sky and the foliage generally is as perfect as ever I remember it. The same observation applies to the rigging of the ships and small details of that kind, which I do not see the least alteration in; therefore I cannot fancy that the general work of the picture can be injured at all by the cleaning.

3602. You are of opinion that those details to which you allude would have been among the first parts of the picture to go, if it had been subjected to a process of careless or unskilful cleaning?—Almost certainly; because they are painted on skies which are hard; they do not all dry together, and would be the easiest to remove, like all details generally.

3603. Do you consider that any of those portions of the picture, after having been painted in their substantial form, were subjected to any finer process of finishing by glazing, toning, or otherwise by the original master?—Very probably; but I do not miss that in the pictures at present; the only one I have some doubt about is the smallest of the Canalettis. I think there has been some removal there of detail in the old shed, which I remember very well; it was a picture which I studied and looked at frequently.

3604. You allude to the mason's shed, on the right hand side of the picture, do you not?—Yes.

3605. The cross-beams that are seen there?—Yes; I think they are not so vigorous as I remember them.

3606. But with that exception, you are not of opinion that any portion of the original master's touch has been removed from any one of those pictures?—No, I do not think there has.

3607. Are you yourself familiar with the technical process of picture-cleaning at all?—No, I cannot say I am.

3608. Have you ever been in the habit of subjecting your own works, or pictures your own property, to that process?—No, not to a regular process of cleaning.

3609. Are you of opinion generally, that it is not advisable to subject the pictures of the National Gallery, which are public property, to any process of the nature of which the trustees are not fully aware?—I do not think it should be kept secret; I think the more knowledge of that kind that is diffused the better for us all.

3610. Do you think that it is the duty of the directors of the gallery to require that they should be distinctly apprised of the nature of the process to be employed, and also that it is more or less the duty of every picture-cleaner to state

state to what process he means to subject pictures with which he is entrusted? —Certainly.

3611. Do you not think it advisable, not only with a view to prevent injury to the pictures, but also in order to satisfy the public that every care is taken, that some person should be appointed as a salaried and responsible officer of the gallery, who should also be a practised picture-cleaner, and who would be responsible under and with the directors for the state of the pictures?—Certainly; I thought Mr. Seguier held that office, and he certainly is a very efficient man.

3612. You would not think it desirable that the picture-cleaner of the gallery should be a gentleman merely called in and employed from time to time?—I think not.

3613. And you would not think it advisable that the picture-cleaner of the gallery should be the gentleman consulted as to whether a picture should be cleaned or not?—No; I think I should refer the question to a painter, in the first instance.

3614. And the picture-cleaner might be consulted by that painter as to the state of the picture, and the mode of cleaning?—Yes.

3615. Mr. *Ewart.*] Though you would make him a salaried officer, you would not exclude him from practising on other pictures?—No.

3616. You would not have his practice restricted to the gallery alone?—I would not let him neglect the gallery for any other work he might have to do; but I cannot see that it would interfere at all with his carrying on other work, and the very experience he would gain by it would be an advantage.

3617. *Chairman.*] Has your attention been directed at all to what has been called the gallery varnish in the course of this inquiry?—I have heard it talked of; it is a dark rich varnish which is apt to get darker, I believe, sooner than the other varnishes that are used.

3618. Are you in the habit of varnishing your own pictures?—Not until some years after they had been painted.

3619. Do you always do it yourself?—Yes; I always do it myself. Lord Lansdowne has a large collection of my works at Bowood; the first of the series was painted about 20 years ago, and I only varnished those pictures two years since.

3620. Your large picture of the Battle of Trafalgar in the United Service Club was varnished by you, was it not?—Yes.

3621. What varnish did you use?—Mastic.

3622. Are you in the habit of using any other?—No; mastic with a little oil to prevent its chilling, is what I generally use.

3623. Is there a little oil mixed with the mastic varnish that there is upon the Trafalgar picture?—Yes; that picture is very much injured by gas; it is exposed to a great glare of gas, which has injured it very much.

3624. Have you been sensible of any mischievous results from mixing oil with mastic varnish?—No, but I varnish very little; I never varnish a sky.

3625. Have you not varnished the sky in the Trafalgar picture?—Yes; but in that picture there is a great deal of dark smoke and clouds. When I speak of skies, I mean bright and light skies. I generally avoid varnishing as much as I can.

3626. Then the result of your opinion as to these pictures is that, with the exception of the View in Venice, which is damaged in some parts by the process of cleaning, the cleaning has not been prejudicial to the effect of the pictures?—Certainly not.

3627. And has not been injurious to the original touch of the master? —No.

3628. Mr. *Charteris.*] You have stated that you have not studied these pictures in the National Gallery much; that you were not very conversant with the works of the old masters; and that you had not studied those pictures in particular: do you, from your previous knowledge of them, feel competent to give an opinion whether or not they have been injured in the minute details to which reference has been made?—Yes, I think I may; because when I spoke of my ignorance I did it in reference to my not possessing the information that I know many gentlemen belonging to the Academy have. I should refer to Mr. Dyce at once as a very great authority, and also to Sir Charles

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Eastlake himself. I have not their experience in Italian works of art, but still the pictures that are before us I have looked at with admiration, and I know that if there is any material injury done to them I should detect it as soon as any one.

3629. Mr. *Ewart.*] You have observed the landscapes particularly, have you not?—Yes.

3630. Mr. *Charteris.*] Have you studied the works of the old masters minutely, so as to become acquainted with their characteristics and methods of working?—Not minutely; but I have studied the pictures of Titian and other painters, and know the difference between the Venetian school and the Roman.

3631. That is, you have studied them sufficiently to understand the difference between the Venetian and the Roman schools; do I understand you to say so?—More as to their character, colour, and tone than their process of painting.

3632. Are you well acquainted with the works of Claude?—Yes.

3633. As a landscape painter you have studied Claude, have you not?—Yes.

3634. And especially as a landscape marine painter, you have studied naturally Claude's marine pictures?—Yes.

3635. Have you by that study become at all acquainted with Claude's method of working, colouring, and so forth?—Yes, I think he was a very fair painter; that is, that he used no trickery. I think he glazed less than any painter; I think his pictures might be cleaned with greater safety; there are some pictures that I should be very careful indeed about.

3636. You say you consider him to have been a fair painter, and you think he used less trickery than other painters, and less glazing. Am I to understand by that that you consider glazing unfair, and a species of trickery in painting?—No, I do not mean that; but I know that various painters, Sir Joshua Reynolds for one, used various glazings that it was unsafe to use; as, for instance, asphaltums, and things of that kind, which is dangerous always. Now Claude always appeared to me to be a pure painter; his colours were simple and pure; he used the very best materials he could get; he used ultramarine to a great extent in his pictures; all his distances, buildings, and trees were painted so; we do not do so generally, but confine it to sky and distance. I am talking of landscapes, but he used it in his greens also, and all through his pictures.

3637. Do you think he used glazings?—Yes; judiciously and with care, and at the right time.

3638. You have referred to Sir Joshua Reynolds' use of asphaltums; the evil of that is that they crack and run away in some cases, do they not?—Yes.

3639. In the same way as a picture by Hilton, in the National Gallery, has done?—Yes, from the same cause.

3640. From the same cause the eye of one of the figures in that picture fell down to the bottom of it, did it not?—I have heard so.

3641. From your knowledge of the ancient masters, do you believe that they used that species of trickery at all?—I think that Titian must have used asphaltum.

3642. But as like effects are apt to be produced by like causes, should we not anticipate the same effect to be produced in course of time in pictures of the Venetian school, if asphaltum had been used, in the same way as we see it has been used in the pictures of Sir Joshua Reynolds?—There is a great difference in the method of mixing the asphaltum. Sir David Wilkie had a peculiar way of mixing his asphaltum, which he used with great skill, and I think safety; he first mixed the asphaltum well with drying oil, and then added a due proportion of mastic varnish to it; whereas the common practice is to mix the oil and varnish together first, which painters call maguylp, and then add it to the asphaltum, when it never thoroughly dries; but I still think it unsafe, and had better be avoided in any form.

3643. Having, as you say, as a landscape painter, and especially as a marine landscape painter, studied particularly the works of Claude, what do you consider to be the great pecularities of that master?—Great purity of light, for one thing.

3644. But

3644. But in describing a picture by Claude, for instance, a marine landscape, and comparing it with a marine landscape by Vernet, if you were giving a lecture at the Royal Academy to the students, what distinctions would you draw; in what respect would you point out to them the superiority of Claude to the works of Vernet?—I should say that he was superior to Vernet in mind, in composition, and in every quality that makes a painter.

3645. Do you think that he was remarkable for his harmony?—Yes.

3646. For aerial perspective?—Yes.

3647. For general glow and tone?—Yes.

3648. You knew the Queen of Sheba, by Claude, before it was cleaned, did you not?—Yes.

3649. Did you consider it to possess all those qualities then?—I probably liked it better, because I like a toned picture.

3650. Did you consider that picture before it was cleaned to possess all those qualities to which I have alluded, and which are the main characteristics of Claude's works?—Yes.

3651. You have seen the picture lately; do you consider it still to possess those qualities?—Yes.

3652. You consider that they have not been removed by the cleaning?—No; probably I should again say, that I think I liked it better before, because I preferred it with that tone of varnish over it.

3653. You consider that those qualities to which I have referred have not been removed?—I think not.

3654. Then as Claude was a painter, whose peculiarities were such as we have heard described, and that picture being, I think, in your opinion, a fine specimen of that painter, it must be still remarkable for its harmony of tone, and for the brilliancy and glow of its colouring, and for the perfection of its aerial perspective?—Yes.

3655. There is another picture by Claude in the same room likewise, called the Saint Ursula, either a sunrise or a sunset; do you consider that picture to be in a preferable state to that of the Queen of Sheba Claude or not?—No.

3656. You consider it not to be in a preferable state?—No.

3657. Do you consider that the Saint Ursula Claude would be improved by cleaning; and would you prefer to see it in the state in which that Claude picture is now?—I have before stated, that I am fond of a deep-toned picture; the varnish on those pictures did not annoy me at all; but I am certain that if they were allowed to go on varnishing and varnishing, one coat over the other, without removing it, the pictures, at no distant period, would be ruined.

3658. You stated in a previous answer that you considered the St. Ursula would be improved by cleaning?—Yes, for its safety alone.

3659. You also stated that you considered it would be improved in its appearance, and that it would be more agreeable to the eye if it were cleaned than it is in its present state?—I think that in a very few months it will recover its tone again.

3660. I want to understand what you mean by "recovering its tone;" do you mean that after a few months it would return to the state in which it now is?—No; it is a cleaned picture now.

3661. Are you talking of the St. Ursula or the Queen of Sheba?—The Queen of Sheba.

3662. My question was as to the St. Ursula?—No; nor would I wish to see it return to it.

3663. You have said that the St. Ursula, in your opinion, requires cleaning?—Yes.

3664. Then you consider that it would be improved by cleaning, and you would wish to see that picture brought to the state in which the Queen of Sheba Claude now is?—Yes; for the safety of the picture, I am sure it is necessary that the cleaning should take place after a certain lapse of years.

3665. After how many years do you think the picture should be cleaned?—From the time that Claude painted that picture up to this, the picture might be cleaned with perfect safety; there could be nothing removed to injure it, unless the picture was scrubbed out. Of course you may damage a picture, but I talk now of an experienced cleaner.

3666. Then I am to understand that if you had the charge of the National

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Gallery, and were responsible for the state and condition of the pictures, you would subject the St. Ursula Claude to the process of cleaning, and endeavour to bring it to the state in which the Queen of Sheba Claude now is; am I to understand that?—I should use my own discretion certainly with regard to it.

3667. But I wish to know how you would use your discretion, supposing you were in the position I have described, with reference to this particular picture, which you say requires cleaning?—I would have it cleaned, certainly.

3668. You gave some opinions with reference to some pictures that were cleaned in 1844; now I would refer you to that picture by Rubens, called the "Judgment of Paris;" were you acquainted with that picture before it was cleaned?—I have seen it.

3669. Did you consider it to require cleaning?—Yes.

3670. Did you consider it improved by the process of cleaning?—Very much.

3671. What do you consider its present state to be?—I think it in a very good state.

3672. Do you consider it now in a satisfactory condition?—Yes.

3673. Naturally, if cleaning is a process that improves pictures, that is to say, when judiciously done, the picture which is last cleaned ought to be in the most perfect state, should it not?—Yes.

3674. Supposing two pictures by the same master to be equally good specimens, that picture which has last been cleaned, if the cleaning has been judiciously done, ought to be in the preferable state of the two, should it not?—The last cleaned picture, certainly.

3675. There are two pictures by Rubens in the gallery, the Judgment of Paris, which you consider required cleaning, and which you say was improved by cleaning, which was cleaned in 1844; and the picture opposite it, the Rape of the Sabines, by the same master, which was cleaned more than 20 years ago; which of those two pictures do you consider now to be in the preferable state and condition?—I think the one a much finer picture than the other.

3676. Which do you consider the finest picture?—I like the Rape of the Sabines.

3677. Then you do not think the comparison can hold good?—Not quite.

3678. But you consider the Judgment of Paris to be in as satisfactory a condition as that picture can be?—Yes; I think it is.

3679. Mr. *Ewart.*] Do you consider that the shade on the water in the Queen of Sheba Claude has suffered from the cleaning?—No, I cannot see it myself.

3680. Mr. *Hamilton.*] As a painter of eminence and character, the construction of paints has been a subject of study with you, has it not?—As far as my own works go, I have used great care and precaution in what I use.

3681. What I mean is, whether you have a knowledge of chemistry, so far as it applies to the construction of paints?—Not very great; our colourmen are all experienced chemists; I think that we may trust them fairly.

3682. You are not prepared to state, from a knowledge of chemistry, what the effect, chemically, of any particular solvent would be on varnish or upon paint?—No, I am not. There is one thing that it depends much upon; the time at which you varnish the picture. If you varnish a picture painted only a month ago the great chances are that it will crack; there is little doubt that it will. It separates the colour, and has the effect of drawing it into patches.

3683. Mr. *M. Milnes.*] As a marine painter, would you say that the effect of the water in the Queen of Sheba picture has been injured by cleaning?—I think not; as far as I remember the picture it has not been injured at all. I have looked at that particularly, and remember it well.

3684. The perspective of the water you do not think injured?—I do not at all.

3685. Have you noticed the effect of the water in the picture by Canaletti of the Grand Canal?—Yes; that picture I have known for many years; I knew it when Lord Farnborough had it, and it has always been under Mr. Seguier's care.

3686. Does it appear to you that the water there, in front, especially the part where the colouring of the water is so strongly defined, has been scrubbed too much?—I think it is as Canaletti left it; I do really. It was his peculiar touch

touch which is not very agreeable, and you see it a little plainer probably now, from the varnish that has been removed.

3687. Has not that peculiarity, in itself not a good one, been rendered very prominent by the excessive cleaning which that picture has undergone?—By the removal of dirt and varnish I have no doubt it has.

3688. It has been stated that in the Queen of Sheba the rigging has been much injured, and that there is the appearance of the ropes having been broken; do you think there is any ground for that supposition?—No, I remember it before; and there are some little places which were there, I remember before it was cleaned perfectly well.

3689. In painting the rigging of a ship yourself, would your ropes be continuous ropes, or would they have interruptions which would be visible under a very close investigation?—Generally they are uninterrupted, in one continuous line; but it is done in a very thin delicate colour, above a sky generally, and would be removed the very first thing. I should always warn cleaners of that.

3690. Do you think that if the friction had been at all violent that rigging would not only have been injured but might have totally disappeared?—I should think it impossible to do an injury and remove the tone from that sky, which is said to be the case, without doing so; I do not think you could.

3691. Lord *W. Graham.*] You know the Cuyp which was cleaned in 1844?—Yes.

3692. Do you think that the Queen of Sheba will recover its tone, and become like that Cuyp?—Yes; we must all allow that the Cuyp has recovered its tone. I think that the presence of Turner's picture has by its contrast made a very great alteration in its appearance; Turner's picture is full of tone.

3693. Mr. *Charteris.*] Why should you wish to recover its tone if you consider it in a more perfect state than it was in before it was cleaned, and to possess all those qualities for which the master was remarkable, and, in short, to be nearly in the same state as it was when it left his easel?—Because I am certain that, if that varnish and dirt had continued, that picture would have been ruined in time.

3694. That may be a reason for cleaning it, lest it should be injured in the course of time by its becoming so begrimed with dirt that it eats into the colour, and becomes part of the picture itself; but if cleaning is a process which you describe as so advantageous to pictures as to make them brighter and more visible without destroying the peculiarities of the master, I want to know why you should wish that picture to become again less distinct and toned down?—Because it would be more agreeable; I think a fresh cleaned picture always looks raw; in fact it shows the defects, such as those which you observe in the Canaletti; in the execution of the water, for instance, which is always disagreeable to me.

3695. Yor say it is disagreeable and raw; do you believe that the effect of that picture, when it left Claude's easel, was that it was a disagreeable and raw picture?—No.

3696. Then, if the effect of the cleaning has been to render the picture disagreeable and raw, and therefore you hope it will recover and tone down; and if you consider that picture, when it left Claude's easel, was not raw and disagreeable in its effect, is it not a natural inference that it is the cleaning that has made it so, and that the cleaning therefore has been injurious?—No, I do not think so. Perhaps I have used a wrong term in saying "raw" and "disagreeable," for we all paint for time to have some effect on our pictures; for myself, I always like my pictures better after they have been painted some years than I do at first; and I paint them brighter on that account, because I think time subdues the glare of light and colour; they get tone themselves.

3697. Then may I assume it to be your opinion that Claude painted in the same manner, and that this picture, when it left his easel, was in the state in which it now is?—I should think very nearly.

3698. But you say that, with reference to your own pictures, you paint with a view to the effect which time will have upon them?—In the hope that time will tone them down.

3699. Supposing time had toned down a picture of yours, with a view to which toning you had painted it, would you feel grateful to the man who removed that tone from it?—No; but if my picture got black, dirty, and in a

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filthy state, after two or three hundred years, I should be very thankful indeed to have it removed.

3700. Then your picture would have to begin life again by being brought to the state in which it left your easel, in the hope that, in course of time, its tone would be restored to it?—That tone is recoverable within a short period. I think, after that lapse of years, dirt begins to show itself upon the surface of a picture, and becomes part of it.

3701. Therefore, with a view to your own fame in after ages, you would rather that your picture remained uncleaned, as long as the dirt, or whatever it was that had accumulated upon it, did not eat into the picture itself, and tend to injure and destroy it?—Not quite; if I saw dirt at any time beginning to act on a picture I would have it removed immediately.

3702. Even at the hazard of removing that tone, to which you look for improving your picture in time to come?—But I do not know that there is a necessity for that.

3703. Has it not been removed in this case?—No, I think not; I am fond of a toned picture, and I think varnish gives that tone after a time.

3704. But that tone has been removed in the case of this Claude?—Yes, but it will be recovered again.

3705. Mr. *M. Milnes.*] May we not infer, from what you have said, that you think the effect of a certain amount of time, is to give to pictures an improvement of tone; but that when that time has so long continued that the pictures have become affected by dirt, it is more dangerous as regards the ultimate advantage of the picture that it should be allowed to go on getting dirty, than that it should be occasionally cleaned?—That is my meaning, but infinitely better expressed.

3706. Mr. *Charteris.*] Do you consider, then, that the St. Ursula picture by Claude, which you say if you were keeper of the gallery you would clean, is in such a state of dirt as to endanger its safety?—Yes.

3707. Mr. *R. Currie.*] Is it in the condition you have just described, "Black dirty, and in a filthy state"?—I did not say so in reference to that picture; I should say so of the picture by Gaspar Poussin.

3708. Mr. *Charteris.*] But you consider it to be in such a state, that a due regard to the safety of the picture requires that it should be cleaned?—Yes, but with great care.

3709. And if in after time, that beautiful landscape of your own, the "Victory" being towed into the Gibraltar Harbour, were to be in the state in which the picture to which you have referred now is, and were to be in the National Gallery, your hope and wish would be, that the picture should be cleaned?—I should be very glad to see it with a good many of the qualities that time has given to that picture; and certainly if it got into a dirty state, I should be glad that it should be cleaned.

3710. Mr. *B. Wall.*] With reference to the Queen of Sheba picture, I understood you to say you thought it would recover its tone in six months or so?—I think so.

3711. You remember the cleaning of the pictures in 1846?—Yes.

3712. After the year 1846, when those pictures were cleaned, what was the state of the public feeling with regard to their state; did the public think them improved, or the reverse?—The outcry happened almost immediately after they were cleaned, but I think everybody will now allow that they are better for their cleaning.

3713. How soon did they recover their tone?—I do not know.

3714. In six months or a year?—I should say probably more.

3715. You argue from the pictures of 1846 to the pictures of 1852?—Yes.

3716. And you consider that the experience you have had of the pictures that were cleaned in 1846 and 1852 justifies you in giving that opinion in regard to those pictures?—Yes.

3717. *Chairman.*] So far as you describe the varnish as aiding and contributing to confer a mellow tone, do you not think it desirable that the cleaner, in removing the varnish, should leave a lower coat or film over the surface of the original master's touch in order to preserve that tone?—I think it would require the greatest care; and if it were my own picture I think I should stop them if there was no dirt on it, or anything that really injured the surface of the paint.

3718. There

3718. There generally is a very small portion of dirt even in the lower part; does not that assist to preserve the mellowness?—Not dirt, I think.

3719. Are you of opinion that any lower portion of the varnish has been left upon the Queen of Sheba?—No, I think it has been entirely removed, and I think it might be done with safety in the pictures of Claude.

3720. Do you think that in that respect the picture has been benefited or injured?—I think it has been benefited, certainly.

3721. Are you aware that Mr. Seguier stated in his evidence that he had not removed the whole, but that he had left a coat of varnish over the whole surface of the Queen of Sheba?—I was not aware of it; it may have been so; but it appeared to me to be so very pure and bright that I thought everything had been removed.

3722. From your observation of the picture, you would suppose that Mr. Seguier was mistaken in believing that he had left a coat of varnish?—My opinion was that he had gone down to the colour.

3723. Are you of opinion that he has removed the entire coat of varnish from all the other pictures?—Yes; I think so.

3724. Have you observed any old repairs in the Queen of Sheba Claude?—No, I think not; at the same time I should say there have been occasional repairs and cleanings going on previously, that have become now more apparent since the last old varnish has been taken off.

3725. Have you ever reflected on any mode in which pictures generally might be preserved in a clean state, without their being stripped and re-varnished, which seems to be the process commonly adopted in the gallery?—In the collection of pictures which Lord Lansdowne has of mine, and which were painted a long while ago, I have used pea-meal; I have washed them with pea-meal, and after they have been thoroughly dried, I have used a little varnish to them; that was about three years ago; but there is no analogy between a modern picture and an old one, as far as cleaning is concerned.

3726. Do you think that operation, if repeated from time to time or from period to period, might preserve the pictures, without the necessity of their undergoing the greater process of cleaning?—I think so; but it depends upon the state in which the pictures are. Pictures that have been painted for so many years, as these Claudes and Poussins have, are very different from modern pictures. Knowing myself the parts of the pictures that had been glazed and the parts that had been scumbled, and applying my own knowledge of my own works, I used greater care in certain portions of the pictures than in other parts, for instance, in the rigging of vessels, and so on; and if any part was removed by myself, it was re-painted.

3727. Mr. *Ewart.*] Do you know whether Turner coincides with you in considering that time gives a value to his paintings?—I think so, though certainly brightness was his great forte, and what he aimed at more than anything else in his latter exhibition pictures.

3728. Still he considered that in the process of time a desirable degree of tone would be given to his pictures?—Yes, I think so. I think you have a glorious example in the National Gallery in the Rise of Carthage, with the exception of the sky; I cannot make out the sky being so yellow; probably some change has taken place in it.

3729. Mr. *Marshall.*] Do you observe that the pictures in the National Gallery get dirty sooner than the pictures in any other collections you know?—I think so, and most naturally.

3730. Would you say that you have observed carefully and accurately that the pictures in the National Gallery get dirty sooner than they do in any other collection which you remember for the last 10 or 12 years?—Yes, and I think most naturally so, from their exposure to dirt and dust; on public days there is a cloud of dust.

3731. *Chairman.*] Have you observed a very great change in their appearance, as to cleanliness, since you recollect them first?—Yes.

3732. A greater change than you have observed in other galleries?—Yes, particularly the Canaletti which was Lord Farnborough's. I remember that picture well. I lived in the house with it for a long time, and know it very well; and I fancy there would have been no occasion to clean it if it had been kept always at Bromley Hall, where it originally was.

William Dyce, Esq., R. A., called in; and Examined.

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3733. *Chairman.*] YOU are a Royal Academician, I believe?—Yes.

3734. And were formerly the head of the Government School of Design?—Yes.

3735. And I believe you are also the author of a pamphlet upon the subject on which we now are, in the wider sense, comprising other branches of inquiry?—Yes.

3736. We shall probably desire your assistance again in a subsequent part of our inquiries, but in the meantime I will ask your opinion as to the cleaned pictures. I suppose you have been familiar with the pictures in the National Gallery for many years?—To a certain extent; I know most of the pictures in it.

3737. Do you remember the picture cleaning of 1846?—Yes.

3738. Did you give any opinion, or were you asked any opinion, on the subject upon that occasion?—I was not called upon to offer any opinion.

3739. You were not one of the academicians who wrote letters to Mr. Eastlake expressing their opinions on the subject?—No.

3740. Did you form any opinion upon the state of the pictures?—I did, but I do not remember very accurately what my opinion was; my impression is that it was not generally favourable to the effect of the cleaning.

3741. Do you recollect the nine pictures that have lately been cleaned in their former state?—I am sorry to say I do not very accurately; I have been so much occupied with other things that I have not had time to visit the gallery very frequently.

3742. Do you think that your general knowledge of the pictures in the gallery, comprising those nine among others, was such as to enable you to give an opinion as to the effect of the last cleaning?—I think so, to a certain extent; I only meant to qualify my continuous acquaintance with the pictures.

3743. Will you have the goodness to give us your opinion as to what you think has been the effect of the recent cleaning upon the nine pictures?—I should say, generally, that they have not been very well cleaned, and that certain injuries, in consequence of the cleaning, have become apparent; but I am not sure that I can tell whether those injuries are recent injuries, occasioned by the last cleaning, or are the result of the removal of former restorations. I do not think it is possible, as a general rule, to clean pictures without rendering some amount of restoration necessary. It appears, however, that now, at the National Gallery, it is thought that the pictures ought not to be restored subsequently to their being cleaned, and in consequence of that rule, there are certain defects which remain apparent; but I do not think any one can tell whether those defects are the result of the recent cleaning, or are merely ancient defects which have become apparent in consequence of the removal of restorations.

3744. When you say it is the custom of the National Gallery not to execute repairs upon pictures which have been cleaned, do you mean that it is the general custom in other collections to execute repairs?—I believe it to be so.

3745. Then I presume that you would give the National Gallery credit for a beneficial regulation in that respect?—On some accounts, perhaps.

3746. Are you of opinion that in any case it would be desirable for a picture-cleaner, or for an artist superintending his work, to execute repairs in the stricter sense on a picture?—Undoubtedly; I think it is quite necessary.

3747. Without the consent of the person to whom it belongs?—That is quite another question; I considered merely the necessity of the case; if a picture is to be cleaned and brought into a sound condition, it must be restored. I do not think it possible to clean pictures without taking off in parts more than is necessary, in other words, without taking off the discoloured varnish unequally, and removing, perhaps, part of the original work, in which case the picture is brought into an inharmonious state; the prevailing tone is disturbed; this must be restored.

3748. Would you, when cleaning pictures, in all cases where practicable, leave a portion of the varnish upon the surface?—If it is possible, but I doubt whether it is.

3749. In reference to what you have said as to not being able to distinguish whether

whether the blemishes or deficiencies which you now observe are owing to the removal of former repairs, do you not observe in any of these pictures that what you would consider essential portions of the touch of the master have been removed?—No; I cannot say that my acquaintance with the pictures is so accurate as to enable me to determine what injury has been recently done; I observe in some pictures places where the paint has been removed, and probably by the recent cleaning; that is to say, certain defects have become apparent; but whether those defects have been caused by the recent cleaning or not, I cannot say.

3750. If in a picture of great merit by a distinguished master you observe, after it has been cleaned, that certain essential touches, which you would suppose the master himself would put in, are wanting, do you not think it rather a bold assumption to suppose that those were not the touches of the original master, but subsequent repairs effected by an inferior artist?—I could speak more definitely if the question applied to a particular case; I do not remember an instance in the case of the pictures which have been cleaned where any very material injury seems to have been done to the work of the original master. I think they have been unequally cleaned, and that they are less harmonious than they appeared to me to be before they were cleaned.

3751. Is it not the fact that amateurs or artists, who have the credit of being good judges of pictures, are in the habit of telling you that when they see a picture at Christie's sale that they can detect almost intuitively any actual repairs that have been executed on the surface?—I think it is very difficult, in many cases, to do so; I am sure there are many cases in which no amateur, not even an artist, could pronounce with certainty the extent to which repairs have been carried.

3752. Then you think that in every case in which you have observed something wanting, or in which you have found some blemish upon the nine pictures that have been cleaned, it may possibly be that that is owing to the removal of something painted in, after the original master, by a repatcher of the picture?—I think so; I think it very difficult even for a cleaner himself to tell whether he has removed re-painting or part of the original work, especially when that re-painting is of an old date.

3753. Are you of opinion that any part of the original varnish has been left by the cleaners on those pictures which you have observed?—I am not able to say.

3754. Then the result of your observations appears to be that it is very difficult to identify these injuries as the work of the late cleaner, or to say whether they have or have not been caused by previous cleaners; but that you are led from your general remarks to form a strong opinion as to the danger of cleaning pictures at any time?—Yes.

3755. Have you ever turned your attention to any precautions that could be used in order to prevent, in cases where pictures actually require to be cleaned, the evils to which you are so much alive?—I look upon picture-cleaning as a great and necessary evil which must at times be submitted to, notwithstanding the danger and risks which attend it.

3756. If a picture is so dirty as to require to be cleaned, you must always, more or less, submit to the annoyance of having portions of the surface removed, whether those portions are by the original master or by a subsequent restorer?—Yes.

3757. Are you in the habit of allowing your own works, or pictures that you have become possessed of, to be cleaned?—My own works are scarcely old enough to require cleaning.

3758. You do not take such bad care of them as Mr. Turner did of his; but what is your habit with regard to the works of ancient masters, which you may or might possess?—One or two pictures that I possess I have cleaned myself; I have made certain experiments in the cleaning, and the whole of those experiments tend to prove the extreme difficulty that there is in picture-cleaning, and the inevitable necessity of subsequent repairs.

3759. You found that in your own operations you encroached upon the surface of the picture?—In general the pictures that I have experimented upon have been pictures which have been more or less injured by the various processes to which they had been previously subjected.

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3760. Have you had your attention turned at all to the varnish of the gallery?—I have.

3761. What is your opinion with regard to the merits or demerits of that varnish?—I am inclined to think that the oil which is combined with it has had the effect of producing the brown colour which is complained of in the pictures in the gallery; the varnish itself does not appear to me to be objectionable; a small portion of oil does not render it objectionable, as a varnish, but, under certain circumstances, it seems to become discoloured, and those circumstances, I think, are found in the National Gallery. If a picture varnished with such a mixture be exposed to bad air, ammoniacal gas for example, and placed where there is little light, the tendency of the varnish would be to become brown.

3762. Have you made any experiments upon linseed-oil which have led you to that conclusion?—I happened some years ago to observe certain facts which led me to draw that conclusion.

3763. Will you have the goodness to describe to the Committee the observations you then made upon the linseed-oil?—I happened once to have a studio adjoining a stable, the effluvium from which was very strong at times; and I observed that the mixture of oil and varnish with which I then painted had a tendency to become brown very rapidly, especially if the picture was turned with its face to the wall.

3764. You were painting with a mixture of oil and varnish as a vehicle?—Yes, and in parts that vehicle predominated, and, practically, was like a varnish upon the surface; those portions I found darkened very rapidly.

3765. You would also infer that a picture, the surface of which was painted in a vehicle of linseed-oil and varnish, would be exposed to the same discolourment as a picture varnished with maguylp, which is composed of the same materials?—Yes, I should think so; especially in those portions painted with an excess of the vehicle.

3766. Was it linseed-oil and mastic varnish that you painted with?—Yes; at the same time I must justify what I have said now with respect to the varnish. I mean this, that if a picture is varnished with such a mixture, and then placed in favourable circumstances, it does not become discoloured; that is, if there be sufficient light, and if the air is good; it becomes yellow to a certain degree; but it does not acquire that dark, dull and horny look which it has under other circumstances.

3767. Have you observed that the pictures in the National Gallery which have been covered with the gallery varnish, have assumed a dark and disagreeable colour?—Yes.

3768. They are tolerably well lighted, are they not?—Comparatively speaking, a picture gallery is always dark. I should say that the light in the National Gallery is only moderate, and that the air is bad; there is a want of good air, and a want of light, and under those circumstances the tendency of linseed-oil is to become dark.

3769. The gallery varnish, combined with the foul vapours and the dust of the gallery, has a tendency, you think to produce a greater degree of dirt and disfigurement upon the pictures than would be the case under any other circumstances?—Yes.

3770. Mastic varnish alone would not aid in this disfigurement, would it, to the same extent?—It would always become yellow, but not to the same extent. That the discolourment arises from the varnish is proved, I think, by one of the pictures in the gallery, a picture by Titian, representing the Holy Family. In varnishing that picture, the operator has not covered perfectly one particular part; there has been a deficiency of varnish in the brush, which has accordingly streaked the picture, and where the surface is not covered by the varnish you have the original clear colour.

3771. Lord *W. Graham.*] Which picture is that?—The picture which is attributed to Titian, but which I suppose is the work of Palma Vecchio.

3772. Mr. *Ewart.*] Do you think there is ammonia mixed with the air in the National Gallery?—I should think so.

3773. The darkening of the picture would arise from that ammoniacal mixture, would it not?—Yes; but this is probably a question on which a chemist could speak with more certainty than I can.

3774. *Chairman.*]

3774. *Chairman.*] Is the contrast greater than it would have been if the picture had been varnished with pure mastic varnish?—I should think so.

3775. Mr. *Charteris.*] You say you were not very conversant with these pictures which have been cleaned, and that your attention had never been called particularly to them?—It so happens that I have not been very frequently in the gallery, but I can say that I have an adequate acquaintance with those pictures.

3776. Is your acquaintance with the pictures sufficient to enable you to form a judgment as to these minute points with reference to their having injuries previous to the last cleaning?—I should scarcely think it was, but I do not believe that any previous acquaintance with the pictures, considering the state they were in, would enable one to decide with certainty whether injuries which have become apparent have been the result of recent cleaning in an immediate or only in a secondary way.

3777. You think that your knowledge of those pictures is not sufficient to enable you to speak to these minute details as to injury?—May I ask what particular injuries you are referring to?

3778. I am referring to the injuries which you say the pictures have received, and which you say have not been restored?—I have not mentioned what those injuries were, but I will do so if you will allow me; one, for instance, is in the sky of a small picture by Claude.

3779. Is that Sir George Beaumont's Claude?—Yes; the sky has been painted by a particular process, and it is obviously injured in certain parts; but whether that injury has been the result of bad cleaning lately, or whether there had been re-painting there which had been removed, I cannot tell, and I believe that the cleaner himself could not tell.

3780. Are there any other of these nine pictures that have been recently cleaned, with reference to which you can specify injuries that have been done?—There is a discolouration in the sky of the picture by Paul Veronese. I am not sure that one can tell whether that is an old injury or not.

3781. Is there any other picture that you can specify as having been injured?—With respect to the picture called the Queen of Sheba, I admit that it was more agreeable to me before it was cleaned. I am not able to speak to particular injuries supposed to have been done to it, but the general character of the picture was more agreeable to my eyes before it was cleaned than it is now; whether part of the effect that I admired was the result of dirt or accident I do not know, but there was a certain glistening in the sky, a sort of brown light that flickered about the sun, which I admired. I do not know whether that was caused by dirt or whether it was partly intended by the artist, but the result was, that the picture was to me more agreeable before it was cleaned than it is now.

3782. Are you well acquainted with the works of Claude?—Pretty well.

3783. Did you consider the Queen of Sheba to be a fine specimen of his painting, and, as far as you could judge, was it uninjured before the cleaning?—I imagine that it was so.

3784. From your knowledge of the picture would you have cited it as a fine and beautiful specimen of the master?—Yes, I think I should.

3785. As possessing his characteristics and peculiar qualities in a high degree?—Yes.

3786. Do you consider that that picture now possesses those same qualities in the same degree, and do you consider it to be a fine specimen of the painter?—I certainly think it is, though it seems to me to be different from what it was formerly.

3787. In what respect is it different?—It appears to me to possess a different character; it is of a more laboured execution and thinner touch than it appeared formerly.

3788. Then you consider that your former judgment was erroneous; before this picture was cleaned you considered it a very brilliant and fine specimen of the master, possessing all his characteristics?—I do not think I said it was a brilliant specimen of the master.

3789. You say now that the picture, which you considered to be a fine specimen of the master, possessing his fine characteristics and qualities, has, since the last cleaning, become what you call thin and laboured in the touch; then what I ask you is this, do you consider that your former judgment upon

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that picture was erroneous, or do you consider that that picture has been injured by the process of cleaning?—My attention has been more called to the picture since it was cleaned, and I have been more aware of its true character; I may have looked at it more generally before it was cleaned. What I meant to say was, that before the picture was cleaned, it had an effect which was more agreeable to me than the present effect of the picture, but I do not think that the cleaning has altered the original character of the design and its details of execution; they seem to me to remain much as they did, but there was a peculiar glow or glisten about the picture which I liked, but whether it was the result of dirt or original painting, I cannot tell.

3790. Do you consider now that that picture possesses the qualities of the master for which he was remarkable?—Undoubtedly it does.

3791. You do not think those qualities have been removed?—It seems to me that all that has been done to the picture has been to alter the tone of it, and to make more apparent certain parts of it.

3792. Do you think the picture is harmonious now, and that the perspective of the water and the aërial perspective generally, is as fine as it was before; and do you think that it is, generally speaking, as glowing and as fine a specimen of the master as you considered it to be before it was cleaned, and when, as you have described, it was more pleasing to your eye than it is now?—The former effect was more satisfactory to me than the present.

3793. You cannot say whether that pleasing effect is attributable to time and the discolouration of the varnish or not?—I speak merely in a qualified sense, that I am not sure whether the peculiar effect I admired was the result of discolouration or intention on the part of the artist. It would appear partly to have been the intention of the artist, since the same effect remains to some extent in the picture, but to a less extent.

3794. Then do you consider that that which was the intention of the artist, and which remains, to a certain extent, in the picture since this cleaning, has been removed by the cleaning in parts?—Part of that effect which I admired has been removed, but I am afraid my recollection of the picture is not strong enough to enable me to speak with accuracy.

3795. Do you not think this is a question as to which it is only by an accurate knowledge of the previous state of the picture that a person can give an opinion which ought to have any weight upon such a subject; your acquaintance with the picture previously, you say, was not sufficient to enable you to specify its precise state, and to state exactly what portion of the pleasing effect which you described was due to dirt, and what to the painting of the master?—I have said I do not think that my previous acquaintance with the work would enable me to determine in that particular case whether it was done partly by the artist or was wholly the effect of time and accident.

3796. But you have said that what leads you to believe it is the effect produced by the artist is, that you still see that effect in parts; then I ask you whether you think that effect had been removed by the last cleaning from the parts which you recollect, and which you do not now see?—Yes, I said the removal of that rendered the picture less pleasing to me.

3797. And that has been done by the last cleaning?—Yes.

3798. Then do you understand that that picture has been injured, or not, by the last cleaning?—I cannot say; it is less pleasing to me.

3799. Since its cleaning, you perceive the absence of what gave it a very pleasing effect, and which you believe to have been the work of the master?—In part.

3800. But yet you cannot take upon yourself to say whether that picture has or has not been injured by its cleaning; am I to understand you to say that?—Yes, I have said so.

3801. You are acquainted with the St. Ursula picture by Claude?—I am not sure that I know it by that name.

3802. It is the picture with reference to which I put some questions to Mr. Stansfield; it is a sea-piece by Claude; a brilliant picture in the same room; are you acquainted with it?—Not very minutely; I know the picture.

3803. Generally speaking, is your acquaintance with the pictures in the National Gallery such as to enable you to answer any questions that may be addressed to you with respect to them?—I think I have an adequate acquaintance with the pictures in the National Gallery.

3804. But

3804. But yet, when I ask you a question with reference to the St. Ursula, you say your acquaintance with it is very limited?—I have admired the picture, but I cannot say I have studied it deeply.

3805. Are you sufficiently acquainted with it to be able to speak of its present state and condition?—No.

3806. I suppose you have been to the National Gallery since the outcry, as it is called, has been made about the cleaning of these nine pictures?—Yes, several times.

3807. Did you examine the Queen of Sheba Claude particularly?—Yes, I looked at that picture.

3808. And, by examination, you endeavoured to form a just and accurate opinion as to its state, did you?—Not very accurately; I confess that I have not entered upon the subject very minutely, so as to charge my memory with particulars.

3809. Then you did not examine that Queen of Sheba Claude accurately, with a view of giving an opinion as to its state before the Committee of the House of Commons?—I am sorry I have not done so, having been led to anticipate that my examination would take place in the National Gallery.

3810. But it is a subject on which the public mind is greatly excited, and you, as an artist, must look on the works of the ancient masters with reverence and love; hearing that these pictures had been disturbed, and especially as you have taken a great interest, and have written a pamphlet upon the subject of the National Gallery, did you not go, to satisfy your own mind, from your experience and knowledge as an artist, whether these pictures had or had not been injured?—Certainly, I did.

3811. I ask you, then, whether you examined that picture with sufficient minuteness to enable you to form an accurate judgment upon it?—Perhaps it may be that the peculiar views I entertain on the subject of picture-cleaning led me to undervalue that sort of examination. The experience I have had leads me to conclude it to be impossible to clean pictures without injury, and, therefore, as I say, I have been led, perhaps, to undervalue the kind of minute acquaintance which is supposed to be necessary to enable one to pronounce a true judgment as to the effect of cleaning. I have expressed a general opinion that the cleaning is not well done, and that it is very unequal.

3812. As you knew you were to be examined before this Committee on this question, with regard to which great difference of opinion exists, what steps did you take in order to form your own judgment with reference to these pictures; with regard to this Claude, the Queen of Sheba, I want to know whether you examined it minutely, and whether, in order to form an opinion on such a question where comparison and analogy are necessary, you compared that picture with other pictures by the same master in the gallery, and among others whether you compared it with a somewhat similar picture, a sea-piece, also said to be a morning picture, a sunrise, the St. Ursula?—I certainly went to the gallery and examined the pictures which had been cleaned, and formed a general opinion as to the result.

3813. Did you compare the Queen of Sheba with the St. Ursula?—I presume I did.

3814. Then, in that comparison I presume you looked narrowly at the St. Ursula likewise?—My impression is, that I looked only at the general effect of it.

3815. Did you look at the general effect of the St. Ursula?—Yes; I compared it, if I remember, with the general effect of the Queen of Sheba.

3816. Then, judging from that general effect, do you or do you not consider that the St. Ursula requires cleaning now?—I am not sure that I can answer that question; if I were in the presence of the picture I could tell better.

3817. You say you did not examine the pictures with minuteness, but that you did examine them sufficiently to be able to judge of their general effect; I am only directing my question to the general effect, and I ask you whether, from the general effect produced upon your mind by the St. Ursula picture, as compared with the Queen of Sheba, you consider the St. Ursula picture requires or does not require cleaning?—My impression is, that the St Ursula has a more agreeable effect than the other picture, making allowance for the difference in the kind of effect intended by the artist.

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3818. Supposing you were director of the gallery, would you or would you not clean the St. Ursula now?—I should avoid cleaning all pictures where it was possible, and that picture, so far as I recollect, does not appear to me to require cleaning at present.

3819. Did you consider that the Queen of Sheba picture required cleaning before it was cleaned?—If the question had been put to me before it was cleaned, probably I should have said, let it remain as it is, unless some positive injury had been done to it, or there were some obvious signs of decay which required looking to.

3820. Do you believe that time will ever restore to that picture that more pleasing effect which you describe it to have possessed before it was cleaned?—I cannot say what the effect of time may be.

3821. You have stated that the injuries have become apparent, and that the injuries are now there; I want to know on what authority you state that?—It is only on hearsay. I have heard that it is not thought proper now that the pictures should be restored after they are cleaned.

3822. By whom is it so thought?—By the authorities at the National Gallery. I speak only from hearsay; whether the statement is warranted by the fact or not I do not know.

3823. Have you any objection to state to the Committee from whom you heard that?—I am not sure that I remember. My impression is that I have heard that it has been given in evidence before this Committee.

3824. You cannot specify any person from whom you heard that, whereas formerly it had been the custom where pictures were injured to restore them (I think that is the word you use) or to repair them, now, in consequence of the outcry which has been made against repairs, the injuries which have become apparent have not been repaired?—No.

3825. You cannot specify the person who said that to you, can you?—I do not remember who it was; my impression is that, in conversation with Mr. Uwins the subject was referred to; and that the pictures were formerly restored in the gallery is, I think, proved by the fact, that one of the pictures by Rubens was restored in parts by Sir Charles Eastlake.

3826. *Chairman.*] Have you any further observations to make?—There is a remark I should wish to make with respect to a picture by Paul Veronese; much has been said with regard to an injury done to it, and to the removal of the glazings of draperies which, it was said, Paul Veronese was in the habit of using. Now I think that statements of that kind must be received with some reserve; for it nowhere appears, in the history of the art, or in the documents which detail the practice of the old painters, that his practice was to glaze his draperies; it so happens that we have a book in which the practice of the chief masters of the Venetian school is detailed, on the best authority; the authorities are not uniform; the writer states several authorities on which he gives the information.

3827. What is the name of the writer to whom you refer?—Boschini: he wrote about the middle of the 17th century. He states expressly of Paul Veronese that he did not use glazings in his draperies; and says that if, in a picture which is attributed to Paul Veronese, the draperies are found to be glazed, one must take care that it is not a picture by the nephew or son of Paul Veronese, both of whom were in the habit of glazing their draperies; he also mentions that Paul Veronese was in the habit of using water colour in the execution of blue draperies in his pictures, which of course renders the cleaning of his pictures more hazardous than it would otherwise be.

3828. Do you understand that to mean that if it was found that glazings were used in the draperies of a picture attributed to Paul Veronese, it would be a proof either that the picture itself was not by Paul Veronese, or that the glazings were put in by one of his family afterwards?—It might lead one to the conclusion that that which was supposed to be glazing, and was taken off by cleaning, was not glazing, but dirt.

3829. But there would also be room for doubt, would there not, owing to the simple circumstance of glazing being there, whether the picture was an original picture or not?—That is another view that might be taken of it.

3830. Mr. *Charteris.*] You say he used water colours?—Yes.

3831. That would render the application of water to his pictures extremely dangerous?—Yes, and Boschini mentions that circumstance.

3832. Are you aware that other painters in the Venetian school used water colours?—Yes; there is another passage in which it is said that the Venetians used retouching "à secco"; but on referring the matter to Sir Charles Eastlake, who is a good judge of those points, he says the words "à secco" may either signify painting in water colours on a dry surface, or painting in oil on a dry surface; but he believes the expression refers to glazing merely on a dry surface with oil colours. It is asserted also that Vandyck used water colours over oil. The passage in Boschini to which I refer is the following: it is in the preface to the second edition of his work. Speaking of Paolo Veronese, he says, "He put in the local tints of draperies first, painting the blue draperies "for the most part in water colour; and for this reason some unadvised persons "wishing to clean his pictures, have, without intending it, destroyed the beau- "tiful pencillings of the master. He was accustomed to paint the shadows of "drapery with lake, not only of red draperies, but also of yellow, green, and "even blue; thus producing an indescribably harmonious effect. He never "glazed any drapery, whatever its colour was; and on this account, if we see a "picture attributed to him in which the draperies are glazed, it is necessary to "considerwell that we be not deceived; and if the flesh has not that spirit and "vivacity of touch remarkable in Paolo, the picture is probably by Benedetto, "his brother, or Carletto, his son."

3833. Have you got the original of which you have just read the translation?—I have it not here; but I will bring it when the Committee sits again.

3834. *Chairman.*] Does not that last remark as to the brother and son apply to the tone of the flesh, and not to the drapery?—It seems to apply to all.

3835. Will you read the last passage of your translation again?—"And on this account, if we see a picture attributed to him in which the draperies are glazed, it is necessary to consider well that we be not deceived; and if the flesh has not that spirit and vivacity of touch remarkable in Paolo, the picture is probably by Benedetto, his brother, or Carletto, his son."

3836. Mr. *Charteris.*] You may have spirit and vivacity combined with glazing, may you not?—The whole passage must be taken together; he says, "It is necessary to consider well that we be not deceived"; viz., as to the authorship of the picture.

3837. It was stated by a previous witness that a work by Boschini was in the Venetian dialect?—Yes.

3838. Is the work from which you have just quoted in the Venetian dialect?—No.

3839. What is the title of the work?—The one in the Venetian dialect is called "La Carta del Navegar Pittoresco;" the other is "Le Ricche Minere della Pittura Veneziana."

3840. *Chairman.*] Admitting that Boschini is correct in his statement, and admitting that the Paul Veronese of the gallery is a genuine Paul Veronese either the statement that glazings have been removed from the draperies of that picture must be erroneous, or, if they were removed, they were not painted there by Paul Veronese?—It must be received with some reserve.

3841. Mr. *Charteris.*] Was Boschini a contemporary of Paul Veronese?—He lived in the next generation to Paul Veronese.

3842. What was the date of the publication to which you have referred?—About 1660.

3843. Were there any contemporary writers upon these subjects?—Yes, there were contemporary writers, but they do not enter into details.

3844. Was not Armenini a contemporary writer?—Yes, he was a writer contemporary with Paul Veronese. I did not refer to him, because he describes the practice of another school.

3845. Not the Venetian school?—No; he describes the practice of his own school, the school of Ferrara, and his work is interesting on that account. Boschini was not an artist by profession, but he could paint a little; I think he mentions that in one of his works; his information was derived from various sources; his information as to Paul Veronese was derived from his nephew or his son, and the information about the practice of Titian was derived from the younger Palma, who was a pupil of Titian's.

3846. You are not aware of any contemporaneous writer who describes the exact process of Paul Veronese?—No, I am not.

Richard Ford, Esq., called in; and Examined.

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3847. *Chairman.*] YOU are the author, I believe, of several well-known works upon Spain, in which you also treat occasionally of Spanish art; and I believe you have devoted a great deal of attention to art in Spain and in Italy, and in other parts of Europe, during its flourishing periods?—Forty years at least, I am sorry to say.

3848. You have also a collection of works of art?—Yes, I have.

3849. Partly by inheritance, and partly formed by yourself?—Yes; both.

3850. Comprising works not only of the Spanish, but also of the Italian, Flemish, and other schools?—Yes; almost every school.

3851. You are in the habit, no doubt, of paying great attention to the preservation of your own pictures; have you been accustomed to subject them occasionally to the process of cleaning?—Very rarely; very little; I have avoided that as much as I can.

3852. Have you not been in the habit of occasionally cleaning your own pictures?—I have.

3853. I presume you are to a certain extent an adept in the practice, or you would not meddle with objects which are to you of so much value?—I adopt two practices, rubbing away the simple varnish, and I also adopt the use of the penknife.

3854. Mr. *Labouchere.*] Do you adopt the practice of rubbing with the finger?—Yes, till the varnish comes up in a white powder.

3855. *Chairman.*] The use of the penknife is peculiar, I think, to the foreign cleaners?—It takes away little deposits of dirt in the granulated surface.

3856. I believe that the Italian picture-cleaners are in the habit of cleaning the entire surface of a picture with a penknife, are they not?—I think they are.

3857. You have not yourself practised it to that extent?—No.

3858. Then I presume, from your experience, you are able to say whether with care and dexterity a picture may be cleaned in such a manner as not to endanger its safety?—I think every picture is like a patient, and each case must be taken by itself; there are different complaints, and a practice that kills one, cures another; a great many that are in a very bad state I leave alone.

3859. You can form, more or less, a judgment whether the state of a picture is such as to expose it to great danger when you undertake to clean it, though in other respects, from its dirty state, it might require cleaning?—Yes.

3860. And in those cases you would abstain from cleaning it altogether?—Yes.

3861. As you are so much alive to the danger of cleaning, could you suggest any precautions which might be taken, in cases of absolute necessity, with respect to cleaning the pictures in the National Gallery?—I do not think I should entrust the decision to any one person; I should have two or three persons, perhaps a professional cleaner, an artist, and an amateur, to assemble, first of all; I would not allow any one person to give the direction, but they should all first talk the case over, and report upon it.

3862. You would have one or more professional artists, with a certain knowledge of the technicalities of picture-cleaning, and you would submit the picture to their examination, and then you would have them deliberate and decide whether or not it is desirable that that picture should be cleaned at all?—Yes.

3863. And having done so, I presume they would make some experiments upon the surface of the picture in order to ascertain whether it required cleaning, and also the best process to which to subject it?—In some unimportant part of the picture they might begin.

3864. You would not allow any gentleman, who was to be finally entrusted with the charge of cleaning the picture, to keep his process an entire secret from his employers?—No; but you could not expect them to reveal generally the great secrets of their processes.

3865. Would you think it advisable to subject a picture of the National Gallery, worth many thousand pounds, to an operation pregnant with danger, by any one individual, without a full explanation from him as to the process to be employed?—No.

3866. If the present generation of picture-cleaners are in the habit of keeping

keeping their processes secret, would it be advisable, in your opinion, for the National Gallery to educate a person for themselves who, in cases of necessity, might clean their pictures?—Yes, I think so; but I have not turned my attention to that question.

3867. Do you not think that one of the gentlemen professionally employed as keepers or managers might be himself a salaried cleaner in the gallery?—I think a salary is of great importance, for without it real responsibility does not arise.

3868. Having a person or persons of competent judgment in works of art, not being professional cleaners, but being entrusted with the management of the gallery, and there being one or more who are professional cleaners, and who co-operate with them, do you consider that in that way some system might be brought out, which would both secure the pictures from risk and injury, and give satisfaction to the public?—I think if you have a director armed with proper powers, he should have some such sort of body, say two or three persons, under him.

3869. Permanent and salaried officers?—Yes; permanent and salaried officers, who would be responsible for their opinion.

3870. Have you applied spirits of wine occasionally in the process of picture-cleaning?—No.

3871. Have you ever tried it experimentally?—Yes, I have.

3872. What has been the result of your experiments?—I have been very much frightened at the effect of it.

3873. Do you consider that spirits of wine would affect the surface of an old oil painting painted in the ordinary manner?—I think it would, if it were kept on long enough.

3874. You would not consider it safe to apply it undiluted?—No.

3875. You have had a general knowledge of the pictures in the National Gallery, have you not?—Yes.

3876. And of the nine pictures lately cleaned?—I have had a general knowledge of the pictures in the gallery, but not of the nine pictures that have been lately cleaned. I have rather avoided looking at them, there is so much partisanship, with which I have nothing to do; I have formed a general impression, but I have not looked at them microscopically.

3877. Do you feel that you know them sufficiently to be able to draw a comparison between their present state and that which they formerly presented, so as to admit of your giving an expression of opinion on the subject?—Yes, I do.

3878. To which pictures do you refer?—First of all, I should say the Velasquez interested me the most, and I thought that was injured; that was my first impression. I saw it some time ago, before it had been cleaned; I am well acquainted with the companion picture, which is still at Madrid, and I think that the picture in this gallery is wanting in the great charm of Velasquez, aërial perspective; and if you look at the hill, which is wooded, the distance seems to be down upon you: my impression of that effect is, that it was not so formerly, but that the space vanished in air. I do not think it a finished picture; the other picture at Madrid was a most marvellous picture, and so was this; I have heard that when Lord Cowley was shown the picture by Ferdinand, he admired it so much, that the king determined to give it him, and when he got home he found it actually in his house; it was then brought over here, and I remember seeing it in the hands of a person named Thane, and I remember taking Lord Aylesbury with me, and urging him to buy that picture, but he would not; this was before he bought your (Mr. Marshall) father-in-law's fine Murillo. It struck me that it was in a beautiful condition; I lost sight of it for many years, and when I saw it again I felt, I cannot tell you why, a general impression of being disappointed; it was not the same thing.

3879. Therefore you suppose that the change which you saw in it was owing to the process of cleaning to which the picture had been subjected in the gallery?—Yes.

3880. You are aware, of course, of the former cleaning in 1846?—Yes.

3881. And that the Velasquez was cleaned in 1846?—I do not know the dates. I think the Canalettis also are extremely injured, particularly the one with a sort of shed in it.

3882. You think the one called the View in Venice is the most injured?—Yes;

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Yes; all the sharpness of the outline is gone; all the half tones are gone, and the white parts are as crude and raw as possible; all the harmony is gone, to my mind.

3883. And your opinion is, that it is owing to the late process of cleaning?—I do not know what it is owing to; the change is since I first saw it.

3884. When you saw it previously it did not pain you?—It did not pain me.

3885. You would not say that it was in so dirty a state as that you could not observe those blemishes that are now so apparent?—It must have been cleaned at some time or other.

3886. You do not think the cleaning has been so injurious in the case of the other Canaletti?—No; I did not know that it had been cleaned, but it is certainly in a better state; if I were going to buy it I should give more for it.

3887. With respect to the Queen of Sheba Claude, what is your impression as to its present state?—I would rather it had not been cleaned.

3888. Do you observe any special blemishes upon the surface of it which you would attribute to the process of cleaning?—It seems poor and unsatisfactory.

3889. It wants the glow, and brilliancy, and richness of Claude's colouring and expression?—Yes; but perhaps these pictures that have been cleaned look worse because they are brought in with their whitened faces and are hung up by the side of extremely dirty pictures, so that they tell upon each other by contrast; if they are to be so much cleaned they should all be cleaned at the same time, just as you would paint Carlton-house Terrace; and then perhaps the pictures would not look so ill. I think some appear worse from that circumstance than they really are; the others appear dirtier, but perhaps if they were in your own room by themselves they would not look so bad.

3889.* Have you observed the Paul Veronese particularly?—No; I have not looked at that before.

3890. Have you any other observations to make?—Yes; the St. Bavon, attributed to Rubens, I think, is also much injured.

3891. You would be very sorry, I presume, to hear of any other pictures in the National Gallery being subjected to the process of cleaning, unless under some safeguards and restrictions, to prevent the recurrence of the real or supposed evils to which these pictures have been subjected?—Some of them are very dirty indeed; the Poussin that hangs near the Claude is in a terrible state; I should not, if it were mine, leave it as it is.

3892. Have you observed anything particular in the varnish used in the gallery?—Yes, there is a nasty yellowness about it; my own pictures never seem dirty in that way. I think they get dirtier sooner in the National Gallery than in any other gallery I ever saw, whether from the position of the gallery, from the number of people that come in, or from the breath, or gas, or some chemical cause, but what it is I cannot tell.

3893. Is your own collection of pictures varnished generally with the pure mastic varnish?—Nothing else.

3894. You are never in the habit of varnishing any picture in your collection with any other varnish?—No, never.

3895. Are you of opinion that the practice of mixing oil with the varnish which is used in the gallery has been productive of a great portion of that obscurity and filth which we see upon the pictures?—I do not know whether it is that that has done it or not; something has; I would not use it in my own house.

3896. Do you think that it is probable it would produce that effect?—Certainly something has produced that effect; it is either that or something else of that sort.

3897. You believe that the pictures in the National Gallery are exposed to causes of incrustation of dirt to which private collections, even in London, are not exposed?—Yes; you never can expect them to remain like pictures nearer the Park, and of smaller number.

3898. Is it your opinion that the practice of using the mixed varnish of the gallery has tended to augment that mischief to which the pictures are exposed, arising from dirt and effluvia?—Something has tended to make them look disagreeable; I do not know that it is only the varnish.

3899-900. When you clean your own pictures, or cause them to be cleaned, are you in the habit of leaving a small portion of the varnish on the surface?—Yes; but I am not so great a picture-cleaner as you seem to imagine. I do not suppose that I have cleaned more than half a dozen pictures in my life. I have

cleaned

cleaned one for Mr. Monro and one for Mr. Stirling; and that is pretty nearly the extent of my experience.

3901. Do you not think that your experience is more valuable on that account; that if a gentleman who has cleaned only a few pictures, can clean his pictures with safety, it is the best proof that, with great experience, the pictures of the gallery may be safely cleaned?—Yes; but those pictures which I cleaned were not in a very bad state; they were only invalids, and were not in the worst state; if they were I should leave them alone. I should call in a professional man if they were at the point of death.

3902. Do you consider that it is so necessary to leave a small protective surface of varnish upon the original surface of the picture, that, if it could not be done in the case of a particular picture, you would rather decline having that picture cleaned at all?—Yes.

3903. Mr. *Labouchere.*] Have you ever had any picture of yours cleaned by a professional cleaner?—Several.

3904. Who did you employ?—Some were cleaned by Mr. Reinagle, and some by Mr. Corbett, who lives near the Middlesex Hospital.

3905. Were they Italian pictures?—Some were; but it was done more for my mother than myself.

3906. Were you satisfied with the manner in which the pictures were treated?—Yes.

3907. *Chairman.*] Did you superintend the process?—No.

3908. Mr. *Labouchere.*] You have stated that you thought it desirable that, as to the national pictures, the picture-cleaner should not be a professional man, but should be a man educated for the purpose?—I did not give a positive answer. I had not then thought of it. I think I should put one artist, one professional cleaner, and one amateur to make a body, whom I would place subordinate to one chief director.

3909. Do you think that the professional cleaner should be obliged to state what he did with the pictures?—I do not know as to that; perhaps he would in confidence state what his process was to this one chief over him, but he might not like to reveal it to many people.

3910. *Chairman.*] But you had confidence in the gentlemen whom you employed, and did not consider it necessary to ask as to the processes they used?—No; because I gave particular directions as to what should be done, and I used to watch the operation as it went on.

3911. You agreed with them as to what was to be done, and superintended the process?—Yes; but the chief cleaning by professional men with me has been by relining. When a picture is relined it becomes very dull, and requires revarnishing in a particular way, which I do not know how to do myself.

3912. Perhaps they have been revarnished without having the old varnishes removed?—I do not know, but I saw very little change afterwards.

3913. Were these gentlemen professional liners, or picture-cleaners?—One is a professional liner, Leadham, but he and others were superintended by Reinagle and Corbett.

3914. In short, it appears that you yourself instinctively exercised very much the same sort of superintendence that I have been asking you to suggest as a safeguard for the benefit of the National Gallery?—Certainly, I did; and probably any new directors of the National Gallery would feel that they, with reference to these pictures, were much in the same condition as gentlemen with private collections, and would take great care and time in cleaning them.

3915. You yourself, intimately acquainted with pictures, selected certain other professional gentlemen, liners or cleaners, and made them act as a sort of council together, or as a check upon each other?—If a gentleman were to clean all his own pictures, he would rub the tips of his fingers off.

3916. Will you answer the question, if you please?—Yes.

3917. Mr. *Charteris.*] From your experience as a picture-cleaner I wish to ask you, whether you consider that six weeks was ample time for cleaning these nine pictures?—I do not think my experience as a picture-cleaner is sufficient to enable me to answer that question satisfactorily.

3918. Would you undertake, yourself, to do it in that time?—It would depend on what the remuneration was.

3919. You have stated that the Velasquez Landscape was not in the same satisfactory state in which you knew it, but you have not said whether the

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difference in its appearance arose from the cleaning or not; do you think that time alone, and the discolouration of the varnish, will ever bring that picture back to the state in which you recollect it at Madrid?—No, I do not; because time and dirt will act with equal strength on the distant trees as on the front trees, and therefore the want of aerial perspective will remain just the same.

3920. Then we may say with reference to pictures which, whether by cleaning or not, are out of harmony, and where the aerial perspective has been disturbed, the effect of time and discolouration will not restore the harmony and the aerial perspective?—I do not think it can in the relative proportions.

3921. Did you observe any of the other pictures which were cleaned at the same time when that Velasquez was cleaned?—No.

3922. You did not particularly direct your attention to the Judgment of Paris, by Rubens?—I looked at it as I went by; I thought it looked better when I saw it at Mr. Penrice's.

3923. Do you recollect the picture then?—I do.

3924. Did you consider it in a fine state?—I should not have had it cleaned, or done anything to.

3925. Do you consider it now less perfect than it was when you recollect it at Mr. Christie's auction-room, when it was purchased by the nation?—When I saw it after it was cleaned, I just remember having said to myself, "Well, if it had been mine I would not have cleaned it; it has done it no good;" I felt that sort of general impression.

3926. Do you consider the Poussin, which has been recently cleaned, much injured or not?—I have not seen it.

3927. Are you well acquainted with the works of Claude?—Very well.

3928. Did you consider the Queen of Sheba by Claude, previous to its cleaning, to be a fine specimen of the painter?—Of that architectural kind, I do.

3929. You have stated that you consider it now poor and unsatisfactory?—I will not go as far as that.

3930. You have said so in your previous answers?—Well, then, I think it is.

3931. You did not consider it so before this cleaning?—No, not perhaps so much.

3932. Do you consider that if that picture by Claude had by any previous cleaning been reduced to its present state, in which state you describe it as "poor and unsatisfactory," any picture restorer could have brought it to the state in which you recollect it when you considered it to be a fine specimen of the painter?—I should think so. I dare say there are picture-restorers who could almost touch in the Claude glaze again.

3933. Then do you believe that that picture now possesses the peculiar characteristics of Claude?—Yes, but diminished.

3934. That is to say, you consider it now as being poor and unsatisfactory, and not what it was when it was a fine specimen of the master; do you consider that there is any picture-cleaner or restorer, or whatever they may be called, who could render that picture, which you now describe as being poor and unsatisfactory, rich and satisfactory?—I do not know what they can do; they can perform such marvels.

3935. Knowing what picture-cleaners can do, or not knowing what they can do, can you venture to say that any picture by Claude is in a perfect state, or that it is uninjured?—There are three or four at Madrid, and those, I believe, are the only ones I ever saw; those were painted for the King of Spain, and have not even been varnished; but I should be sorry to vouch for almost any picture 200 or 300 years old.

3936. Then any picture, 200 or 300 years old, by any master, that one may see at a sale, apparently in perfect condition, and as you would imagine a perfect specimen of the master, and possessing all his peculiar characteristics, may, by some process of cleaning, be reduced to the state to which the national collection is now reduced, and may be brought back to a state of perfection by a picture-restorer?—That is really such a long question that I hardly know how to answer it, or what part of it to answer.

3937. You have said that it is impossible to say what picture-restorers can or cannot do, may we therefore assume that it is impossible to tell, when we believe that we are buying a perfect picture, whether that picture has or has not been injured and restored?—You will think me very stupid, but I do not understand the question yet.

3938. You

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3938. You say that the picture-restorer's art is so perfect that it is impossible to tell whether a picture has or has not been injured, and whether it is or is not a pure and uninjured specimen of the master?—It might deceive me, for one; mind, I am speaking for myself alone.

3939. This picture by Claude, which you say is poor and unsatisfactory, may, you believe, by the restorer's art, be brought back to a state of perfection which would deceive the eyes of the most distinguished connoisseur?—I think if it were sent back to Rome, and left there for two or three months during the summer, you would find that there are restorers there who are capable of doing almost anything.

3940. If there are restorers capable of restoring to Claude all his greatest beauties and peculiar characteristics, would not those restorers employ themselves more profitably by painting like Claude's original pictures?—It seems not, by the fact of their continuing restorers; I suppose that is more profitable.

3941. But does it not lead to the assumption that there are men at present alive who possess all the great qualities of Claude?—They must possess the great qualities of restoring a damaged Claude; there are particular cleaners who clean particular pictures. I remember in my time, that Francesco da Imola's pictures were all the fashion at Rome, and there was a man who restored them wonderfully; and so there may be as regards Claude's pictures.

3942. *Chairman.*] Was there not a painter at Florence who painted many pictures, and then passed them off as works of the original masters, deceiving very competent persons?—Yes; there is one instance of Andrea del Sarto's deceiving Julio Romano himself, until he was referred to the rim of the picture, where a particular mark was found, which Andrea had put there, to show it to be his imitation and copy of Raphael. The fact is, what one man can do another can.

3943. I think you have been present during these inquiries?—One day.

3944. Were you present when Mr. Hart was examined?—No.

3945. He stated that the general appearance of the Queen of Sheba reminded him, more especially in the sky and the air, of Vernet rather than of Claude; does that strike you as being the case?—No, I cannot say it did; there is a colder grey about Vernet's pictures; the lights are different. I was reading, last night, Pacheco, the book I think Mr. Dyce was talking about, and found something about restoring pictures, when the painter was quite deceived with his own work, which was preferred by judges to the original. I will extract the passage, and send it to the Chairman, and shall be glad to have it appended in explanation of my views on this point.

Hugh Andrew John Munro, Esq., called in; and Examined.

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3946. *Chairman.*] YOU are proprietor of a fine collection of paintings, I believe; you have also had a good deal of experience, I presume, in the various matters which have been alluded to in the evidence of the last witnesses, and in picture-cleaning, among other things?—Yes.

3947. Have you yourself, like Mr. Ford, occasionally acted as a picture-cleaner?—I have done such a thing; but I should be sorry to put a good picture under my own hands as a cleaner.

3948. Have you been in the habit of placing pictures in the hands of professional gentlemen for the purpose of their being cleaned?—Yes; I like, when I have been able to find anybody I could trust (which is really a difficult thing to do), to have them done under my own eye.

3949. I presume that you, yourself, would require to have a distinct explanation of the process to be pursued?—Yes; I would employ no man who would not tell me what he was going to do, and what he was going to use.

3950. Have you ever found any difficulty in getting that knowledge?—No; the only two who have come to me have openly told me exactly what they thought they ought to do, and I have occasionally looked in and overlooked them, and if there was a difficulty they would then ask me whether they should go on or not.

3951. Then the statements that have been made by some of the gentlemen of the profession who have been examined here, that they prefer keeping their processes secret, do not apply to the profession at large?—I presume not; I have not met with such a person myself.

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3952. Will you favour us with the names of the two gentlemen you refer to?—The name of the first man who came to my own house, and cleaned under my own eye, was Kinnealey; he died, and for years I could meet with nobody else till I met with Mr. Dujardin; my reason for having them cleaned was that they were pictures which I liked, and they were then covered with dirt.

3953. You say that after the death of the first person you have named you could find no other whom you could employ?—No; those pictures that wanted cleaning remained uncleaned; I could not see any cleaning that I liked so much as that which had been done by the person who came to my own house and worked under my own eye.

3954. That is, before you employed any other persons, you wished to satisfy yourself, by reference to their previous works, that they understood their business well, and you afterwards required that they should more or less subject themselves to your own superintendence?—Yes; that they should perform the operation in my own house.

3955. And you found a difficulty in the selection on both those accounts?—Yes.

3956. Was the gentleman with the foreign name, a foreigner?—No; he was an English artist, who now seems to devote himself to picture-cleaning.

3957. And he still exercises it?—Yes.

3958. You have heard the questions that have been put to some of the previous witnesses as to the necessity of precautions with regard to the cleaning of pictures in the National Gallery, and the suggestions that have been made as to what those precautions might be: did you acquiesce in the propriety of those suggestions?—Yes; I should say that many years ago I urged upon the late Mr. Seguier, the then keeper of the National Gallery, that really they ought to clean the pictures occasionally with a silk handkerchief and wash-leather, and he allowed that that ought to have been the case; but he said that he was not allowed to do it.

3959. You are aware that we have divided the subject of cleaning, in our inquiry here, into what is called cleaning in the larger sense, which consists in the removal of old coats of varnish and endangering the actual surface of the picture, and that other kind of cleaning which we have called occasional cleaning, and which consists in wiping or dusting?—Yes; and only the other day Sir Charles Eastlake told me that I had written a letter to him, when he was keeper of the National Gallery, upon the subject; I had forgotten that I ever had mentioned it to him; he says I did in a letter, and that he has it.

3960. You made two successive suggestions, one to Mr. William Seguier, and one to Sir Charles Eastlake, when keeper of the National Gallery?—Yes.

3961. And they conveyed those suggestions to the trustees?—I am not aware that they did so.

3962. Did you mean that he was not allowed to convey the suggestions to the trustees?—I do not know that; he said he was not allowed to use a silk handkerchief and wash leather.

3963. He implied that there was a regulation to that effect?—Yes. I do not recollect that Sir Charles Eastlake sent me any answer to this suggestion.

3964. Did you receive any information from Mr. William Seguier as to the grounds on which this regulation had been framed?—No; I thought it an odd answer, but I considered that I had done my duty in telling him what I thought ought to be done.

3965. Did he mean to say that the practice was never allowed?—I did not go into the details; that was the answer he gave me, as far as I can recollect.

3966. I presume you made that suggestion under the impression that by a proper application of this lighter species of cleaning, the ultimate effects resulting from the more dangerous process of cleaning might be obviated?—That is my impression.

3967. Have you found that to be the case in the management of your own pictures?—Yes, that is what I have done always. I have hardly a picture that has been once cleaned that has ever required a second cleaning.

3968. That remark applies to your own gallery, which is well situated and ventilated, and not exposed to the evil influences that the National Gallery is subject to; do you think that with proper precautions even in the National Gallery

Gallery much injury might be prevented?—With regard to the situation, the late Mr. Woodburn told me that he kept his pictures cleaned by the same means.

3969. The evils attributed to the locality of the National Gallery are partly those arising from its situation, and partly from the great concourse of people who come there with dusty feet?—I think they ought, after the people go out, to have the pictures covered up, and have the rooms cleaned, and perhaps once a week they might have the process of rubbing gently with a silk handkerchief adopted. I should at all events see if it would answer in the first instance.

3970. You mean that you would have the rooms swept often?—Yes.

3971. And during those sweepings you would propose to have the pictures covered over with cloths?—Yes.

3972. Have you been in the habit of taking precautions to protect the backs of your pictures?—No.

3973. Do you dust their backs occasionally?—Occasionally, but not often; there is such a bother in taking them down and putting them up again; but it ought to be done.

3974. But you keep them as free from dust as you can?—Yes.

3975. Has your attention been directed to the manner of making the varnish which is used in the National Gallery?—The pictures look yellower and nastier than they ought to do; I have understood that the varnish used has been a mixture of mastic and drying oil; I myself have always used mastic only.

3976. The gentlemen who clean for you are in the habit regularly of using nothing but mastic varnish, are they?—Nothing but that.

3977. Have you any means of judging, from actual experience, as to the effects of a mixture of oil with mastic varnish?—No; Mr. Seguier, many years ago, varnished a few pictures for me, and one of them, which I have in London, looks browner than it ought to look; but I should hardly like to state positively, from my own experience, that the effects of the varnish were actually mischievous.

3978. How long ago is that?—More than 20 years ago; that was the last process it went through.

3979. You are familiar with the pictures in the National Gallery, more or less, that have lately been cleaned, I believe?—Yes, but I have not looked at them with great minuteness, nor with a view to an examination before a Parliamentary Committee. I went to look at them when I came to London some months ago, in the hope of finding that what I had heard respecting them was not true, but I confess that when I did see them my opinion was rather altered; I found everybody asking me whether I thought them injured, and what I thought of the cleaning, which rather annoyed me, and I did not go again; I did not wish to suffer the annoyance of being questioned so constantly as to my opinion.

3980. Had you not formed a sufficiently accurate opinion to venture to give information to the Committee?—No, I should not like to go into the particulars; I should say of two or three pictures that I looked at more particularly, that I did not like the appearance of them.

3981. Were your objections confined to the general appearance of them?—Yes, to their general appearance; they looked as if they were over-cleaned; that is all I can say.

3982. I presume you mean that the cleaner had trenched upon the original master's touch?—I should say, speaking of Claude's Queen of Sheba, and a small upright picture by Claude, one of Sir George Beaumont's (those being pictures which I particularly looked at), that the cleaner had trenched upon the original work of the master. If I had seen a Claude in an auction-room which had been over-cleaned, I should say it looked much the same as the pictures I have mentioned, and that it was about as much distinguished from these pictures as I formerly remember them.

3983. Have you any other special remarks to make on any other pictures?—The Rise of Carthage by Turner, I looked at with some regret, as having been cleaned without being previously lined; it was excessively cracked, and you cannot clean a picture that is cracked unless it is laid down on fresh canvas; the sky does not look to me as I generally see the skies of Turner in his other pictures.

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3984. Have you observed the defect of a want of new lining in any of the other pictures?—I did not look at them with the same anxiety as I did at the Turner pictures, I being one of Turner's executors. As there are a hundred of his pictures, which I hope will still belong to the nation, I am naturally very anxious about them.

3985. You mentioned having taken certain precautions, or having made certain arrangements with the picture-cleaners you employed; will you specify to the Committee what your instructions, or what your arrangements, were with them?—Simply that they should come and do them at my own house, in order that I might see the exact state of the pictures previous to their being cleaned, and watch the process to see that they did not skin them or go too close to the surface; to see, in fact, that they were careful.

3986. Did you enforce the precaution that they should always leave a certain coat of old varnish over the surface of the original picture?—No; because I had been previously satisfied from other pictures I had seen, which had been cleaned by them, that they were men who might be trusted.

3987. Did you understand that they generally took that precaution?—I should say that very good cleaners will do rather too little than too much to a picture.

3988. If a picture-cleaner were to tell you that he meant, either by friction or by solvents, to remove the whole coat of varnish, and thereby entirely expose the touch of the master, would you allow him to perform that operation?—No; but in all probability there may be a number of coats of varnish, especially if it is an old picture; he might take off one or two coats of varnish, and still there might be varnish which had been put on after the picture had been painted.

3989. Is it not desirable wherever there is a possibility of doing so, or wherever there is enough old varnish remaining, to leave a certain amount to protect the original surface of the picture?—That is quite my feeling.

3990. Then you would always expect or desire that that precaution should be taken?—Yes.

3991. Can you tell the Committee what the processes were that were used by the gentlemen you employed?—I should say they did not keep to any one process; sometimes they used a solvent, and sometimes dry-rubbing, according to what the picture required.

3992. The process of cleaning would depend upon the state of the picture, or the school, or the artist from whom it emanated, would it not?—Yes; I think there are pictures which a man may rub and rub without having any influence upon them; he must use a solvent in some cases.

3993. Did the cleaners you have mentioned use spirits of wine?—Yes; but mixed up with other things; they did not use it in its fierce undiluted state.

3994. Have you yourself made any experiments with undiluted spirits of wine on the surface of pictures?—Once or twice I have, to see the effect produced.

3995. On an oil picture?—Yes; but on no picture of value.

3996. On what may be called a fairly-painted oil picture?—Yes.

3997. And what was the result produced?—There is no great harm done if it is instantly washed off with something else; it must be done very rapidly, and none but a practised hand must be trusted with it. I would not trust a picture of any importance on any account to be cleaned in that way.

3998. Not even by a practised hand?—If I had confidence in a man, I would leave him to use his own discretion; but I do not think that any good cleaner would use spirits of wine undiluted, or, if he did, it would be very rapidly washed off.

3999. Mr. *Charteris.*] Will it affect the paint itself?—Yes, if it be on for many minutes.

4000. Will it affect paint if it is more than 10 years old?—I should think so.

4001. Mr. *Labouchere.*] Suppose a judicious selection of a picture-cleaner is made, the best that can be found, do you think that much may be done by watching him closely?—I think that pictures of importance should have as many minds on them as possible, when there is any process of the kind that I have mentioned going on, provided they are people of knowledge.

4002. You think that a check of that sort would be of value in the National Gallery?—I think so.

4003. Mr. *Ewart.*] Do you think it desirable that a picture-cleaner should have more or less the education of an artist?—I should think it certainly better; he must almost necessarily have such an education if he has to restore a picture.

4004. Mr. *B. Wall.*] As to the two cleaners that you employed, did they employ the same process exactly?—Pretty much the same, as far as I know.

4005. Lord *W. Graham.*] Did you ever allow any of your pictures that were cleaned to be toned down afterwards?—I should say not.

4006-7. *Chairman.*] Or did you ever allow them to be repaired?—No; when once they are cleaned, repaired, and finally varnished, they are left for ever.

4008. Mr. *Labouchere.*] Are you acquainted with the principal foreign galleries, and the system pursued in those galleries with regard to cleaning pictures?—No, I cannot say I am. When I was abroad many years ago I did not look much to the details of cleaning.

4009. Have you recently seen the Dresden Gallery or not?—No.

4010. *Chairman.*] Have you ever observed, that in cleaning a picture somewhat closer than usual, old repairs, of which you were not previously cognizant, have come away?—Yes.

4011. Were you first sensible of the pictures having been repaired by the circumstance of the repairs coming off?—Yes, and by the man I was employing saying, "Here is something put on; shall I leave it, or take it off?" And then it became a question which was the best thing to do.

4012. Do you agree with Mr. Ford that there are artists who can repair pictures of the great masters with such delicacy, that, except by the practical evidence of those repairs coming away, you cannot detect them?—I will not go so far as to say that; I do not think that a perfectly pure picture, and one that has been restored, can ever be so much alike as not to be distinguishable.

4013. Then how do you account for the circumstance, that in the instances to which you have referred, pictures that you considered pure and genuine before they were cleaned, afterwards proved to have been repaired?—I had great doubts about their being pure, and when I spoke of re-paint, it was only in small places; sometimes there was a good deal of re-paint for a very small injury, but, as far as I recollect, I was aware that it was not right.

4014. Have you never known an instance of a picture, as to which you were totally unaware of any such blemishes existing, and those blemishes manifesting themselves afterwards in the course of cleaning?—No, I have not, so far as I recollect.

4015. Mr. *Charteris.*] Do you think that time, or the discolouration of the varnish, will ever bring back these pictures to the state in which you recollect them previous to the last cleaning?—No, I think not; dirt, and varnish, and filth will hide everything almost; you may merely see traces of the master underneath.

4016. Do you think that any of those skilful gentlemen to whom Mr. Ford has referred in his evidence, could bring back to the Queen of Sheba those qualities which it possessed before the cleaning?—I am rather sceptical as to that myself.

4017. Mr. *Ewart.*] Have you seen any of those wonderful restorations which Mr. Ford has mentioned, as having been effected at Rome?—No, I am not aware that I have.

4018. Do you think that a picture-cleaner should have a certain degree of chemical as well as artistical knowledge?—No, I do not know that that is important; he ought to have had experience; he ought to have been brought up under another picture-cleaner, or else he must acquire his knowledge by experience.

4019. Do you think with Mr. Dyce that there is any particular effect produced by the ammonia of the National Gallery on the oil and the varnish?—It is possible, because ammonia is often used to take off dirt.

4020. Mr. *Charteris.*] Do you think that, generally speaking, the commercial value of these pictures has been diminished by the late cleaning?—I think that if I had seen these pictures in an auction room, before the process of cleaning had taken place, I should have given more for the pictures than I would give for them now; it is possible that I may be wrong.

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4021. Do you think it possible that these pictures, especially the Queen of Sheba, by Claude, could by any previous cleaning have been reduced to the state in which it now is, since the last cleaning?—I can only say that I remember that picture from my earliest recollection of pictures, as being one of the most delightful Claudes in the world.

4022. Mr. *Labouchere.*] Do you think that the pictures in the National Gallery are in a worse state than the average pictures which you see in the principal collections in this country?—I should say not, generally; Claude is a master that is very apt to be over-cleaned; a pure Claude is a rare thing.

4023. Comparing the pictures that have been cleaned in the National Gallery with those which have been cleaned, and that you have observed, in the other principal collections in this country, do you think there is any very perceptible difference between them?—I should say that the Marquis of Westminster's pictures, when I saw them some years ago, were in a better state than those that have been cleaned in the National Gallery.

4024. Do you mean those that have been cleaned in Lord Westminster's collection?—Those that are in Lord Westminster's collection are in a purer state than those which have been cleaned in the National Gallery.

4025. Are you acquainted with any pictures in Lord Westminster's collection that have been cleaned?—No: I do not know of many Claudes in different collections of a high class.

4026. Are you speaking of Claudes only?—Claudes only.

4027. Mr. *B. Wall.*] How would it be with pictures generally?—I am sorry to say I am constantly invited to look at Claudes which are very much like those we have been speaking of in the National Gallery, which have been cleaned, and, in my opinion, over-cleaned.

4028. You know that Mr. Seguier has charge of many great galleries besides the National Gallery?—Yes.

4029. Then would you not attribute the state in which the pictures were to the great concourse of people who pass through the gallery, and by effluvia and otherwise discolour the pictures, rather than attribute it to the pictures themselves being improperly treated?—It is possible, as to these Claudes, that if they were cleaned at all they could not be cleaned without injury; unless I saw the process under my own eye I could not speak to it.

4030. Do you think, having been in the habit of seeing pictures cleaned by Mr. Seguier in the National Gallery and other private collections, that there is any essential difference between the pictures cleaned in the National Gallery and those cleaned by the same gentleman in other collections of which he has the charge?—I recollect the Claude belonging to Lord Radnor, the Sunset of Rome; and I confess that it looked to me in a fairer state than those pictures look which have been recently cleaned in the National Gallery.

4031. Do you not think that something may be due to the pictures in the National Gallery having been cleaned in a hurry during the vacation, and to the others being cleaned with more time for the operation, and consequently with greater caution?—That may, very likely, be the case.

4032. Six weeks was the time allowed for cleaning the nine pictures in the gallery?—If one man did those nine pictures in six weeks I cannot imagine how he could have done it properly.

4033. Mr. *Labouchere.*] Do you think it advisable to protect the pictures, especially the Claudes, in the National Gallery, by glass?—Yes; glass is a good thing if the picture can be seen.

4034. *Chairman.*] Do you think that with an assistant, which Mr. Seguier employed, he could properly have cleaned those pictures during six weeks?—No; I cannot imagine two men doing it properly.

4035. Do any of the cleaners that you employ make use of assistants?—Not the two I mentioned as coming to my own house; but I suppose that if I send a picture to a cleaner of reputation he employs other people, and that is my objection; however much I may value a man's own knowledge, I should be afraid that his other avocations would not allow him to spend sufficient time on my picture.

4036. If you gave a picture of yours into the hands of a professional cleaner, you would do it with a distinct understanding that he should not allow any less experienced parties to assist him, except in mere manual labour?—Not if I could avoid it.

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4037. Mr. *R. Currie.*] Would you have cleaned the St. Ursula?—I should prefer leaving it as it is, after what I have seen.

4038. Warned by the Queen of Sheba, you would leave it as it is?—Yes; although it is not in a nice state.

4039. Mr. *Charteris.*] Do you know any picture that has been cleaned by Mr. Seguier last year, which you could compare with these pictures in the National Gallery?—No; the one of Lord Radnor's was cleaned 20 years ago.

4040. Was your attention called at all to those pictures which were cleaned by Mr. Seguier and Mr. Brown in 1844 and 1846?—I was not in town at the time. I saw them afterwards.

4041. What was your opinion then?—I have never liked the Velasquez since it has been in the National Gallery. I think it looks heavy; it wants air and distance.

4042. Were you well acquainted with Rubens' pictures?—Not particularly. I understood that the Peace and War had been an injured picture.

4043. Injured previous to the cleaning?—Injured previous to the cleaning.

4044. Were you acquainted with the Judgment of Paris?—Yes; I remember its being sold at Christie's, and it looked to me after it had been cleaned, as if it had been glazed a little by the cleaner; I may wrong him, but that was the impression on my mind.

4045. You thought it was toned down?—Yes; "enriched" a little.

4046. Did you think when it was bought that it required cleaning?—No; as far as I recollect it, it did not.

4047. Have you looked at it recently?—Not very recently.

4048. Not within the last few weeks?—No.

Mr. *Alfred Stevens,* called in; and Examined.

Mr. *A. Stevens.*

4049. *Chairman.*] WERE you professionally educated as an Artist?—Yes.

4050. In London?—In Italy; I went to Italy when I was very young, and commenced my studies there.

4051. Your education as an artist was entirely in Italy?—Entirely.

4052. At what age did you return to England?—I remained in Italy nearly 10 years.

4053. And have you since been employed as one of the teachers in the Government School of Design?—Yes.

4054. How long did you hold that office?—Rather more than two years.

4055. What date was that?—I think I left the school in the year 1847.

4056. Had you any reason for giving up your situation there?—I resigned because an alteration was made in the system of teaching there, and I could not conscientiously undertake to carry out a system of which I did not approve.

4057. What was your exact position in that establishment?—I was one of the morning masters.

4058. Mr. *Charteris.*] Under whom?—The masters were equal; there was at that time a director to the school.

4059. *Chairman.*] In what mode have you been occupying yourself since?—As an artist.

4060. Do you exhibit in the Academy Exhibition?—No, I do not.

4061. Was your attention called much while you were abroad to the cleaning of pictures in foreign collections?—Yes; I have witnessed a great deal of picture-cleaning; I have also cleaned some small pictures of my own, principally as experiments, to see how they were painted.

4062. In what foreign galleries have you had experience?—Principally in the galleries of Florence and Venice.

4063. Is the practice of picture-cleaning carried to a very great extent in those galleries?—Yes; picture-cleaners or restorers were employed in those galleries, but not so much in cleaning (as the word is understood here) as in repairing the pictures. Many of the pictures in those galleries are painted on wood; this frequently cracks or becomes worm-eaten. The business of the restorer is to fill up these cracks and worm-holes. In afterwards re-painting the parts so repaired, he will generally extend his colours over the sound portions of the picture in order to make the repairs less visible.

4064. And is that permitted by the authorities of these collections?—Yes.

Mr. *A. Stevens.*

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4065. Do you consider that some injury has been done to pictures in that way?—By the over-painting, certainly.

4066. In the sense of cleaning, as we have been occupied with it here, does that system of removing old varnishes, and putting on fresh, prevail in the galleries abroad?—I have seen only a few cases where the glazing has been removed as in the National Gallery.

4067. I speak of the practice of removing the varnishes generally with or without injury?—Generally they do not attempt to remove the varnish; that is the glazing of the picture.

4068. There is a great difference, is there not, between varnish and glazing?—I imagine that in the pictures in the National Gallery the glazings have been removed; now they never attempted to remove the glazings from pictures while I was in Italy.

4069. Do they in this gallery attempt to remove the glazings?—They mistake it for dirt.

4070. The way in which the cleaning is performed here, is that in order to get off the dirt from the picture, they require to remove the old varnishes that contain the dirt, and in doing that, they may reach the original master's touch, where the glazings are; I wish to know whether it is customary, in those galleries of which you have been speaking, to remove those varnishes in the same way as is done here?—As I mentioned before, I have seen but a few cases of that kind of cleaning abroad.

4071. Then they do not clean pictures to the same extent as they do here, so far as is consistent with your knowledge?—They do not.

4072. Were you familiar with the pictures lately cleaned in the gallery?—Yes.

4073. You knew them well formerly?—Very well.

4074. And are competent to speak as to their state at that period?—Yes.

4075. What was your opinion of them previously to their being cleaned?—That they were in a good state, and that they did not require cleaning.

4076. Were you led to an impression that the pictures were in a genuine state; that the original master's work had been preserved?—Yes, I did not observe any retouching on the pictures.

4077. And what is your opinion as to the result of the cleaning?—I believe that the whole glazing has been removed in every case.

4078. The whole of the old master's glazing?—The whole of the old master's glazing.

4079. When you use the term "glazing," do you mean the transparent glazings which are put here and there by fine colourists, or do you mean it in the sense in which it has been used by some witnesses, of an over-glaze or general toning of the picture, which some masters added to give a particular effect of light or hue?—Yes, more particularly the over-glaze; the general toning of the pictures.

4080. That is what you allude to by the expression "glazing"?—Yes.

4081. Do you conceive that in every one of these pictures, the original master had made use of a general over-glazing or toning?—Yes, with the exception of one small picture by Guercino, which picture was, I believe, only partially glazed.

4082. Do you observe that any essential touches have been removed in any of these nine pictures which have been cleaned?—Yes, in the Guercino I observed certain marks of the body colour having been scrubbed.

4083. And on any of the other pictures, have you made any special observations?—I have not observed so much scrubbing of body colour in the other pictures, except the St. Bavon of Rubens.

4084. Then the defect you find generally in these pictures is, that the upper toning, or over-glaze, has been entirely removed from their surface, and that in one or two pictures which you specified the particular injuries to which you have referred were inflicted?—Yes.

4085. Do you think the View in Venice, by Canaletti, has been subjected to this species of injury?—Yes.

4086. Do you agree in the opinions that have been expressed by other witnesses with regard to that picture?—I do not remember their opinions.

4087. What defects did you find in that picture?—I have found that the glazings have been removed, and that consequently the picture is altogether out

out of keeping; the different parts of the picture do not keep their places; the back-ground is as forward as the objects in the fore-ground.

4088. Are you not aware that the great colourists were in the habit of using glazings in the sense of transparent colours; that is, not one hue washed over the whole picture, but specific glazings, to give specific effect to certain portions of the picture?—It is likely that they used special glazings on particular parts of the picture, but the two kinds of glazing would be so mixed up together that it would be difficult to take away one and leave the other.

4089. You have not had your attention called to any effect produced on these special glazings?—No. I am not sure that the picture of which I am now speaking has been cleaned quite equally; it is possible that in spots portions of the glazings may not have been removed.

4090. Have you any particular remarks to make upon any other picture?—Nothing more than that the whole of the glazings have been removed.

4091. Mr. *Charteris.*] Do you consider that these glazings have been removed by the last cleaning?—As I saw them on the pictures before they were cleaned, and as they are not there now, of course they must have been removed by the last cleaning.

4092. Can you speak confidently to those glazings which you saw upon the pictures previously to the last cleaning having been the glazings of the master?—I do not think I should have mistaken the work of any picture-restorer for that of Claude.

4093. Do you think it possible that those glazings which you saw on the pictures previous to this last cleaning can have been the work of any restorer?—I think it is impossible.

4094. You do not think it possible that any restorer could have given to that picture by Claude, the Queen of Sheba, that general effect which it had before the last cleaning?—No, I think it is impossible; I have seen many restored pictures, and have never had any difficulty in discovering the restorations.

4095. From your knowledge of painting, as a Royal Academician, do you believe that any painter or restorer now alive could bring that picture back to the state in which you recollect it to have been before the last cleaning?—I do not.

4096. *Chairman.*] When you say you saw those glazings over the whole of the picture, you mean the over-glaze?—Yes.

4097. You saw that over-glaze over all or most of these pictures in their previous condition?—Yes.

4098. And now you observe it is removed?—Now I observe that it is entirely removed.

4099. Mr. *M. Milnes.*] Are you aware whether the practice of lining old pictures is ever adopted in Italy?—It is very frequently adopted.

4100. Does not the lining of a picture itself require that the picture should be cleaned?—I do not think so.

4101. Must it not be re-varnished?—It must be re-varnished, because the paste with which they attach the paper to the front of the picture for the purpose of lining it, makes it dull.

4102. That does not necessitate any process of cleaning?—No.

4103. *Chairman.*] You have mentioned that you are familiar with the management of foreign galleries; do you know that they are in the habit of imposing any checks on the cleaners or repairers they employ?—In Florence, great caution was, I believe, used in making any repairs; but in Venice, the repairing was entrusted to a mere workman.

4104. You are not aware of any precautions that are taken in those galleries with regard to cleaning, which might be beneficial to take as an example in the management of our gallery?—I am not.

Veneris, 27° *die Maii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Hardinge.
Mr. Marshall.	Mr. Ewart.
Mr. Raikes Currie.	Mr. Hamilton.
Mr. Baring Wall.	Mr. Labouchere.
Mr. Monckton Milnes.	Lord Seymour.
Mr. Charteris.	Mr. Stirling.
Lord William Graham.	

COLONEL MURE IN THE CHAIR.

Sir *Edwin Landseer*, called in; and Examined.

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4105. *Chairman.*] I NEED hardly ask you whether you are tolerably well acquainted with the pictures in the National Gallery?—Do you mean the pictures which have been lately cleaned?

4106. No, generally; you have an old familiarity with the pictures in the national collection?—I think I may venture to say that I have.

4107. You were consulted with regard to the cleaning that was performed in the year 1846, were you not?—Not until after the pictures had been cleaned.

4108. You were consulted with reference to the appearance of the pictures after they had been cleaned?—Yes.

4109. And you gave a favourable opinion at that time as to the result of that operation?—Yes, I think I did; I have not a copy of it.

4110. You gave an opinion, in writing, to Sir Charles Eastlake, which opinion has been printed in the Minutes moved for by Mr. Hume in 1847?—Yes, I remember writing a note.

4111. Had you a general knowledge of the nine pictures which have lately been cleaned in the gallery before that operation was performed?—I have not been very constantly to the National Gallery for some years past; I have a general impression of the hue and appearance of the pictures before the recent cleaning.

4112. Was it your impression at that time that they required cleaning?—That is a difficult question; there are pictures at this moment in the gallery that ask to be cleaned, I think.

4113. You are of opinion that they did require cleaning?—Yes.

4114. Did you think, in the case of any of the pictures, that it would have been dangerous to attempt the cleaning of them?—I think it is always dangerous to clean a picture; at least it involves great risk.

4115. You are adverse generally to running the risk of cleaning pictures, except in very extreme cases of necessity?—Yes.

4116. What is your opinion as to the result of the operation now that the nine pictures have been cleaned?—Do you mean comparing the pictures which have been cleaned with specimens of the same masters uncleaned?

4117. I do not mean as compared with specimens of the same masters; but in respect to their general appearance and value as compared with their former state?—I confess I feel a little delicacy in dissecting the pictures in their present condition; I may say that generally they are less agreeable to my eye than they were before the cleaning, less like the masters.

4118. Have you made any special remarks upon the individual pictures in reference to their more or less agreeable effect?—Yes; I have been making observations upon them this morning, and looking at the pictures, I must say I think that they have been too well cleaned.

4119. Will you favour the Committee with any special remarks you have made upon the Claude, commonly called the Queen of Sheba?—It is rather difficult for me to point out the passages which I think have been a little over-cleaned, without having some outline, or print, or something to guide me.

4120. When you say "over-cleaned," I presume you mean that something has been done over and above the cleaning; because the simple process of cleaning,

ing, if you take off no part of the master's touch, would not be included in the term "over-cleaning," in the ordinary sense?—Simply washing the face of a picture may, to a certain extent clean it; but if there is a granulation from repeated varnishing, it involves so much risk and difficulty that I, not being a picture-cleaner, do not know what the exact effect of the operation would be.

4121. You would always draw a distinction, would you not, in any process of cleaning, in regard to the merits of that process, between the removal of a portion of the surface which did not proceed from the master and the removal of a portion of the surface which did proceed from the master?—Yes, but the difficulty is to know what did proceed from the master.

4122. Do you mean that the surface of an old picture may undergo such an alteration as would render it almost impossible to distinguish what was the original master's touch, and what may have been owing to time or to the exuding possibly of a portion of the vehicle, on the surface or otherwise?—You can perhaps come to the true state of the picture by comparing the master with himself, with fresh and pure specimens; at least that is the way in which I should proceed.

4123. Could you not in your own mind draw a distinction in the case of a picture which is going to be cleaned, without specific reference to a particular work, between the original touch of the master and the subsequent super-imposition of varnish or other substances?—Could I detect, do you mean, the impure state from the pure?

4124. Is there not a distinction generally to be drawn between the touch of the original master, and subsequent applications?—I think so.

4125. If the subsequent applications were removed, and the original master's touch were not affected, should you characterise that process as injurious to the picture itself?—Certainly not.

4126. Then when you speak of a picture being over-cleaned, you mean that too great a quantity of that secondary application has been removed, not that any portion of the master's touch has been removed?—It depends very much upon the granulation of the surface that has been cleaned; if it is a flat portion of sky, for instance, it may be rubbed too severely, and may exhibit a raw surface, so as to have too new a tone in contrast with the rest of the picture.

4127. When you say it may be rubbed too severely, do you mean they may rub into the original master's touch too severely?—It can hardly be called a touch. Take, for example, the gradation of a blue sky; if there is too much of surface varnish, or no matter what it is, taken off, and it becomes of too new a tone, it is out of harmony with that which is uncleaned.

4128. But if that emanated from the original master, and was removed, would you call that over-cleaning, or damage to the original picture?—If any portion of the paint was removed or rubbed into, it would unquestionably damage the intention of the master.

4129. It would be, in fact, removing a portion of his work if you were to do it, would it not?—Yes.

4130. Do you think that that has been done in the case of the Queen of Sheba Claude?—It requires a great combination of thought and knowledge of the master to undertake to clean a picture of that nature; a man should be quite in Claude's mind before he undertakes it. He may clean it too severely.

4131. But I wish to ask you whether you consider that in the case of the Queen of Sheba Claude, any portion of the original master's work has been taken away or injured in the process of cleaning, or whether the process of cleaning has been confined to subsequent applications?—The gradations of the picture are less agreeable to my eye than they were before.

4132. That is a general remark; but you have mentioned that you thought there had been special injuries committed on parts of this picture, or that you observed special defects. I wish to know whether those special defects were in consequence of the removal of portions of the original paint or surface of the picture, or whether they were confined to subsequent applications, varnish or otherwise, which were put on to bring the picture out?—I can only judge of the general effect of the pictures, and looking to their general effect, I think there has been a little unequal cleaning, too much in one place, and perhaps not enough in another.

4133. Without any encroachment upon the original painting of Claude?—It is difficult to come to a positive conclusion as to that; but I can point out particular

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passages in the picture which strike me; it appears to me that in many of the extremities, and the general shapes of the objects, they give you more of the profile than used to be seen. I was particularly struck with the portion of the picture to which I am now pointing (*referring to an engraving of Claude's Queen of Sheba*); it is now in less atmosphere than it used to be; that is, the pillars on the left and the vessel beyond. Then again, my eye used to go at once to the sun, as the most distant object in the picture, whereas now I am rather attracted by the blue above; and that blue above, with relation to the warmth beneath, is, I think, less harmonious than it was, and brings the sun rather towards me; again, the tree on the right hand is a little tyrannical now. That print is a very fair translation of the picture, I think.

4134. You being of opinion that all these peculiar effects which you admired in the picture in its former state did emanate from the pencil of Claude, and those peculiar effects being now removed, do you not assume that they have been removed in the process of cleaning?—Yes, certainly; but at the same time I think it would have been a very difficult thing for Claude himself to have cleaned one of his own pictures. I think picture-cleaning is a very serious matter; the cleaning of a picture is, I believe, more difficult than the painting of a picture.

4135. Have you any similar remarks to make upon the Paul Veronese, with reference to the cleaning?—Yes; I think that here and there it has been a little tortured; I must say that, speaking candidly.

4136. Are there any of the other pictures on which you have any special remarks to make; take the two Canalettis, for example?—The two Canalettis I knew when I was a boy, and I think that the genial and pleasant warmth that belonged to them has been very much damaged; but you must remember, that if you have been accustomed to see a face always of the same hue, and that face is suddenly washed, you would say perhaps that it had been injured; you might say, if you washed a chimney-sweep, that he had been injured: it is a startling novelty.

4137. But if you did not remove any part of the face you would not say that any of the original work of the master who made the head had been removed?—Not in positive features; that relates more to architecture.

4138. You would say there might be a difference of opinion as to whether the face should have been washed quite clean or not?—I think the face might be improved by washing occasionally.

4139. Have you any particular remarks to make upon the surface of either of the two Canalettis, in illustration of your view that they have been injured?—Some passages have been cleaned without relation to other tones, and, therefore, become too attractive.

4140. They strike the eye too strongly?—Yes.

4141. Have you any observations to make upon the small Claude; Sir George Beaumont's; the picture under the glass?—I confess that in my opinion it looks rather too new now; but I do not know what may be the effect of time in giving tone to it. You may take experience from our own painters. If you take a picture painted by Wilkie 40 years ago, that has not been cleaned, how different in tone it is from that which has been recently painted. All the profiles of that little Claude are too accurately delineated now. Here is an evidence of it (*pointing it out on an engraved copy of the picture*); the general shapes round the group of foliage to which I am pointing, on the left hand side, are very much more hardly and positively relieved than they were formerly.

4142. Have you any observations to make upon the large Claude (Isaac and Rebecca), that hangs on the other side of the two Turners, in the same room with the Queen of Sheba?—Yes, I have the same general remark to make, that some portions of that picture are now very much fresher and colder than they used to be in their general hue; and looking at the portions that appear to have been rubbed, with a magnifying glass, you still see granulation, with dirty varnish, or whatever the vehicle may have been that it is rubbed over with, so that you may go on rubbing and still rub into the granulation a certain tone; and if you clean the surface sufficiently low to get rid of that granulation, you must remove a portion of the paint, and then the tint becomes entirely flat and unbroken, if you know what I mean. If you look at those things with a magnifying glass you will see in the spaces made by the separation of the brush, for instance, a yellowish varnish still existing in many of the highly rubbed portions of the picture.

4143. The

4143. The process of rubbing has taken away with the varnish a portion of the original touch of the painter?—If the picture is too much rubbed up, that must naturally be the consequence; if there is a rough surface or a texture on the surface, with any spaces between, the embossments must have a certain deposit upon them. If you rub and smooth that down sufficiently to remove the granulation, you must, of course, naturally take a portion of paint with it.

4144. I believe it is on that account that the process of cleaning by what is called dry rubbing, or friction, is always more dangerous on a canvas picture than on a panel or metal picture?—It is very important that the cleaner should make himself acquainted, if possible, with the vehicle with which a picture is painted.

4145. Considering the inequalities in the surface of which you speak, in removing by friction a portion of the varnish, the projecting parts of the canvas will in the course of the rubbing be affected while the interstices will not be affected?—These are questions which I would rather should be addressed to a picture-cleaner I think, because I am not acquainted with the means he would have recourse to for the purpose of removing anything that might be supposed to be dirt from the interstices.

4146. We wish your opinion, from your observation of these pictures, as to the mode in which any injurious effect may have been produced; you have stated, as we understood you, that in consequence of the projecting points of the canvas having been laid bare, while the interstices still retained the varnish, there had been some rubbing applied to those projecting portions?—Yes, but I do not see how it is to be avoided; at least I am not sufficiently conversant with the means they employ to be able to say.

4147. Have you any observations to make upon any of the other pictures, the Guercino for example?—The same remarks would apply to most of the pictures that have been cleaned; but I have almost invariably found, in seeing a picture recently cleaned, that one has a fond recollection of its previous state.

4148. Have you, in the course of your own experience, either yourself cleaned, or employed persons to clean pictures under your own inspection, where the operation has been performed in a manner which has been satisfactory to you?—I have hardly any experience to guide me in giving an answer to that question. The only picture was one that I recently bought at a sale, and which was in a very sad and wretched state; it had been most savagely treated; I undertook to restore it; but I had the advantage of knowing the vehicle that it was painted with; I remembered the picture when I was in my childhood, and after it came into my possession watched over the process of making it what it at present is.

4149. Mr. *Charteris.*] By whom was that picture painted?—Haydon.

4150. *Chairman.*] What was the exact state in which it was as to varnish when you purchased it?—It had been varnished, and exposed to most savage treatment; there were holes through it, and it required a good deal of care and watchfulness in determining what to clean, but, as I said before, I knew the vehicle it was painted with.

4151. Was it mastic varnish that was upon it?—Yes; and the varnish had become more fixed, and difficult to remove, from the oil that was used with it.

4152. It was, then, maguylp that it was varnished with?—Yes, I imagine so, in some parts.

4153. Mr. *R. Currie.*] What was the vehicle used?—He painted with cold-drawn linseed oil, and very often in the more loaded parts of his picture with what is called fat oil, a sort of conglomerate of oil, thick stuff; and his picture is so hard that it is with great difficulty you can make any incision with a knife upon the loaded parts of it, so that it was a very safe experiment, and you might rub and scrub away at it if you had chosen so to do. I was very careful in what was done. I was aided by a man who was recommended to me by Mr. Munro, a very careful person.

4154. Mr. *Charteris.*] Was that Mr. Dujardin?—Yes.

4155. *Chairman.*] Did he remove the whole of this coat of varnish?—I think it was entirely removed; and then I was a little apprehensive of afterwards varnishing it. It is always disagreeable to see yourself in a picture instead of the work of the painter; however, we put the least possible coat of varnish over it, and in a fortnight afterwards it became most painfully chilled, and people very often, seeing chill upon varnish, say at once that the picture requires cleaning.

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4156. Mr. *Charteris.*] What did you do to remove the chill?—I rubbed it with a warm leather or a silk handkerchief, and it vanished in a moment.

4157. *Chairman.*] Chill I believe is not a serious defect; it is merely a temporary inconvenience?—It is so far a serious defect, that if you do not constantly remove it you do a great injustice to the picture; if it disguises the picture you cannot see it.

4158. It is easily remedied by proper application, is it not?—Yes, with proper warmth. I remember being struck at Drayton with the chill on many of the pictures. There ought to be constantly a fire where pictures are which have recently been varnished.

4159. Are you not aware that it has been the practice for a great many years, to varnish the pictures in the National Gallery with a mixture of mastic varnish and oil?—No, I do not know that.

4160. Do you observe anything in the colour, or rather in the discolour of the varnish which has been put on the pictures in the Gallery generally?—Yes, but there are a great many things to remember. In the first place, I think the colour of the wall is very bad, and there are many reasons that might be given for the present appearance of the pictures. There is also dust constantly floating in the atmosphere, which I observed when I went there the other day; there happened to be a bright ray of sunshine coming in, and when I held up my hand, I could scarcely see it, so thick was the cloud and substance of the ray.

4161. Do you think it possible to preserve pictures in a clean state for any length of time in that gallery, exposed as it is to those influences which you describe?—I do not think it is; I think those are very serious misfortunes to pictures; you must remove those influences by some dusting or common housemaid's process, and that is injurious.

4162. You would not ascribe the extremely offensive appearance which some of the pictures exhibit, to the gallery varnish alone?—I am not chemist enough to know what is the exact effect of a mixture of oil and varnish, or what time may do; whether it becomes very soon chilled or darker; I do not know whether the addition of oil affects it or not; I suppose it does.

4163. Have you, in your experience, become aware of any process of occasional or incidental cleaning, by which a picture now in a tolerable state, might be kept in that state without the necessity of undergoing the more severe process of cleaning once in 15 or 20 years?—Pictures in the country, where there is a pure atmosphere, and where they are kept in a warm room, according to my experience of 30 years, have not exhibited, so far as I remember, any serious change upon the face of them.

4164. Then you consider that the peculiarly dirty appearance of the pictures in the national collection, arises, in fact, from the situation of the gallery?—Very much.

4165. Mr. *Labouchere.*] And the great concourse of people who go there?—Yes.

4166. *Chairman.*] Being keenly alive, as you are, to the danger of cleaning, and having seen the evil effects of it in many instances, has it ever occurred to you to consider whether any, and what precautions might be taken in the National Gallery, in cases in which it is absolutely necessary to clean pictures, in order to prevent the risk of those damages occurring which you have pointed out upon the present occasion?—Where there is a difficult operation to perform, I think there ought to be a consultation.

4167. You consider that persons of skill ought to be consulted?—Yes, persons intimately conversant with the master should be asked their opinion.

4168. Would you subject the cleaner also to some check or watching, by some competent person, to see that he did no mischief?—There are so many dealers and picture-cleaners who have an accurate knowledge of the masters, that it would be a difficult thing to interfere with their branch of art.

4169. Would you insist on their giving a full explanation of the process they meant to employ?—I do not know why they should not give such explanation.

4170. You would not like to subject a valuable picture of your own to a secret process, although you might consider that the person who was to apply it was experienced and well intentioned?—I confess I should like to watch over the process, and to ascertain the means that he employed.

4171. You would therefore recommend that such precautions should be taken with reference to the pictures in the national collection?—I think it would be advisable.

4172. Mr. *Charteris.*] I think you said that the picture you had cleaned was cleaned by Mr. Dujardin, who was recommended to you by Mr. Munro; did he make any secret of the means he employed?—No, I did not examine him very closely as to the preparations he intended to use; I only begged, I being ignorant of the necessary strength of them, that he would not allow them to be too strong, but, at the same time, I felt that the vehicle which was used by Haydon would resist almost anything. That was a peculiar case. I think it is very important that a cleaner, before he begins to clean a picture, should know something about the ground on which the picture is painted, and the vehicle which the painter used.

4173. Do you think that a cleaner could make himself perfectly conversant with the vehicles used by the old masters, and their mode of painting, so as to know the strength with which he should apply his different solvents?—I am not chemist enough to tell, but I should think it would involve extreme difficulty; in a very old picture I do not know how you could come at a correct knowledge of it.

4174. Then you consider that, generally speaking, picture-cleaning is a very dangerous process, which should only be had recourse to as a last resource?—Certainly.

4175. Do you form that opinion from what you have seen in other galleries besides the National Gallery?—If you have had opportunities of seeing pictures of the old masters in a perfect state, and of afterwards comparing some of those pictures which have not changed hands, with others which have been sold frequently, I think you will find the first in a much purer condition than the others. The first thing, whenever a picture is sold, I think is that it goes to a picture-restorer, or a picture-liner, or a picture-cleaner, no matter what its condition is. It is exactly the same thing as when you buy a horse; your groom says he will be all right when he had a dose of physic through him, whether he wants it or not.

4176. Am I to understand you to say from your own experience and knowledge of what goes on in the pictorial world, that whenever a picture is purchased, it goes as a matter of course to a picture-cleaner?—Yes; and I think it is the usual policy of the picture-cleaners; it is a thing one naturally expects; I should be very much obliged to any gentleman who belongs to that profession, if he would aid me in restoring a picture where it is necessary to restore it, but the thing ought not be done rashly.

4177. Your general experience, however, leads you to believe that that process is done rashly in many cases, and that there are very many pictures which have been injured by cleaning?—I am afraid there are.

4178. Do you think that the pictures in the National Gallery, which you describe as having been over-cleaned and injured, have been injured to such an extent that time, and what is termed toning down, by the gradual discoloration of the varnish, will not restore them to their former harmony?—I think that time will reconcile one to their condition, and that the atmosphere in which they now are will very soon veil them again.

4179. You have described the pictures as being out of harmony, and you say that the sun in the Claude comes too prominently forward; will veiling that picture, that is, will the effect of time on the varnish ever bring the sun back to its former proper position in the picture?—That is rather a difficult question to answer; it is possible.

4180. That you think is assuming too much with reference to the effect of time?—Yes, but it is possible. There is a picture next to the Claude, by Gaspar Poussin, which is most seriously dirty, but I have no doubt in the world that, even if it were judiciously cleaned, you would be startled at seeing it again with a clean face; you would say "Ah! look what they have done with this."

4181. You talked about a clean face, and Colonel Mure illustrated what you said, by asking you whether the face was not only washed but injured. Now in the Queen of Sheba, by Claude, do you think the skin of the face has been at all removed or scratched?—I am inclined to think that in some places it is now rather too raw, if you understand what I mean by that expression.

4182. Do you mean that the face is raw; that the skin is gone?—It may be that one portion is cleaned without relation to another, or to the opposing tint.

4183. Do you think it is only that, or that it is actually injured, and that the

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surface of the original painting of the master has been rubbed away in parts?—You find all the most delicate delineations of his pencil are still in their first beauty and accuracy; so far all those delicacies are very judiciously left; but the portions that particularly attract one's attention are some of the surface parts, such as the sky and water.

4184. Do you think that from those surface parts to which you have referred in this picture, the column, the yards of the ship, the tree, and the sky, the original glazing or touch of the master has been removed, so as to produce that inharmonious and disagreeable effect to which you have alluded?—If the whole hue of a picture is changed by time, and one portion is exposed, say particularly the blue, which is rather a tyrannical colour, you cannot help looking at it, particularly when it is surrounded by warm colours, and in that picture which you have under your hand at this moment (Claude's Queen of Sheba) the sun is setting in a warm blaze of light, and the sky is now, to my fancy, bluer than Claude intended it to be; but that may appear to be a criticism upon the picture itself rather than upon the cleaning of it; it is only my fancy of what the thing ought to be; the sky is too blue there, as it seems to me.

4185-6. Do you think that the shadows of the ships have been removed at all?—The picture looks less toned than it did, and it strikes me that the reflection from the genial atmosphere is now much whiter than it was.

4187. You said that in order to enable you to form an opinion as to the state of a picture, it was desirable, and even necessary, to compare it with a similar work by the same master?—I think that is fair.

4188. Have you compared the Queen of Sheba, which is a marine landscape by Claude, with another marine landscape by the same master, the Saint Ursula?—Yes.

4189. Comparing those two pictures, the one which has been recently cleaned with the other which has not been recently cleaned, which should you say was in the preferable state?—I confess I like the uncleaned picture the best; to my eye, it is more agreeable than the other; but then, I am not sure that it requires cleaning; it is in a very fresh and agreeable condition. There are some stains in the sky, but still they hardly attract one's attention; the atmosphere, also, is much more precious, I think, in that picture, and much truer in its tone than it is in the other picture.

4190. That you consider to be a fine specimen of the master, and to be uninjured?—In some respects it is more agreeable to my eye than the other picture.

4191. Do you recollect the condition of the Queen of Sheba Claude before it was cleaned sufficiently to be able to compare it with the St. Ursula; was it, before it was cleaned, a picture that produced upon the eye and mind the same effect as the St. Ursula?—It was a little less sunny than the St. Ursula.

4192. Had it the same atmosphere?—I think, as far as my memory serves me, it had a more sunny effect than it now has; in its present condition there are many portions that appear to me to be crude, as contrasted with what it formerly was; but I do not know how that is to be avoided in cleaning pictures.

4193. Do you consider that that picture is not permanently injured, and that the raw and disagreeable effect you describe is merely the result of the picture having been partially or unequally cleaned?—If that were the case one would submit it to another cleaning; would you like that?

4194. Mr. *R. Currie.*] If you had the charge of the gallery, would you clean the Saint Ursula?—I am not prepared to say, decidedly, that the picture would not gain by a little careful cleaning; it appears a little stained here and there, and no doubt it might be improved in its condition by a little cleaning.

4195. Would you submit it to the same process as that to which the Queen of Sheba has been submitted?—I do not know what that process is.

4196. Judging by the result?—If you were to ask me to clean that picture I should have a very serious consultation before I ventured to operate upon it.

4197. Mr. *Labouchere.*] You are doubtless well acquainted with the principal private picture galleries in London?—Yes.

4198. You have probably seen there pictures which have been recently cleaned?—I have not seen either of the collections very recently.

4199. I am not pointing with reference to any particular pictures; but have you observed any material difference in the treatment to which the pictures in the National

National Gallery have been subjected, and that to which they have been subjected in the principal private collections?—No, I never thought of comparing them.

4200. Has it ever struck you that the pictures which have been cleaned in the National Gallery have been subjected obviously to a worse treatment than pictures which have been cleaned, and which you have seen in private collections in London?—No, I should say certainly not; you are struck with the novelty of a picture with a clean face.

4201. Do you believe that any injury has been done to the pictures that have been cleaned in the National Gallery in London, beyond that alteration in their appearance which is almost necessarily consequent upon the operation of cleaning on any picture?—No, I do not.

4202. You are acquainted, probably, with the principal foreign galleries; the Dresden, for instance?—I am sorry to say I have never been at Dresden.

4203. Are you acquainted with the gallery at the Louvre?—Yes, but not very intimately, for I have only once been at Paris, and it was very bad weather when I was there.

4204. Have you observed the effect of cleaning upon the pictures in the Louvre?—No, I was ill when I was there; it was at the time Napoleon's bones were received; it was very foggy weather, and I had not the opportunity of doing justice to anything there.

4205. Are you inclined to think that the pictures have been too frequently cleaned in the National Collection, and that it would have been better to have been more sparing in the application of cleaning to pictures there?—The pictures of the National Gallery may require to be refreshed after the crowds of people who go there, and the dust which they get.

4206. I did not mean by the expression "cleaning" to imply merely the taking off the dirt which may from time to time accrue, but what is technically called the process of cleaning a picture?—A picture-cleaner can tell you that better than I can. I apprehend that the most simple means may remove the common accumulation of smoke, breath, and dust.

4207. Is there not a great distinction between that sort of cleaning which merely removes that kind of dirt, and the process of cleaning a picture which removes the whole of the varnish, and which may endanger the picture itself?—It is a very difficult thing for a cleaner to decide what he is to remove. I think that is the difficulty. If a picture is painted in good wholesome oil, on a hard ground, it becomes permanent; it is as hard as iron in 10 years. The same thing, I believe, would apply to some of the varnishes; and, therefore, nothing can be easier than washing its face.

4208. Mr. *Hardinge.*] Do you believe that the old masters, more especially the masters of the Venetian School, glazed their pictures as a final process?—I am hardly able to give a positive opinion; but I think they must have prepared some portions of their draperies and colours, that is to say, crimson, green, and other colours that require a previous painting before the final colour is given; you cannot produce certain colours by opaque painting. Do you mean to ask whether there is a general glaze put over the whole picture?

4209. I mean only in parts, over the opaque colour?—I think it is the only way of producing certain colours.

4210. Do you believe that one of the risks of cleaning is the risk of removing that glaze?—Yes; ignorant hands might remove the most important tone of a picture.

4211. Are you of opinion that those harmonious qualities which we admire in Claude and other masters are produced by glazing, or do you believe they are produced by the tone of the varnish?—I do not know of anything to show that Claude varnished his pictures after they were painted.

4212. Then we have a right to assume, have we not, that those harmonious qualities of which you speak, were produced by glazing?—They might be produced by glazing, or by scumbling; other methods exist besides glazing.

4213. Lord *W. Graham.*] Do you remember the Cuyp that was cleaned in 1846?—Yes.

4214. Do you think that it has improved since it was first cleaned; has it recovered its tone at all?—I think the picture looks very well.

4215. Do you think we have any reason to anticipate the same result to the Queen of Sheba?—I have no doubt that it will be more agreeable to one's eye in another year or two.

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4216. Mr. *Charteris.*] Do you think it will ever recover those harmonious and brilliant qualities which it had before it was cleaned?—It is very difficult to say.

4217. Do you think it can?—Do you mean to ask whether the picture is so severely wounded that it never can recover?

4218. In your opinion, has or has not the Queen of Sheba Claude been seriously injured; that is say, have the actual glazings or scumblings, and original touches of the master, been removed in whole or part?—I do not think that the touches of the master have been removed; you will see that all the delicate rigging and foliage and leaves retain their nice accuracy.

4219. By the word "touches," do you mean glazings likewise?—I am inclined to think that picture-cleaners are often too eager to give their energies to the white and light parts of pictures, and that they clean the whites without reference to the half tints and the darks.

4220. Is it your opinion that from those light parts to which you say picture-cleaners principally devote their energies, the glazings and original painting of the master have been in part removed?—I think the picture has been too rashly laid bare in some cases.

4221. That is to say, that the original painting has been injured?—It would be difficult to come to a positive conclusion, but I have no hesitation in saying that there is less harmony in some of those passages than there was before the cleaning.

4222. Mr. *B. Wall.*] Was that process of Mr. Haydon's, of which you have spoken, an original process of his own?—I am not aware that he ever used anything but linseed oil; but there are friends of his in the room, who will be able to correct me if I am wrong; he used to swear by linseed oil.

4223. Has his process been adopted by any other painter?—It is a matter of opinion; some people assert that one vehicle is used, and some another.

4224. If you had not known that that was his process, and if you had not been a witness of his own painting, should you have discovered it?—I think I should; I think I can detect oil in a picture. Then another thing to be observed is, that Mr. Haydon invariably painted on an absorbent ground.

4225. Mr. *Charteris.*] You said with reference to the small Claude (Sir George Beaumont's), that the outline of the trees, and the profile, as you expressed it, had been brought out too forcibly; do you mean by that, that something has been removed which the painter laid over that portion of the picture, in order to subdue that profile?—It almost requires that I should see the picture, to be able to answer that question; if, for instance, there is a delicate brown tree painted against the light blue sky, and the sky has a certain tone, no matter whether from the painter or from time, and that passage of sky is rubbed or cleaned too severely, it forms too great a contrast to the tree, and puts the tree out of harmony with relation to the newly cleaned sky; if you were to rub dirt over the whole picture, I dare say you would like it better. It would present a more genial effect of hue.

4226. Do you think that the disagreeable effect which you describe of the profile of the tree being brought out in strong relief, is the result of enequal cleaning only, and that if the tree were cleaned to the same extent as the sky is, that disagreeable effect would disappear?—If the sky is painted with great solidity, and the tree with its little delicate ramifications is diluted with some thin vehicle, such as spirits or turpentine, the mere operation of attempting to clean such a passage in the picture, might rub it out.

4227. You said that the Paul Veronese had been tortured; can you point out the passages in that picture in which you think the injury is most apparent?—I do not know the date of the engraving which is now shown to me, but it must have been long before the cleaning. I find considerable difference in the central part of the cloud. I find that all this to which I am now pointing is infinitely more important in its present condition to my eye than it was formerly. The bed of relief for the objects here is more important now than it was, consequently it is obtrusive. The sky which was behind the wing is now rather before it.

4228. The sky protrudes?—I think this white part on the left is a little colder than it was, but I am not prepared to say that the picture is ill-cleaned; on the contrary, it may be merely its novelty. It startles one.

4229. You have described the sky of this picture and other parts as having lost their proper place in the picture, and as coming forward where they ought to recede;

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recede; did that strike you in the picture before the cleaning?—No, it never struck me before, I confess; I think it a very beautiful thing.

4230. But it strikes you now?—It strikes me that there are some things too raw, too much cleaned in relation to others.

4231. The removal of the varnish alone would not affect the relative position of the different parts of the picture, would it?—If the whole surface of the varnish is taken off equally, do you mean?

4232. Yes.—I should think not. I object to varnish. I never have my own pictures varnished. I think a varnished surface is a very disagreeable thing. I think it would be important to see the picture before it is varnished, and to see it during the process of cleaning.

4233. But, here is a picture which you describe to have been a fine specimen of the master, and as having been harmonious, with all the different parts in their proper relative positions, previous to the cleaning, whereas now you describe it as unharmonious, and state that those parts have lost their proper relative positions; I want to know, therefore, whether you think that result could have been produced without some injury to the picture itself?—There are many casualties which we may not remember in criticising its present condition; there may be a shine on one part of the picture in its position in the gallery, and dust on another. It is difficult to give a just verdict as to the condition of its various parts.

4234. Do you think that time will restore that picture to the harmonious condition in which you recollect it before the last cleaning?—Time will give it qualities that are less apparent than the freshness of over-cleaning in some passages; you will get them toned again; like a gilt frame or common furniture.

4235. Lord *W. Graham.*] Time will have the most effect on the brightest colours, I suppose, arguing from the effect of time on furniture?—Yes, I think so; there are many colours that have faded; it is impossible that the master could have left them as we find them; they must have gone from some chemical cause.

4236. *Chairman.*] Have you any further observations to offer to the Committee?—No, I am not prepared to say anything that I think can be useful to you at present.

William Dyce, Esq., called in; and further Examined.

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4237. *Chairman.*] THERE are some points, I believe, in the evidence which you gave us the other day as to which you wish to offer an explanation?—I have brought, according to the wish of the Committee, the original passage from Boschini's work, which is referred to in my former evidence in reply to Question 3826 and following question. This is the passage; it is taken from the preface to the second edition of Boschini's "Le ricche Minere della Pittura Veneziana," 1674:—"Campeggiava (Paolo Calliari) tutta la massa d'ogni panno d'una "mezza tinta, e per il più poneva gli azurri à guazzo; e per tal cagione alcuni "inaveduti, volendo nettar alcuno de suoi quadri hanno (non volendo) dipennate "alcune piegature de' panni che furono delle più rare, che formassero penelli "giammai . . . Usava per il più ombreggiar i panni quasi tutti di lacca ne solamente i rossi, ma i gialli, i verdi ed anco gli azzurri; e questo (come si vede) "riusci con tanta armonia che più non si può dire . . . . . Ne mai velava alcun "panno, fosse di qual colore si voglia: di modo che vedendosi in un quadro, creduto di Paolo, un panno velato, bisogna molto ben considerarlo, per non ingannarsi. E se 'l tocco delle carni, non havera quel brio cosi spiritoso e vivace "sarà facil cosa ch' egli sia piutosto, di Benedetto il fratello ò di Carletto il "figliuolo, che pure anche' essi sono stati seguaci di quella vaga maniera."

4238. What further observations do you wish to make?—I wish to say that this passage in Boschini does not affect the question whether a glazing was put over the whole of a picture when it was finished, with the view of imparting a tone to it. It refers to what one may call the substantial execution of the work, whether the colours employed were transparent or opaque; the tone given by a subsequent glazing, if any such were given, was quite another point. On that subject Boschini says nothing.

4239. His reference is to that species of glazing which has been described by Sir Edwin Landseer in his evidence?—Yes; he uses the word glazing in that sense.

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4240. A process, the object of which is to produce a certain effect by putting a thin transparent colour over an opaque colour, which effect could not be produced by any other means?—I believe Boschini says that Paul Veronese did not employ that process in the painting of draperies.

4241. Mr. *Charteris.*] Boschini limits that to Paul Veronese?—Yes, and his practice is an exception to the general practice of the later Venetian school; Paul Veronese seems to have followed the old method of painting *alla prima*, and not to have employed to any large extent the method of glazing on a previous *impasto*, which Boschini says was invented by Giorgione.

4242. *Chairman.*] Is the passage from Boschini, which you have put in, consistent with your statement, that that passage does not apply to Paul Veronese having used glazings?—I think he refers to the execution of draperies, without reference to the general tone of a picture. It may have been the practice of Paul Veronese to give a tone to his pictures by a subsequent glazing which covered the whole work; but I do not think Boschini refers to that, though such a practice is consistent with Boschini's statement.

4243. Do you suppose the Committee understood you in your last evidence to allude to that species of universal glazing?—In part, I think, they may have done so.

4244. Mr. *Charteris.*] Do you believe that that is the true version of the method of painting by Paul Veronese, and that he never glazed his draperies?—I think the statement of Boschini is true that Paul, as a general rule, never glazed his draperies, if the term glazing be used in the sense defined by the Chairman in a previous question. Boschini does not imply that transparent or glazing pigments were never employed by Paul in the execution of draperies, but that the pigments, whether opaque or transparent, were laid *alla prima* on the ground without a previous dead-colouring, in the manner of the earlier painters.

4245. Does that picture of Paul Veronese in the gallery which has been recently cleaned bear out that view; you know the picture well, do you not?—I know the picture well.

4246. You know the figure of the page, the boy kneeling on the right hand side of the picture?—Yes.

4247. You know the colour of that boy's dress?—Yes.

4248. Could that colour have been produced by any other means than by passing a transparent over an opaque colour?—I should say, certainly, that the picture, according to Boschini's rule, is not a picture by Paul Veronese; I should say that throughout the picture does not correspond with Boschini's account of Paul's method.

4249. Then if Boschini's account is correct as to the method in which Paul Veronese painted, judging from that specimen of his painting in the National Gallery, it is not an original picture?—By applying that test, it would seem so.

4250. Do you, or do you not, believe it to be an original picture of that master?—I confess I have doubts whether it is a genuine, and if it be, whether it is fine specimen of Paul Veronese.

4251. Are you well acquainted with the Venetian schools?—I have studied the works of the Venetian masters very carefully.

4252. To whom would you attribute that picture, which, you say, is falsely attributed to Paul Veronese?—If it is not by him, it must have been painted undoubtedly by some one of his pupils or imitators.

4253. If you think one of his pupils painted it under him, that would imply that he was conversant with Paul Veronese's method of working?—Yes; and the picture may have been designed by Paul Veronese.

4254. If it was designed by one of Paul Veronese's pupils, would not the painter naturally paint in the same manner as the master did?—Yes; but Boschini says, that although they were followers of his beautiful manner, if a picture had other characteristics, it was probably painted by the nephew or the son of the painter. This, however, is merely matter of opinion; I do not know what documentary evidence there is for the genuineness of the picture.

4255. Your own impression is, that that is not an original picture?—At least that it is not a fine picture by Paul Veronese.

4256. *Chairman.*] Have you any further remarks to make?—It has been pointed out to me, that the defect in the sky which I noticed formerly was the result of a Pentimento, as it is called. It does not strike me that that is the case; but the sky has been certainly discoloured from some cause, and that discolouration has

has become visible since the last cleaning; and I may notice in addition, that the unequal cleaning which I referred to formerly in reference to other works, is throughout very observable in the case of this picture.

4257. Mr. *Charteris.*] Then do you think if it was cleaned more equally that the sky would recede, and the harmony and relative position of the various objects and parts of the picture would be restored?—I should not recommend its being cleaned more, but that those parts which have been over-cleaned should be touched slightly in water colour to reduce their force.

4258. Do you think it a legitimate proceeding to treat pictures in the National Gallery in this way; that you are to subject them to a process of cleaning which will injure the picture in parts so as to necessitate retouching to render the picture as harmonious as it was before?—If cleaning can be carried on without such a necessity of course it would be a great advantage, but I do not believe it can; I do not believe that any picture can be cleaned without giving rise to the necessity for subsequent repairs of some small amount.

4259. Am I to understand you to say, your experience leads you to believe that no picture can be cleaned without subsequent repairs being rendered necessary?—Without the necessity of some subsequent repairs; they may be very slight ones, or they may be considerable.

4260. What do you mean by subsequent repairs?—It is extremely difficult to clean a picture equally; supposing a picture is in a very dirty state, the cleaner may find that he is able with safety to come very near the surface in some parts, while in others he finds he is removing, perhaps, some of the original work, and he is obliged to stop short. He must leave the picture in that unequally cleaned state, unless he takes the risk of injuring some part of the original work, and it is the effect of that unequal cleaning that must be remedied.

4261. By the picture-cleaner covering it in parts with painting of his own?—Yes, and it is a process which requires the greatest skill and tact.

4262. Then the natural deduction from your theory, if correct, is, that no picture that has been cleaned can possibly be in a pure state?—I believe my opinion comes very nearly to that, and I am even inclined to believe that there is not a single picture in the National Gallery which has not undergone several processes of cleaning and repainting.

4263. You say there is not a single picture in the National Gallery which has not undergone several processes of cleaning and repainting?—Of course I cannot assert it as a fact, but my belief is, that it would be found, if they were examined, that most of the pictures, if not all, have had some small amount of repairs, the consequences of previous cleanings, or accidental injuries.

4264. Then your opinion is, that there is not in the National Gallery such a thing as a pure picture, that is, a picture that has not been injured at some time, and repainted?—I believe there is hardly a pure picture in the world by the older masters; that is, a picture that has not been tampered with, and undergone some more or less injurious process. Even in the immediate time of Paul Veronese, Boschini says some of his pictures had been injured by injudicious cleaning.

4265. Then do you not think it is time that the public should cease to pay the high price they do for these pictures, if they are only the work of modern restorers?—No; an original manuscript is not the less valuable because many of the letters may have been restored in it.

4266. *Chairman.*] Have you any further remarks to make upon your former evidence?—I should mention, that since that evidence was given, I have taken an opportunity of visiting the gallery once or twice, and I am prepared to answer any questions that may be put to me upon the particular state of the pictures.

4267. Will you offer any remarks of your own?—I should wish to justify the remark I made about the picture of the Queen of Sheba.

4268. To what remark do you refer?—It is in reply the question 3789: "You "say now that the picture which you considered to be a fine specimen of the master, "possessing his fine characteristics and qualities, has, since the last cleaning, become "what you call thin and laboured in the touch; then what I ask you is this, do you "consider that your former judgment upon that picture was erroneous, or do you "consider that that picture has been injured by the process of cleaning?—My atten-"tion has been more called to the picture since it has been cleaned, and I have been "more aware of its true character; I may have looked at it more generally before it

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" was cleaned. What I meant to say was, that before the picture was cleaned it had " an effect which was more agreeable to me than the present effect of the picture; " but I do not think that the cleaning has altered the original character of the design " and its details of execution; they seem to me to remain as they did, but there was " a peculiar glow or glisten about the picture which I liked; but whether it was the " result of dirt or original painting I cannot tell." It seems to be thought that that was a contradictory remark; that, supposing my judgment to be a good one, if a picture was more agreeable before it was cleaned, it must have been injured by cleaning; but I think that does not necessarily follow. If we take the case of old engravings, of the school of Marc Antonio, for instance, which to my mind are more agreeable with the paper unbleached than bleached, we find that the paper may be perfectly cleaned without the least injury to the engraving, and yet the work is less agreeable than it was before. Those bleached engravings generally show a hardness and a feebleness of execution, which is not apparent when they are seen with the paper in its original dirty state.

4269. Mr. *Charteris.*] Then am I to understand you to say that you consider the effect produced upon that picture by the cleaning, which you describe as disagreeable, is merely the result of the removal of the varnish?—I was not before qualified to answer that question fully. On seeing the picture again, I am disposed to attribute the present aspect of the picture to more than the mere removal of dirty varnish.

4270. Why were you not qualified to answer it fully?—Because I had not at that time examined the picture with sufficient minuteness.

4271. But do you not think that knowing you were to come here to be examined on these very points, and having written a pamphlet on the subject of the National Gallery, it would have been an advantage to you before you came to give your evidence, to have gone to the pictures and examined them as minutely before you gave your evidence, as you have examined them since?—I meant that I had not charged my memory with the particular observations on which my opinion on the general results of the cleaning was formed. I had imagined that I should have an opportunity of referring to the pictures in the gallery in confirmation of the opinions I had formed.

4272. *Chairman.*] If you expected to be examined in the gallery, do you think, without having previously inspected the pictures, so as to understand their peculiarities, that when taken suddenly up to a picture in the gallery as others were who had inspected the pictures previously, you would have been able to point out all its peculiarities without having studied the picture at all?—Perhaps I should to a certain extent; but in point of fact I had examined them previously.

4273. Mr. *Charteris.*] When this question of cleaning was first raised, devoted as you must be to the admiration of the works of the great masters, did you not rush to the National Gallery to see whether the statements which had been made in the press were or were not true?—I believe it so happened that I went to the gallery before any statements were made. I happened to visit the gallery the very first day the pictures were shown after their cleaning, and then I observed some bad results.

4274. And after the outcry was raised, from that visit which you had made before these letters appeared in the press, your mind was made up as to the bad results, and you thought it unnecessary to go again to satisfy yourself upon the subject?—I have visited the gallery several times since that time, but I must confess that the matter having been discussed with a kind of acrimony which I am not disposed to admire, I wished to keep myself, if possible, clear of any feeling in the matter. I have no personal interest in it, and I have taken perhaps a calmer view of the subject, and have been less violently enthusiastic than the case is considered by some to demand.

4275. *Chairman.*] Do you think that you take a calm view of the subject by taking a superficial view of the pictures?—I believe my view has not been superficial. I have examined the pictures many times.

4276. You say you have not examined them with that care which you might have done, in consequence of the acrimony which has been displayed in the discussion respecting them; I ask whether you do not think, in order to meet that acrimony, that if you were to be examined, it would have been equally or more desirable that you should have taken a good and careful view of the pictures before you were examined?—I do not recollect the exact words just now used by me;

me; but I do not think I said that I had not examined the pictures, simply because of the acrimony which had been displayed on the subject.

4277. You said you had not done it owing to certain causes, and you alluded to the great acrimony which had been exhibited in the course of the discussion as one of those causes, as we understood?—I believe that much more was made of the results of the recent cleaning than ought to have been made, chiefly as the ground of charges against the cleaners. I have no feeling on that point at all; my true judgment is that it is impossible to say in the majority of cases, or in fact in almost any case, whether the injuries which have recently become apparent have been the result of the late cleaning, or whether they have been merely caused by the removal of former restorations, and hence I was disposed to undervalue the importance of those particular criticisms on minute points of detail which have been so largely indulged in.

4278. Am I to understand that there are injuries which have become apparent?—Undoubtedly; I have said so throughout.

4279. You think they result from the unequal cleaning of the pictures?—No; not solely from that cause.

4280. That is, that in parts the picture is injured to the extent of the original work of the master being rubbed off?—Yes, that I believe to be the case in some instances.

4281. Mr. *Labouchere.*] Did I understand you to say that you were not able to form a judgment as to whether those injuries were merely made apparent by, or were the effect of the recent cleaning?—Whether those injuries which have been made apparent by the recent cleaning have been caused by the cleaner in a direct way, or only in a secondary way, I am unable to decide.

4282. Mr. *Charteris.*] Do you believe that by any former process of cleaning that picture, the Queen of Sheba (for I presume you allude particularly to that), can have been reduced to the state in which you now see it, injured in parts to the extent of the removal of the original work of the master?—I think it is very difficult to say what may have been the state of the picture after any previous cleaning, and before it was retouched.

4283. But you knew that picture, I presume, before the last cleaning sufficiently well to be able to state whether it appeared to you to be an injured or an uninjured picture?—No; I am afraid my acquaintance with it is not sufficiently accurate to enable me to speak to that; it is a picture that always gave me great pleasure.

4284. Do you believe that that picture can, by the restorer's art, by the retouching to which you allude, be brought back to the state in which it was before the last cleaning?—I think a great deal might be done to it.

Edward Cheney, Esq., called in; and Examined.

4285. *Chairman.*] YOU have long been conversant with subjects of art generally; have you also turned your attention to the subject of picture-cleaning?—Yes.

4286. Both at home and abroad?—Yes, particularly abroad; abroad more than at home.

4287. Are you of opinion that pictures are more injured in this country or abroad generally by cleaning?—I think the cleaning abroad is less careful than it is here, on the whole.

4288. You are familiar, probably, with the pictures in the National Gallery?—I have known them for years.

4289. Do you also recollect the state of the nine pictures which have been recently cleaned?—Yes, I have examined them several times.

4290. Before they were cleaned?—Yes, and since.

4291. Was it your opinion that they required cleaning?—No; I do not think it was necessary.

4292. You would not have cleaned them had they been your own?—Certainly not.

4293. What do you think has been the result of the cleaning?—I think that the two Claudes have been decidedly injured, and I think the little Guercino has been injured also.

4294. Any other pictures?—There is one they call the Saint Bavon, by Rubens; I think that has suffered extremely, and also the two Canalettis.

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4295. Do you limit your remarks to the pictures you have specified?—There is the Paul Veronese, too. I have examined them all.

4296. And the small Claude; the Annunciation?—Yes, all the three Claudes.

4297. That comprises, in fact, the whole number of pictures that have been cleaned?—Yes, except the Nicholas Poussin, which I have not looked much at.

4298. Are you of opinion that the injuries to which you allude have been done in the late process of cleaning; or do you think, as has been supposed by some other witnesses, that they may be attributable to what has been done by former cleaners?—I should think it was the effect of the recent cleaning.

4299. You think you can recollect, in the former state of the pictures, characteristics or peculiarities which you now miss?—Yes.

4300. Could you mention any special injuries which you have observed in the Queen of Sheba Claude?—I think the Queen of Sheba Claude has decidedly suffered; I think the glazings in many parts of that picture have been considerably injured.

4301. Can you specify those parts?—I thought the sky on the left of the picture had been injured; the foreground, the trees, and also the rigging, and the shadow from the ship nearly effaced; in short, I thought generally that that picture had suffered very considerably, all which injuries I do not remember before the recent cleaning.

4302. Have you any remarks to make upon the other Claudes?—The Isaac and Rebecca appears to me to be very much injured, but I always thought it in a very crude state, even before the recent cleaning; and I think Sir George Beaumont's small Claude has lost its glazing, and that delicacy and transparency that it used to have.

4303. Have you any remarks to make upon the Paul Veronese?—The Paul Veronese struck me as being less injured than I have commonly heard said.

4304. Did you observe any special parts of it that had been injured?—I think that the dress of the figure on the left, an Acolyte, in white, has been rather scrubbed, and the angel I thought had suffered, but much less than has been generally supposed.

4305. What was your opinion as to the two Canalettis?—I think they have been rubbed; I think the colours on the surface have been injured by overrubbing.

4306. Do you think that portions of the original master's work have been removed?—They have been rubbed down so as to become confused, and they have lost that beautiful sharpness that Canaletti's best specimens have.

4307. Have you any remarks to make upon the Saint Bavon?—I think that that picture also is very much injured.

4308. In the same way as the others?—The trace of the master's touch has been very much effaced; in short, a good deal of the glazings have been removed.

4309. Have you observed the small Guercino, which is under the glass, particularly?—Yes, I think that that picture has been too much rubbed; I think it has lost its glazing; the draperies are now out of harmony.

4310. You have spent a considerable part of your artistic career as an amateur in Italy, have you not?—Yes, I have lived there the greater part of my life.

4311. And you feel prepared to speak of Claude from a familiarity with the atmosphere and scenery which he was in the habit of representing—Certainly, I have had that advantage.

4312. Are you of opinion that the whole varnish has been removed from the surface of these pictures, or do you think that it has been only partially removed?—It may be that it has been only partially removed; that is very possible.

4313. Have you turned your attention to what has been called the Gallery varnish?—No; I heard it described, but I was not aware what it was.

4314. What is your opinion generally as to the state in which the pictures are, as to dirt or discoloration?—I think generally that in our gallery the pictures are in a much better state in every respect than they are in most galleries on the Continent; they contract more dust and dirt naturally from the climate of London, but those could be easily removed; I am speaking of the state of the pictures themselves.

4315. How could that dust be easily removed?—I meant merely the superficial dust and dirt that are caused from the number of people who enter the gallery, and the effects of human breath.

4316. I speak of the portion of that dust arising from the causes to which you allude, which has been permanently deposited and fastened on the pictures?—I should not think that it could be permanently fixed on the pictures; I should think a little gentle rubbing would remove it.

4317. Then you are of opinion that some gentle process might be adopted, which might put those pictures in a better state as to cleanliness, without resorting to the more severe process of what is generally called picture-cleaning?—Yes; such as an old silk handkerchief, or a soft leather.

4318. But you would require to rub off a portion of the present varnish where a deposit has taken place; would you not?—No; that does not appear to me to be necessary; it does not appear to me to be an advisable process.

4319. There is nothing in the state of the pictures with regard to cleanliness or colour, which offends you?—I think generally not.

4320. Are you not of opinion, that the exposure of the pictures in the gallery to these influences, is a matter of vital importance?—I should say it must injure them in time; but I imagine that the process is very slow.

4321. Has it ever occurred to you to consider any precautions that might be taken, where pictures are so very dirty as to require the more severe process of cleaning to put them into an agreeable state?—No; I think nothing beyond removing the dust that may be accumulated from time to time.

4322. Do you mean that you would never resort to that more severe process called picture-cleaning in any case?—It does not appear to me to be necessary in the case of any of the pictures in the gallery.

4323. Have you a collection of pictures of your own?—Yes.

4324. Have you ever had them cleaned?—Yes.

4325. In what mode?—I have usually trusted them to the best picture-cleaner I could get at the time, and he has generally used solvents of some kind; I have very often seen it done

4326. And have your pictures been injured or not?—I think they have been improved as to their general appearance.

4327. Did you yourself superintend the process?—Yes.

4328. Was it done in this country or abroad?—Abroad.

4329. Do you consider the foreign picture-cleaners, if properly looked after, more or less safe than the native picture cleaners?—I could not speak to that; I suppose if the cleaning were done carefully, it might be done as well in England as anywhere else. I dare say the process employed here is just as good as it is abroad.

4330. Have you exercised any special superintendence over the gentlemen you have employed?—Having given the commission to them I did not interfere; I was anxious to see the thing done, but did not interfere with them.

4331. And you would not think it necessary in any case to subject them to any kind of control?—If I had thought that I could do it better than they I should have done it myself; but it was because I did not presume to think so, that I employed somebody else.

4332. As you are so sensible of the great injury that has been done in the present case to the national collection of pictures by cleaning, and as it may be necessary to have pictures cleaned in extreme cases, can you suggest any precautions which, in your own case, might be adopted, with a view to see that they are cleaned and at the same time that they are not injured?—I imagine that the works of some masters are more difficult to clean than others; and I take it that the Venetian school and Claude are peculiarly difficult on account of the mode in which they painted. It is much easier to clean the pictures of other schools than those of the two I have mentioned.

4333. But that does not apply to the Canaletti or to the St. Bavon?—Certainly to the Canaletti and to the St. Bavon it would apply particularly, because Rubens painted so much in glazing colours.

4334. Which are more susceptible?—Which are more susceptible.

4335. Are you aware that the gallery picture-cleaner stated in his evidence that he considered Rubens and the masters of the Flemish school the least susceptible of injury, because they painted up so firm and strong that their works were not exposed to the same danger as the works of other painters were?—I am not aware that he said so.

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4336. Mr. *Charteris.*] Have you looked at the pictures which were cleaned in 1844 and 1846, the Velasquez and the Judgment of Paris?—Yes.

4337. What was your opinion as to the state of those pictures?—I thought them injured by cleaning.

4338. Do you think the Velasquez is injured?—I thought so; I thought it had been very much rubbed in various parts.

4339. Did you see them at the time they were cleaned?—I saw them afterwards.

4340. Did it strike you then?—Yes.

4341. Did they appear to you to be raw?—Crude, raw and rubbed, and generally out of tone and out of harmony.

4342. Do you think that the effect of time and the gradual discoloration of varnish has been to restore to those pictures their tone and harmony?—I take it that the effect of time and London smoke will to a certain extent tone a picture down, but it cannot restore its lost glazings.

4343. Is it your opinion that the glazing by that cleaning which took place in 1846 or 1844 was removed?—Yes, I think it was.

4344. Did you consider the Rubens likewise to be in an unsatisfactory state?—Yes; I thought it was injured.

4345. And if the glazings have been removed, the effect of time which tones it down, will be to make the picture daily get worse and worse, will it not?—It may obscure the original by making it yellower, and by the original crudity being lost, I suppose the effect of those injuries may be diminished, but I do not imagine that they ever can restore the beauty that is gone; that of course is impossible; it may make it less perceptible, but it cannot restore it.

4346. Lord *W. Graham.*] With regard to the Paul Veronese, I understand you to say that the Acolyte to the right of the picture is much injured?—To the left.

4347. Which figure is it you mean?—The figure in white, standing on the left hand side; I think the other is much yellower in tone; my impression, without having the picture before me, is, that it is the left hand figure that is crude and out of tone, and not the right hand.

Davenport Bromley, Esq., called in; and Examined.

D. Bromley, Esq.

4348. *Chairman.*] I BELIEVE you have a collection of pictures of your own?—I have.

4349. You have for many years paid attention to subjects of fine art?—Yes, I have.

4350. Have you turned your attention specially to the subject of picture-cleaning?—I have.

4351. Have you had any experience with regard to pictures in your own collection?—Yes, I have.

4352. Have you, out of your own collection, had certain pictures of value cleaned?—Yes.

4353. Have they been cleaned to any great extent?—No, I think not, except in the case of fractures.

4354. Are you averse to cleaning generally?—Yes.

4355. You were acquainted with the National Gallery pictures that have been cleaned when they were in their former state?—Yes; I knew them in their former state.

4356. And did you consider that at that time they required cleaning?—Some of them; not the Claudes, from the risk of cleaning that master.

4357. Which were the ones that appeared to you to be most in need of cleaning?—I think the Paul Veronese required cleaning.

4358. Was that the only one that appeared to you to require cleaning?—Yes; I think there may have been others, but I cannot immediately specify them; several of them were dirty, and would have borne cleaning.

4359. What is the opinion you have formed of them since they have been cleaned?—My opinion is, that the Claudes have been injured.

4360. Will you have the goodness to specify to the Committee the injuries you have observed upon those pictures?—I think they have been injured in the more delicate parts of the picture, the distances.

4361. Are there any peculiarities or characteristics that you would remark upon as

as having been damaged?—No; I paid more attention to the Claudes than to any other pictures.

4362. You cannot point out any special injuries besides those you have mentioned in your previous answers?—Yes, there were other injuries, but without having the pictures before me it is not easy to point them out.

4363. What is your opinion of the Paul Veronese?—I think the general character of it is improved by the cleaning.

4364. You do not think that any special injury has been done to that picture?—No, it did not appear to me that there had.

4365. What do you say with regard to the two Canaletti pictures?—I did not take notice of them.

4366. Did you pay attention to the Guercino?—No, I did not.

4367. You paid no particular atention to any other pictures besides those you have mentioned?—No; the Claudes struck me as those that were the most injured; the Rubens also was injured.

4368. The St. Bavon you consider also to have been injured?—Yes, and the Velasquez.

4369. The Velasquez was cleaned in 1846?—Yes.

4370. Are you of opinion that the Velasquez and the other three pictures that were then cleaned, were damaged?—The Velasquez was, decidedly.

4371. Have you had your attention called to the Gallery varnish, as it is called?—No, I have not.

4372. Are you in the habit of varnishing your own pictures occasionally?—Yes.

4373. What varnish do you use?—Pure mastic varnish without oil.

4374. Is it your opinion that the pictures in the National Gallery are in a worse state than the pictures in other collections with respect to cleanliness?—I think not, except from the action of the atmosphere.

4375. Do you think they are in a dirtier state than the pictures which you have seen in other collections with which you are acquainted in London?—I think they are.

4376. Do you think that the unpleasant appearance arises from the noxious influences to which they are exposed, or do you think it arises partly from the varnish with which they have been covered?—Partly one and partly the other.

4377. Mr. *Charteris.*] Do you think that time, or the gradual effect of the discoloration of varnish, will ever restore these pictures which have been cleaned, and which you say have been injured, to their former state?—Certainly not; it may produce some slight change; the defects will be less glaring than they are at present, but it will certainly not restore them.

4378. *Chairman.*] Have you had your attention called to picture-cleaning abroad as well as at home?—Yes.

4379. Do you think pictures are cleaned generally with greater safety abroad than they are here?—Yes, certainly.

4380. What country do you allude to particularly?—Italy.

4381. What is the mode they chiefly employ there?—Those picture-cleaners whose operations I have had an opportunity of observing, have abstained from using oil both in their restorations and in their varnish.

4382. In cleaning pictures, what processes do they make use of?—I do not understand picture-cleaning enough to be able to answer that question.

4383. Mr. *M. Milnes.*] Do not such pictures as altar pieces in the Roman-catholic churches, which are some of the greatest works of art, suffer very much from the continual smoke of the altar?—Unquestionably.

4384. Have not the great masterpieces of art, which have been so injured, necessarily undergone frequent cleaning?—Some have and some have not; a great protection has been the old Bolognese varnish, a thick varnish that has preserved many pictures.

Martis, 31° *die Maii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Baring Wall.
Mr. Charteris.	Mr. Labouchere.
Mr. Marshall.	Lord Wm. Graham.
Mr. Raikes Currie.	Lord Brooke.
Mr. Hardinge.	Mr. Ewart.
Mr. Vernon.	

COLONEL MURE, IN THE CHAIR.

Sir *Charles Eastlake*, P. R. A., called in; and Examined.

Sir C. *Eastlake*, P. R. A.

31 May 1853.

4385. *Chairman.*] YOU are the President of the Royal Academy?—I am.

4386. You were formerly the keeper of the National Gallery?—Yes.

4387. What was the date of your appointment?—November 1843.

4388. That was immediately subsequent to the death of Mr. William Seguier, was it not?—On the death of Mr. William Seguier.

4389. When did you resign your appointment as keeper?—In November 1847.

4390. Have you since been appointed a trustee of the gallery?—Yes, in November 1850.

4391. From whom did you receive your appointment as keeper?—From the Secretary of the Treasury.

4392. Did it contain any instructions as to your duties?—Merely that I was to place myself under the direction of the trustees of the National Gallery, and conform to their orders.

4393. You had no other specific instructions from the Treasury?—I had a conversation with the late Sir Robert Peel, in which I expressed to him my great reluctance to undertake the office. I was induced by his persuasion, I may say, to undertake it. I represented to him that I was very indifferently acquainted with the works of the Northern schools; his reply was, that what was especially wanted was a judge of the Italian schools; and I undertook the office on the understanding that I was to be chiefly consulted respecting the Italian masters.

4394. You did not ask for any instructions as to your duties generally as keeper, irrespective of the purchasing of pictures?—My inquiries on those points were addressed to Colonel Thwaites, who was acquainted with the routine business of the gallery; my impression was that I should be responsible for all purchases made in the gallery, and for cleaning.

4395. And I presume generally for the state of the collection and of the establishment?—Certainly.

4396. Were the instructions either from Sir Robert Peel, or from any other quarter, in writing?—I had no other instruction in writing, but that which I received from the Treasury.

4397. Did you ask for any instructions from the trustees?—I do not remember anything but general conversation on the subject, on my first being present at their meetings; in fact, I waited for any orders they might be pleased to give me.

4398. Did you attempt to draw any distinction between those cases in which you were to act on your own responsibility in the management of the gallery, and those in which you were to wait to be guided by instructions from the trustees?—I conceived that I was responsible for the general management of the National Gallery, and that any special instructions from the trustees would relate to extraordinary cases. I only regret that the chief witness on that point is no longer living, but I always understood that I was not to be responsible for the purchase of pictures not of the Italian school; that was a sort of exception to my responsibility.

4399. It appears from the minutes, that the trustees are in the habit of sitting only during the meeting of Parliament, and that there is generally, or frequently, an interval of six months, during which no meetings of the trustees are held?—Yes.

4400. With

4400. With respect to what you speak of as extraordinary occasions when you might have to appeal to the trustees, did nothing extraordinary ever occur during the six months when there were no meetings of the trustees?—Yes; there were circumstances with regard to which it was desirable that I should consult the trustees, and that being impossible, I always corresponded with Sir Robert Peel.

4401. As trustee, or as First Lord of the Treasury?—As both.

4402. Were you in the habit of receiving directions from the trustees before the commencement of the long vacation?—Whenever I received such instructions it was in consequence of my applying for them, in cases which I anticipated.

4403. You would take an instruction from the First Lord of the Treasury, in his capacity of First Lord of the Treasury, but you would not have taken it from Sir Robert Peel or from any other single trustee in the simple character of a trustee?—I would have taken such instructions from Sir Robert Peel, inasmuch as he regulated to a great extent the proceedings of the trustees; I considered that whenever he gave his assent to any measure, the assent of the trustees would follow as a matter of course; in fact, when he did give such sanction, he always pledged himself to the concurrence of the trustees.

4404. You considered yourself under a double responsibility, a responsibility both to the First Lord of the Treasury and to the trustees, as it might happen?—I have already said that I considered the First Lord of the Treasury, inasmuch as he was also a trustee, to represent the trustees.

4405. At the time to which I allude, the First Lord of the Treasury was not *ex officio* a trustee?—No, I believe he was a trustee independently of his office.

4406. You are aware, are you not, of the Treasury Minute of 1824, giving instructions to Mr. William Seguier, and authorising him to act in conformity with the orders issued from the Treasury?—I am aware of it now, but I was not aware of it then.

4407. In a subsequent remit to the committee of gentlemen, as the trustees were then called, it is stated that they will give their instructions to Mr. William Seguier from time to time; are you aware of that?—I am aware of it now, but I repeat that I was not aware of it at that time.

4408. There are a number of regulations referred to in different parts of the Minutes, in pages 6, 11, and 13, of Mr. Hume's first return, moved for in 1847, and in pages 41 and 49 of the second return of 1852, one or more of which allude to the question of cleaning. Were you aware, during your own keepership, of the existence of such regulations?—I believe no such regulations exist except those to which you have referred, with respect to Mr. William Seguier; I imagine the term "regulations" is incorrect; for "regulations," the term "usage" should have been employed. It was only the practice of the National Gallery which was referred to on such occasions. I believe there were no regulations.

4409. In fact there were no written regulations whatever for the management of the gallery?—I am not aware of the existence of any except those to which you have referred.

4410. Are you aware of any other public institution, of the same extent and importance, as to which there are no regulations whatever for the conduct of any parties?—I am not acquainted with the internal management of other institutions of the kind; but I have no hesitation in saying that no such institution should exist without regulations.

4411. Then are we to understand that these regulations, as to cleaning or otherwise, were merely matters agreed to incidentally, perhaps at some meeting of the trustees; but neither minuted nor reduced to writing?—Yes, they were minuted, and those minutes and the resolutions of the trustees constituted precedents, which were erroneously called regulations.

4412. Have you, in looking over these regulations, ever observed that in some instances a regulation laid down by two or three trustees who may have been present at one meeting, is afterwards entirely lost sight of by three or four trustees present at another meeting, and a different regulation referred to?—I think I could point out such a case, with respect to the cleaning of pictures by washing. I do not remember that there is any regulation upon that subject; yet it has been done as if such instructions had been given. I remember instructions that the pictures should be wiped with a silk handkerchief, but I do not remember that washing was included. It has since been contended that properly wiping with a silk handkerchief, implies a previous washing; but that is a question.

4413. Mr. *Vernon*.] Do you mean washing with soap and water, or merely sponging?

Sir *C. Eastlake* P. R. A.

31 May 1853.

sponging?—Sponging; it is contended that properly wiping with a silk handkerchief, which has been the expression used, implies previous wetting. It was even observed that before you wipe a picture with a silk handkerchief you often breathe upon it, and that is, to a certain extent, moistening the surface, so that it is a nice question.

4414. *Chairman.*] There is an allusion in page 13 to a regulation with reference to the six weeks' vacation as the time when the pictures are cleaned; have you any knowledge of the time when that regulation was adopted, or the circumstances under which it was adopted?—No, I have no knowledge of the origin of that regulation.

4415. You were present at all meetings of the trustees, were you not?—As keeper, always.

4416. And you were the organ of communication from the trustees to the inferior officers?—Yes.

4417. Did you consider yourself authorised to make spontaneous suggestions to the trustees with reference to the matters that might come before them, wherein your professional opinion might be of use?—Yes; I considered it my duty to do so.

4418. If any question was discussed among the trustees, where you thought your professional opinion might be required, you were in the habit of giving it?—Yes.

4419. Did you give any instruction to Mr. Uwins with reference to the cleaning of pictures, or otherwise, as to his responsibilities in that matter, when he became your successor in the office?—Yes; I gave him general instructions as to his duties, and I gave him one special piece of information, which was, that he was not to hold himself responsible for the purchase of any pictures, that point having been established when the Holbein was purchased.

4420. Did you give him any instructions with regard to the cleaning of the pictures?—I told him he was responsible for that, but not for the purchase of the pictures.

4421. Did you tell him that it was expected from him that he should make suggestions to the trustees with reference to the cleaning of pictures?—Yes.

4422. You distinctly informed him that it was his duty to inspect the pictures, and to suggest that they should be cleaned if they appeared to him to require it?—I quite well remember telling him that the trustees expected him to make such suggestions.

4423. To whom did you give in your resignation?—To Lord John Russell.

4424. Did you intimate your resignation to the trustees at the same time?—I may have done so privately; I did so, undoubtedly, but not formally; not by a letter to them.

4425. Was it minuted?—I am not aware.

4426. It was not accepted formally by any meeting of the trustees and minuted?—I considered that, as I received my appointment from the Treasury, my resignation also should be addressed to the Treasury; I had no formal communication with the trustees on that subject.

4427. The trustees appointed a new keeper without, in fact, having any formal or official knowledge of the old keeper having resigned?—The trustees did not appoint a new keeper; the Treasury appointed him.

4428. The trustees had no official intimation of your resignation?—They had official intimation of the appointment of a new keeper, I presume.

4429. Mr. *Charteris.*] Did you give in your resignation in consequence of any dissatisfaction as to the mode in which you found the affairs of the National Gallery conducted?—My chief reason was because the office occupied too much of my time.

4430. *Chairman.*] You were appointed, I believe, in 1843, after the death of Mr. William Seguier?—Yes.

4431. In a return which has been given in to the Committee from the National Gallery as to the number of pictures that have been cleaned since the commencement of the institution, it appears that no pictures are returned as having been cleaned prior to 1844; are you aware of that?—No; if I had been asked I should have said that pictures had been cleaned previously, because I have heard Mr. Seguier say, that either he or his brother, Mr. William Seguier, had more than once put those pictures in order; but perhaps he may have referred

to

to the time when they were transferred from the Angerstein Gallery to the new building. I know that on that occasion a picture by Cuyp, which was amongst those which were cleaned in 1846, was injured; a hole was made in it in carrying it from one building to the other, and that damage it was absolutely necessary to repair.

4432. But that would not necessarily involve the cleaning of the whole picture?—I believe it did.

4433. Are you aware that Mr. William Seguier himself was keenly alive to the dangers of cleaning, and that he so expressed himself in answer to a question put to him by the Committee of 1836?—I am not aware that he did. I hope he was alive to the dangers of cleaning, but I do not know that he avoided them.

4434. How many pictures were cleaned in the first year of your office?—I observe by the return before me, that the Titian (Venus and Adonis) was one; the Wilkie (Blind Fiddler) was cracked, and it has been cracked since; it was necessary to stop those cracks. This list appears to me to be quite correct.

4435. There were other pictures cleaned in the first year of your office, were there not?—In 1844 there are eleven pictures marked as cleaned, and that is quite correct. They were cleaned partly by Mr. Seguier and partly by Mr. Brown. It is all called cleaning, but some of them were only varnished. Mr. Brown, and Mr. Seguier also, only varnished some of the pictures; for instance, the Village Festival, by Wilkie, is among those enumerated; I do not believe that that picture required anything but varnish; if you were to ask Mr. Brown, I think he would give you that information.

4436. Do you not observe that in the margin of the return it is stated that certain pictures were less operated upon than others?—Yes, I now see it so stated.

4437. What state did you generally find the pictures in when you succeeded to Mr. William Seguier?—I found them very much obscured by discoloured varnish and stains; some of them almost as much so as the Salvator Rosa now is.

4438. Upon the whole, you found them in a bad state?—I should call them in a bad state, inasmuch as they were very unlike the state in which, as I suppose, they originally were, and the state in which a good judge of art, as I conceive, would like to see them.

4439. Did you draw up, either for your own satisfaction or for the satisfaction of the trustees, any report of the state of the pictures at that time?—No.

4440. You were not instructed to do so?—No; I suggested to the trustees that I thought some of the pictures might be cleaned with advantage, and it was left entirely to my discretion to direct that to be done which I thought fit.

4441. You have mentioned that you were in the habit of suggesting that certain pictures in your opinion required to be cleaned; I presume that all orders passed through you for the cleaning of pictures?—Before I made such suggestions to the trustees I consulted Mr. Seguier, and took his advice, not only as to the pictures that required cleaning, but as to the pictures which would, in his opinion, bear cleaning; I mentioned those pictures to the trustees, though I made no formal report.

4442. In making those suggestions to the trustees, did you make a particular suggestion as to each picture, or were you in the habit of obtaining from the trustees general instructions to do what was necessary as to cleaning the pictures during the vacation?—I pointed out what, in my opinion, particular pictures required.

4443. I beg to refer you to a passage in the return of 1847, at the top of page 11; it is stated, "Mr. Eastlake reported to the trustees that some of the pictures "of this gallery stand in need of cleaning and other restorations. Resolved, that "Mr. Eastlake is empowered by the trustees to use his discretion in causing such "pictures as appear to him to be in want of this treatment, to be cleaned and other-"wise restored, by competent persons whom he shall select for the purpose, as far "as practicable, during the approaching vacation." Does not that instruction give you full authority to select such pictures as you thought fit, without specifying what, and to have them cleaned at your own discretion, during the vacation?—I should imagine that it gives me full power to do so, but it appears, from the very passage you have quoted, that I did specify certain pictures. I was in the habit of specifying the pictures, and of stating what pictures stood in need of cleaning, and what particular operations were required.

4444. When you specified the names of certain pictures, as requiring cleaning,

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it was not the practice of the gallery management to put down in the minutes the statement of the fact that you had made such a report in regard to those particular pictures, but merely to put down that you had received a general order to clean such pictures as you thought fit?—So it appears.

4445. Mr. *Charteris.*] When you stated that certain pictures required cleaning, did the trustees proceed to a personal examination of those pictures before they gave you sanction to clean them, or did they not?—They were constantly in the habit of inspecting the pictures in the gallery, but I do not remember any formal or special visit after such a report of mine.

4446. *Chairman.*] You mentioned that you were in the habit of consulting Mr. Seguier with respect to the pictures that might require cleaning; was it the custom of the trustees at that time to consult Mr. Seguier separately, apart from you?—Not that I am aware of.

4447. You would not have considered it, I presume, a proper course with reference to your position in the gallery, that the application should be made to the cleaner in the first instance?—Yes, I should have thought it a very proper course.

4448. You would not have thought it proper, I presume, that the pictures should be cleaned upon the mere recommendation of Mr. Seguier?—No, not without my assent; but I should have been much better satisfied if he had been consulted together with myself.

4449. Would you have considered that Mr. Seguier, a gentleman only called in from time to time to clean the pictures, as it were, by the job, was a proper person to give a specific opinion as to the desirableness or not of cleaning pictures?—Not alone.

4450. Are you aware that any change has taken place in that respect since the appointment of Mr. Uwins?—Yes; I find that the trustees have required Mr. Seguier to specify the pictures which he considers are in need of cleaning.

4451. And to order those pictures to be cleaned without first of all consulting with Mr. Uwins upon the subject?—I am not quite clear upon that subject, because there was an interval from 1847 to 1850, during which I had no knowledge of the affairs of the National Gallery. I was neither keeper nor trustee during that period.

4452. Since you have been a trustee of the gallery has that practice prevailed of taking the opinion of Mr. Seguier rather than that of Mr. Uwins, as to the propriety of cleaning the pictures?—My impression is that both have been consulted. I should state that there was one occasion during the interval I have mentioned, on which I had some knowledge of the affairs of the National Gallery. I was appointed one of a commission to determine whether certain pictures should be placed under glass or not, so that I was in that way, even during the interval of which I have spoken, in some way connected with the National Gallery.

4453. You are aware that Mr. Uwins has stated in answer to questions put to him by the Committee, that he conceived he had no responsibility with regard to the cleaning of the last-cleaned pictures, inasmuch as he was not consulted, nor did he recommend that they should be cleaned, but that the recommendation was given by Mr. Seguier, without his sanction; are you aware that he has made that statement?—I am not.

4454. Is it consistent with your knowledge as a trustee, that that statement, if it was made, would be correct?—I confess that the statement somewhat surprises me.

4455. When a picture was proposed to be cleaned by Mr. Seguier, under your sanction, were you in the habit of requiring that any experiment should be made upon the picture, so as to know exactly the state in which it was?—Mr. Seguier suggested such experiments himself. In the case of the Peace and War, by Rubens, he cleaned a portion in a corner before he would venture to give his opinion whether it would be safe to proceed with the cleaning or not.

4456. And he asked you to inspect that corner, in order that you might also judge whether it was desirable that the picture should be cleaned?—I believe he did; at all events, I did inspect it, but I left the cleaning entirely to him. I was not aware of his method, and only relied on his knowledge and experience.

4457. You had such entire confidence in Mr. Seguier's experience, that you felt yourself quite safe in handing over the pictures to be cleaned by him, without taking any further precautions?—Quite so.

4458. You

4458. You were not in the habit of inspecting or watching over his operations at all?—No; I stated in a pamphlet which I published, that I did so watch over and inspect the operations of Mr. Brown; but that was on a former occasion. The pamphlet was published before 1846, and the statement which I there make relates, not to Mr. Seguier's cleaning, but to Mr. Brown's cleaning. I mention this, because the passage to which I refer has been quoted in letters in the newspapers, as if it referred to Mr. Seguier's cleaning, which is false.

4459. The reason of your watching Mr. Brown's operations was, that you had not the same knowledge of Mr. Brown that you had of Mr. Seguier?—Exactly so; Mr. Brown was recommended by Sir Robert Peel.

4460. You were not so alive to the great dangers of picture-cleaning, even when entrusted to the most experienced hands, as to think that as keeper of the National Gallery you were required in your own capacity to take special precautions even against Mr. Seguier with reference to the cleaning of those pictures?—I requested Mr. Seguier to be extremely cautious; I told him I relied on his knowledge and experience; that I could not be cognisant of all he might do, and that I trusted he would justify the confidence I reposed in him.

4461. You have mentioned, that in the case of Mr. Brown you thought it necessary to use great precaution, in consequence of your imperfect experience or acquaintance with his method; did you consign any of the pictures that Mr. Brown was to clean, unconditionally into his hands?—Yes.

4462. In Question 1089, put by this Committee to Mr. Brown, he is asked, "Were you instructed by Sir Charles Eastlake, for his satisfaction, to make any "experiment upon those pictures, and to give him any report of the state in which "you found them?—No; I cleaned those pictures after I had finished the "Judgment of Paris, which was superintended by Sir Charles Eastlake; and he "said, 'Now, you can take the four pictures, and I will not look at them till you "have done them; do what you please with them.'" Do you remember anything of that kind?—I do not remember it, but I have no doubt of the truth of it; I should like to know what the four pictures were.

4463. The four pictures, I understand, were two by Teniers and two by Maes?—I believe they were only re-varnished; I am not aware that anything else was done to those pictures.

4464. Mr. *Charteris.*] Are you not aware that there are six pictures stated in this return to have been cleaned in the year 1844; three by Teniers, two by Maes, and the Judgment of Paris, by Rubens?—The Judgment of Paris is not included in that observation of mine, because it was in consequence of Mr. Brown's great success with that picture that I said, or may have said (though I do not remember it, but I should say it now), "In consequence of your success in that "operation, I do not consider it necessary to superintend you so minutely in operations of a much less delicate nature."

4465. You consider with regard to the greater number of those pictures, that nothing was done but removing and repairing the varnish?—Very little was done to them; and if still more had been necessary, I had so much confidence in Mr. Brown after his success with the Rubens, that I would have trusted him.

4466. *Chairman.*] In question 1070 Mr. Brown is asked, "What were the pictures that you cleaned on that occasion? The Judgment of Paris, by Rubens; three small pictures by Teniers, and two pictures by Maes; that is all.—In what state were those pictures when they were placed in your hands to be cleaned? The small pictures had the gallery varnish on, which I had no difficulty in taking off; the varnish which I heard mentioned here on Saturday, a mixture of varnish with oil. But they were not the first pictures I had taken that sort of varnish off; and if it is applied on an old coat of resinous varnish, there is no difficulty in taking it off." Mr. Brown would seem to say that he took the varnish off the whole of the pictures, and he does not draw a distinction as to the extent to which they were cleaned; do you apprehend he is mistaken in that?—No; I do not see that that testimony of Mr. Brown's differs at all from my own. I do not call that cleaning.

4467. You think that taking off an entire coat of varnish, and putting on another, does not imply cleaning?—It does not necessarily imply the touching the surface of the picture at all.

4468. You consider that taking an old coat or coats of old dirty varnish off a picture is not cleaning, unless a certain application is made to the original surface of the picture?—With regard to the strict literal meaning of the word

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"cleaning," it is cleaning no doubt, but it does not touch the surface of the picture. I mean its most delicate glazings, supposing it has any.

4469. Do you think you can take off a coat of varnish which touches the glazings by any process, without actually touching or reaching those glazings?—I do not say that it is necessary to take off the varnish so near the picture. You might leave on the picture a certain amount of the old varnish; but it is a question of degree. It is quite possible to take off a certain amount of varnish from the surface of a picture, without taking it off entirely; and certainly it may be done without touching the surface of the picture.

4470. You consider that if a professional picture-cleaner is employed to take off certain coats of very dirty varnish from the surface of a picture, and there was a very thin portion of that varnish over the surface, he cannot be said to have cleaned that picture in taking off the outer dirty coats?—It depends upon the meaning you attach to the word. We attach a bad sense to cleaning a picture as a dangerous operation; but if there were a quantity of mud spread over the surface of a picture, and that mud were removed, the picture would certainly be cleaned, yet not in the bad sense in which the term is used.

4471. So far as I have read or heard of it, a cautious good cleaning consists in removing the coats of dirt and varnish, in so far as is possible, without in any way injuring the picture; does that correspond with your definition of it?—I wish that were the only definition of picture-cleaning. I know that in many cases pictures are what they call stripped; that is, every particle of glazing is removed; and that is even necessary to be done in some cases before holes and cracks can be stopped and certain defects can be remedied. When that is done carefully, the picture is reglazed by modern hands; and half the glazed pictures you see do not present the glazing of the master, but the glazings of modern picture-cleaners.

4472. You are of opinion that the expression, "cleaning a picture," does not apply, unless the glazings of the picture are removed in the operation?—I have no wish to define the word "cleaning" in any particular way. I only say that it may be understood in two ways. It may be understood as removing dirty varnish, and it may be understood improperly, as doing mischief to a picture.

4473. If you were to give a valuable picture of your own into the hands of an experienced cleaner, in whom you had confidence, and were to say to him, "Clean "that picture," would you think it necessary to say, "You must clean it merely by "removing the varnish, but not the glazings;" and without such directions, would you expect that he would clean the picture so as to injure it?—I am afraid that with my experience I should now give more particular directions to any picture-cleaner whatever. I placed a picture of my own in the hands of a picture-cleaner once; I request that I may not be asked to name him; I knew that that picture-cleaner was in the habit of saying, when he had cleaned a picture, "You observe you can see these parts now which you could not see before;" in such cases, when he was speaking of old pictures, it was questionable whether those parts were intended to be seen or not, and therefore I could not with certainty judge; but when I placed a picture of my own in his hands, and he showed it to me afterwards, having certain things more distinct than I had ever intended to make them, and when he said, "Look here, you now see these parts which you could not see "before," I instantly replied, not with a very satisfied feeling, "I never intended "those parts to be seen; I at least can judge in this case; you have brought that "to light which ought to have been kept in obscurity."

4474. In short, you always would understand the term "cleaning" in the sense in which Sir Edwin Landseer seems to have used an equally inappropriate term, the term "over-cleaning?"—I confess I consider that to be an arbitrary term; if the term "cleaning" is to mean stripping a picture, well and good. I will answer any questions in that sense, but cleaning a picture may be understood to refer only to taking off the external dirt.

4475. When you instructed Mr. Seguier to clean these pictures, did you make use of the expression "clean them," to him?—I have no doubt I did.

4476. And did you expect that he was to remove the glazings?—Certainly not.

4477. Then you did not understand the term "clean," in the sense in which you had defined it in your previous answer?—With regard to removing the glazings, I am not sure that that would not be advisable in some cases; for example, the Velasquez now in the National Gallery was very much injured long before it came into the National Gallery; I never heard this at the time it was purchased, otherwise I should have made it known, but I now know that that picture, when

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in the hands of the liner, in consequence of the iron roller being too hot, was very much injured, and portions of the picture came off in flakes; the person who had to restore the picture, whose name I have heard was Thane, was in despair; he applied to an artist now living, whose name is George Lance, to restore the picture. I have never conversed with Mr. Lance on the subject, but I have heard this from an intimate friend of his, and I have no doubt of the truth of it; I give his name in order that you may ascertain the fact if you please.

4478. Mr. *Charteris.*] Is he alive?—Yes.

4479. Where does he live?—He did live at No. 36, Hart-street, Bloomsbury; he has a fine picture in the Exhibition now; according to my informant, he worked for six weeks on the Velasquez; the portion where the mules are is almost entirely by his hand. This is what I have heard, but he will tell you more accurately; it is obvious that when that picture was so repaired, after such a terrible damage, it was necessary to cover it with a glazing, in order to conceal those defects as much as possible; I have stated that this is what I have been told, and I have given you the name of the person by whom the work was done, that you may be able to get at the truth more accurately; that case is a specimen of a hundred such. When a picture has been damaged and afterwards restored; when the holes have been stopped, and such injuries as those to which I have referred have been made good, it is natural for the restorer to endeavour to conceal those defects by what is called a heavy glaze, and half the glazings you see on old pictures in their modern state are of that kind; I do not say that the pictures were not originally glazed by the old masters, I will come to that if you please afterwards.

4480. *Chairman.*] When you say you know of cases in which in cleaning it is necessary and desirable to remove the glaze, you mean glaze which is a repaint, and not the glaze which comes from the original masters?—I should not scruple, knowing such to be the history of a picture, to remove the glazing, if I thought it advisable.

4481. You do not think you could distinguish between the glazing of Titian or Paul Veronese and the glazing of Mr. Lance?—I should never assume a glazing to be the glazing of Mr. Lance or of any modern restorer, unless I knew the history of the picture; but I say you may conclude from a few such cases as that which I have mentioned, that such cases happen very often. When a picture is bought at an auction (as Sir Edwin Landseer said), the first thing the happy possessor does is to put it into the hands of a picture-cleaner to put it in order, as it is called, and although that picture may be sold 20 times over in the course of a very short time, the same operation is always repeated.

4482. We were asking you with regard to the necessity or propriety of a picture-cleaner, in cleaning his picture, not encroaching upon the touch of the original master, and particularly on the more delicate touches, and you said you had known instances in which it might be desirable to remove the glazing of the pictures; in that answer you meant, did you not, the glaze put on by some subsequent restorer, and not the glazing of the original master?—Certainly.

4483. Is your opinion of the extent to which the practice of reglazing by restorers has prevailed so strong, that in cleaning pictures generally you would think it desirable, without reference to any special inquiry whether the glaze was the original glaze of the master, or some subsequent glaze, to remove it for the purpose of bringing the picture into what you would call better order?—I should not; I should caution any picture-cleaner from meddling with it; nay, if I were certain that the glazing was a modern glaze, as I should conclude there were great defects underneath, I should, in some cases, rather leave it in that state, although I might be convinced that it was done by a man now living.

4484. Did you not say you had known instances in which it was desirable to remove the glaze?—No; I said I could conceive such cases from the example which I gave. There is another example of a previous restoration in the National Gallery, and that is the "Peace and War," by Rubens. I have a very imperfect knowledge of the appearance of pictures when they have been through the hands of picture-cleaners, and I stated in my report on that picture that after the dirt had been removed it appeared to me that the picture had not been restored. I was mistaken. Mr. Seguier expressed himself more cautiously; he said that it had not been restored to any great extent, and that was strictly correct; that was in 1846; but in 1848 Mr. Andrew Wilson came to England; he was the person who restored it in 1802, that is to say, the picture was restored under his direction; in 1802 it was lined, he told me, by a Mr. Dickson of London; on removing the old lining they found the letters C. R. on the back of the picture, which letters are now

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concealed again by the new lining; he employed a Swiss artist, Monsieur Ferrier, to stop some holes in the picture, and in about a fortnight it was ready; undoubtedly after such a hole-stopping and mending the picture was glazed. That was Mr. Wilson's evidence; I have no doubt that it was glazed also subsequently; but certainly at that time it must have been glazed, and therefore the glazing on that Rubens was a modern glaze.

4485. Can you specify the particular parts of that picture that were damaged and restored under Mr. Andrew Wilson's charge?—No; but he says in his letter he is convinced that no injury was done to that picture, for he could see his own retouches upon it.

4486. Are you not aware that Mr. Seguier stated in his evidence, with reference to that picture, that he found it when he cleaned it in a very high state of integrity?—I have stated so; I have stated that he expressed himself more cautiously than I did, for he said it was extremely rare to find a picture in so good a state of preservation, whereas I had stated in my ignorance that the picture had never been restored at all.

4487. Mr. *Charteris*.] You have stated that that Rubens required stopping in parts, that it was injured in parts, and that you have no doubt it was glazed entirely; why should it be glazed entirely if it was only injured in parts?—Because you cannot stop a hole in a picture without removing the glazings first.

4488. But you need only remove the glazing from that part which is injured, need you?—I am not sufficiently acquainted with the habits of picture-cleaners to be able to say. In saying anything about picture-cleaning, I have no wish to cast any reflections on English picture-cleaners, because I have had very little experience of them; but I have had great experience of the habits of one celebrated Roman picture-cleaner, Palmaroli, who restored the Dresden Raphael, and restored it badly. I have seen pictures stripped repeatedly by Palmaroli, and always under the stripping there were plenty of holes, showing they had been repaired before.

4489. *Chairman*.] With the experience which you have had (and I think you have gone as great a length as any gentleman we have had before us), as to the extent of the danger of picture-cleaning, and the almost inevitable necessity of damage being done, do you not think it is advisable, except in the extremest possible cases, not to give a picture unconditionally into the hands of any picture-cleaner?—I cannot, of course, help seeing that that question implies a censure on my having placed pictures so unconditionally in the hands of Mr. Seguier; the censure may be merited, but I would make an exception in Mr. Seguier's case; at least, I was then disposed to make an exception, because I understood from him that he and his brother had for many years had the management of those pictures; he assured me, that if he pleased he could tell various tales of the pictures in the National Gallery, and in most other collections, from their having been restored under his hands, or under the hands of his brother or father. Mr. Seguier, I should say, has had as complete an education as a picture-cleaner as any person in that craft can be supposed to have; he was a student in the Royal Academy when I was a student there; he drew the figure well. I imagined he was going through a course of education to be an historical painter; but all this training was for the purpose of enabling him to become a picture-cleaner. As soon as he had finished his education in the Academy, he worked under his father and brother, assisted them in their operations, and at last succeeded them. I imagine, therefore, if any picture-cleaner can pretend to experience and a sound education to fit him for his work, Mr. Seguier is the man.

4490. Having stated that in many cases, particularly in that of the Peace and War, by Rubens, the glazings are spurious glazings by recent restorers of the picture; are you aware that Mr. Seguier, in cleaning that picture, did remove any portion of those glazings?—I have no doubt that he removed a good deal of dirt; to what extent that consisted of modern glazings, I cannot tell. I shall despair of making myself quite intelligible upon this subject unless you will permit me to explain what I understand by glazing.

4491. You wish to explain what you understand by the original glazing of a master?—The term, and the meaning of the operation.

4492. Do you draw no distinction between the glazings of the ancient schools, at the time when glazing was practised by the great masters, and the sort of glazing which Mr. Lance and other restorers put on pictures now-a-days?—Glazing in its general acceptation, is passing a dark transparent colour over a lighter colour, so that the light colour shall shine through; the

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great glazers were the Venetians and Lombards; their pictures were generally prepared solidly, and on a light and cool scale as compared with their ultimate state. The richness of those pictures depends almost entirely on the glazings; it follows that such pictures would be manifestly incomplete without glazing, and I should say that the test of a glazer is, that his picture would look unfinished without glazing. But there is another kind of glazing, which is not generally considered to constitute glazing at all. Suppose a subject outlined on a white or on a light ground; by the ground, I understand the prepared surface of the panel or canvas; suppose, when that subject is so outlined, the intense shadows to be inserted at once on the light ground (as was often the practice with Rubens), those shadows would be strictly speaking glazed, for we have defined glazing to be "passing a dark transparent colour over a lighter colour;" and in such a case glazing would be the first operation and not the last. Those shadows I assume would be inserted in all their depth and force at once, or as the Italians call it, *a la prima*. The depth of a shadow depends on the condition that light should be transmitted from the light ground within, for the quality of depth is that by which we have a feeling of something beyond the surface; the force of that shadow would depend on the small amount of the light so transmitted. Now suppose the force to be in its greatest degree, so that the smallest quantity of light compatible with depth be transmitted from the ground, it follows that any subsequent glazing over a shadow as painted would be not only superfluous, but injurious. That is my idea of the Flemish style of painting.

4493. Mr. *Charteris.*] Instead of calling that glazing, would it not come more naturally under the term painting, in the dark parts, and drapery in transparent colour on light ground?—It is in order to distinguish essential meanings from mere words that I define glazing to be passing a dark transparent colour over a lighter colour. The two methods to which I have adverted, exemplify the essential difference between the Flemish and the Italian practice. The Italian practice is, glazing over a solid light preparation; the Flemish is, passing transparent colours over a light ground.

4494. Would it not be more proper to express that as I have expressed it, than to call it glazing; it would be rather a misnomer to call it glazing, would it not?—Not at all, and I will give you a proof of it. I would say that if a dark transparent colour be passed too thickly even over a white ground, so as to exclude the light entirely, it becomes opaque; on the other hand, if an opaque colour be passed so thinly over a light ground as to show the light through, it partakes of the nature of glazing. There are pictures by Rubens, in which some of the tints are produced in that way, with opaque colours in a diaphanous state. I was about to state when you called my attention to the meaning you attach to glazing, that the system of passing a thin opaque colour over its ground, is called in English technical phraseology, scumbling; and the passing a strictly transparent colour over its ground, is called glazing. Now, it is remarkable that the Italians have but one word for both operations; the term *velare* (to veil) comprehends both glazing and scumbling. To an Italian, at least of the good time, it would have been quite intelligible to talk of glazing at once on the panel, and also of passing opaque colours in a transparent state over a ground, as constituting glazing, because they use the term "*velare*" for both operations.

4495. *Chairman.*] Do you draw no distinction between what are called surface glazings, and other glazings done in an earlier stage of the picture?—No; and according to the Italian term, I would extend my definition of glazing in this way; passing a relatively dark colour, no matter whether in its nature opaque or transparent, in a diaphanous state over a light ground.

4496. Did the Italians never use diaphanous colour or glazing in the interior ground of their pictures, for the purpose of giving brilliancy and transparency to their work?—When you say the Italians, much depends on the time. Oil painting was introduced into Italy from Flanders, and it would be natural to expect that the first Italian oil painters would be essentially Flemish in practice, and so they were. I have never seen a picture by Fra Bartolommeo, or by Mariotto Albertinelli, in which the outlines are not apparent frequently through the flesh, and always through certain draperies. That implies extreme thinness of execution; that was the original Flemish system, and it was, also, a system frequently adopted by Rubens. There is also a tradition at Vienna—where there is a fine picture by Fra Bartolommeo, the Presentation in the Temple (the last he painted, I believe, for it has the date 1516)—that Rubens adopted his transparent

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parent manner from that picture; Wilkie mentions the tradition in his journal while at Vienna. If correct, it affords evidence of a curious reaction; we have, first, certain Florentine painters adopting, and even exaggerating, the original Flemish process; a century later, when that process had, to a great extent, lost its character through the influence of a later Italian method, we find the chief of Flemish painters re-adopting it from a Florentine.

4497. Generally speaking, when the term "glazing" is used, and especially in the course of the present inquiry, it does apply to surface glazing?—I do not see that it need so apply. Allow me to go a little further into the question: suppose a subject outlined on a light ground in the manner before described; I am describing almost the process of some of Rubens's sketches; suppose the shadows to be inserted at once in their full depth and force, and the half tints to be inserted with opaque colours thinly applied. As long as the colours so applied are darker than the ground, brilliancy is the result; but when you come to the high lights, it is evident that nothing would be gained by allowing the light ground to show through, because there is no difference between the ground and the colour so applied. In that case, therefore, opacity may begin; and that is, partly, the rationale of loading the lights of a picture.

4498. Mr. *Hardinge.*] But may not glazings *a la prima* in one sense be called surface glazings, because they are not interfered with afterwards?—Any glazings may be interfered with afterwards by mismanagement.

4499. I mean by the master himself?—I should say even of the Italian practice, that when Correggio had finished a picture and glazed it, so as to exclude the light to the desired extent, that constituted the acme of transparency, and if he had glazed it more it would have done the picture harm; therefore nothing can be worse than to increase the glazing in old pictures when there is scarcely light enough in the dark parts to sustain the brilliancy and depth of those parts.

4500. *Chairman.*] You are not aware that any portion of that spurious glazing which had been put over the picture, Peace and War, by Rubens, had been removed; but are you aware of any portion of that which was superadded to the Velasquez having been removed in the last cleaning?—I took it for granted that some was removed; I am not aware to what precise extent Mr. Seguier cleaned it; I am prepared to say, that in many cases there was no glazing originally on the pictures of Rubens, in the half tints and shadows.

4501. I was asking you as to the Velasquez?—I never saw the picture in its original state; I only knew it in that heavy and dark state in which it was when it was purchased.

4502. Were you aware before Mr. Seguier began to clean it, that it had been treated in the way you have described?—No, otherwise I should have called the attention of the trustees to it, and prevented the purchase perhaps; but I do not think I should have gone so far as that, for I think it still a very fine painting.

4503. How did you discover that such spurious glazings did exist?—I had no doubt that it was much darker than it ought to be, or than the master would have wished it to be, and so I think with regard to other pictures in other galleries; in some cases they may have been improved by it; but in the majority of cases, for the reasons I have before given, I consider such additional glazings pernicious, because although they benefit the lights, they destroy the transparency of the half tints and shadows. They may benefit the lights, because internal light is, in such cases, safe; but in the best coloured pictures transparency is chiefly remarkable in the dark portions.

4504. Before the Velasquez was cleaned, were you aware of the spurious glazings?—Not from any information I had received; but I should have judged from its appearance that there were spurious glazings.

4505. And therefore you considered there was no impropriety in Mr. Seguier removing them?—None, consistently with the effect of the picture.

4506. Being satisfied they were not the genuine glazings of the master?—I do not remember any particular reference to him, but the picture was placed in his hands, with instructions to clean it carefully, to the best of his ability.

4507. In doing so, he did remove the glazings to which you allude?—I cannot precisely say to what extent.

4508. But to some extent?—He removed the dirt; it is possible sometimes to give that old look to a picture, and to conceal repainting by dirt, and not by glazing; dirt has the effect of glazing, and is quite as good sometimes.

4509. You have said, that in the previous state of the Velasquez, although you were not aware of any particular artist having put on those glazings, you did conjecture

jecture, from the appearance of the picture itself, that there were such spurious glazings there?—Yes.

4510. After the picture had been cleaned, did you still observe those spurious glazings, or were they gone?—There was a certain amount of glazing there; the rest was gone.

4511. Was that the case with any other pictures that had been cleaned by Mr. Seguier?—The Rubens was much lighter, and I have no doubt that he removed a good deal of it.

4512. You are speaking of the Peace and War?—Yes.

4513. And also from the Cuyp?—No; I think that was not in a bad state previously; except that, as I mentioned before, there had been a hole through it, which I am sorry to say is again slightly perceptible; it is like a sun in the lower part of the picture; that was very perceptible before Mr. Seguier cleaned it, and it was concealed.

4514. You think the Cuyp was not encroached upon at all by Mr. Seguier?—No; I think it was admirably cleaned.

4515. You are not aware that Mr. Seguier has stated that that was the only one of those four pictures from which he had removed the whole of the varnish?—He may have removed the whole of the varnish, but no glazing.

4516. And the Bacchus and Ariadne, also?—Yes.

4517. Mr. *Charteris*,] You said that Mr. Seguier, by this process of cleaning, removed the glazings from certain parts of the Velasquez?—I don't remember to have used those words.

4518. You said that there was a certain amount of glazings removed; do you mean that there was an even amount removed from the whole surface, or did he remove it from parts of the picture, leaving it in other parts?—I believe it was equally removed, just as he has equally removed the dirt from the Rebecca Claude, and the Annunciation.

4519. Do you consider that in removing the glazings equally from the surface of that Velasquez, he came down to the solid paint?—Either of Velasquez or of Lance.

4520. I wish to know whether you consider that he removed the glazings from the Velasquez to such an extent that he reached the solid paint?—I remarked a certain tone on the pictures when he had completed his operations, so that I should infer he had left a certain portion even of the spurious glazings; if he removed the whole he must have added some again.

4521. Are you aware whether he added some again?—No; but it is not an uncommon practice for picture-cleaners to do it.

4522. Has it been the practice in the National Gallery?—Not that I am aware of.

4523. You are not aware whether it has been Mr. Seguier's practice?—No.

4524. It was stated by a former witness that he had heard that, in this last cleaning, the persons had departed from the usual practice in the gallery, which was to cover over or restore any injury that might have been inflicted upon pictures in the process of cleaning; can you say whether during the time you were at the gallery, or from your experience as trustee or keeper, such has been the practice in the gallery?—I have never known an instance of cleaning in the gallery that has been to that extent. The pictures have never been stripped. I should say the only case which approached that was one where a restoration was absolutely necessary, in the Judgment of Paris, by Rubens. When that picture was bought at Christie's, as many persons who saw it may remember, there was a bit chipped out of the back of the principal figure; it was necessary to stop that; and it was stopped so well that I cannot now tell where it was.

4525. In other respects, was that picture injured or obscured, and did it require cleaning and the removal of the glazings?—No, very little was done to it beyond that.

4526. Are you aware whether in cleaning that picture more was done by Mr. Brown than merely restoring that injury?—I believe nothing more was done; I inspected it carefully during the whole operation, and I can say that the picture was most carefully cleaned, and that the result was most satisfactory.

4527. And by whom was that restoring effected?—Partly by Mr. Brown and partly by myself.

4528. What did it necessitate?—Stopping the hole I have mentioned, because not only the white ground but the wood was apparent in the one part. It necessitated

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the levelling of the surface, and then matching the tint and even imitating the cracks in the original painting.

4529. On what part of the picture is it?—I should find it extremely difficult to point it out; when the operation was completed I found it very difficult to discover it; I can tell whereabouts in the picture it is; it is in the bend of the back, where the folds of the skin are rather complicated; I made two studies from nature from such models as I could find to assist me in that operation.

4530. What size was the injury of which you speak?—About the size of a sixpence.

4531. And to repair that injury of the size of a sixpence was it necessary to make studies from the back of a model?—I found it to be so, because the folds of the flesh were interrupted; I could not trace their terminations, and I thought it safer to have recourse to nature.

4532. Was the restoration confined to this piece of the size of a sixpence?—Yes, it was literally confined to that.

4533. Were you perfectly satisfied with that?—Yes, I never saw anything more successful.

4534. And are you satisfied with the present state of the picture?—Yes; I have frequently heard people point out that portion of the back as an admirable specimen of the master's work.

4535. *Chairman.*] Have you ever heard anybody make the remark that that was a restoration?—Never; and I protest against any person making the remark in future, for up to this time, and after an ordeal of eight years, it never has been said.

4536. Until Mr. Brown stated it to the Committee in the early part of our sittings, it was not known?—I was not aware that it was said by him; I should have been very careful not to say anything about it if you had not asked me; I am anxious that Mr. Brown should have all the credit he deserved, but I certainly assisted.

4537. I presume you consider it is much easier for a gentleman to observe a restoration when he is told there is one there, than when he is under the necessity of detecting it for himself?—It is easier; I have now indicated the part of the back where it is; if I had not done so, people would have been puzzled to find out where it is.

4538. Mr. *Charteris.*] Can you say whether Mr. Brown removed the varnish from the remaining portions of the picture?—He certainly removed the varnish.

4539. He cleaned the picture in the ordinary acceptation of the term?—Yes; it obviously would not have been safe to remedy the defect which I have described, unless the dirt had been first removed, otherwise we should have imitated the dirt in restoring the part.

4540. Then before you commenced the repairing of this slight injury, the varnish had been removed from the picture?—Certainly.

4541. Were there any glazings removed at the same time?—I think not; I doubt whether the picture was ever glazed.

4542. It was not in a state which you would describe as stripped?—No.

4543. *Chairman.*] You mentioned that from your great confidence in Mr. Seguier, you did not think there was any impropriety or any want of proper precaution in giving over pictures unconditionally to his charge, but I understand you to say that you had also given pictures over unconditionally to Mr. Brown's charge?—Yes, after having had experience of his great care and skill with regard to the Judgment of Paris.

4544. Were you authorised by the trustees to repair pictures at the same time that you were authorised to clean them?—No, it was my own act, and from a wish that the thing should be most effectually and carefully done.

4545. Are there any other cases in which you restored pictures?—Not actually restored them; there is a case in which a picture has been repaired, and that is the Susanna, by Guido; the canvas of that picture is joined, and the joining is very evident; I was not satisfied with the mode in which it was concealed, and I endeavoured to conceal it more; the lower part of the picture had been previously repainted in parts, and it is not like Rubens in point of delicate colouring, so that I did not consider it a matter of importance.

4546. Lord *W. Graham.*] Was that done before it was hung up in the gallery?—Yes.

4547. Was not the "Rape of the Sabines" repaired when it was cleaned?—No.

4548. *Chairman.*] Are you aware whether, when you were in the habit of directing

directing Mr. Seguier's cleaning, he used pure spirits of wine in removing the varnish from pictures?—No; picture-cleaners do use it constantly.

4549. Would you have objected to it if you had known that he used it?—No, I should have trusted to him.

4550. Do you consider that a vacation of six weeks was a sufficient time for cleaning as many pictures as were placed in Mr. Seguier's hands, on the last occasion?—It depends on what he did to them, or what was requisite to do; I should say, looking at the work actually done, that he must have worked hard.

4551. He has an assistant, has he not?—I am told he has.

4552. Did you not on one occasion when you were keeper, prevent him from employing an assistant?—I have heard of that, but I do not remember the circumstance; I have no doubt that what Mr. Seguier has told you is correct, but I have no recollection of it.

4553. Do you think it desirable, considering the great danger and difficulty of cleaning pictures, that an assistant should be employed to do a portion of the more delicate part of the work?—No; but all depends on the circumstances of the case; I have already observed that Mr. Seguier himself was for a time the assistant to his father and brother, and probably he was very competent as an assistant.

4554. As a trustee, do you remember the same pictures that have been cleaned, before they were cleaned?—Yes, I remember them generally very well.

4555. Do you consider that they were in a state to require cleaning?—Yes, I consider that they were in a state to require cleaning, but I should not have recommended them to be cleaned, nor did I.

4556. Were you not present at any meeting where the cleaning was authorised?—Yes; since I have been a trustee propositions have been brought forward almost periodically for cleaning pictures, and I have always opposed such propositions.

4557. On what ground?—Because the cleaning of pictures is a subject which admits of no proof, and it is one on which the public mind may be easily unsettled. It was not because I thought that the pictures did not require cleaning.

4558. You considered that it was not expedient at that particular time to clean the pictures?—I do not imagine that pictures are ever injured by not being cleaned; I think there may be cases in which dirt even preserves a picture.

4559. What were the peculiar circumstances, irrespective of the necessity or non-necessity for cleaning, which led you to object to their being cleaned at that time?—The general reason I have given; but if you were to ask me about those pictures, I should say of the two Canalettis and the Poussin, that it is extremely injudicious to clean pictures of that kind, because time, even without any assistance from picture-cleaners, is sure to destroy such pictures in the end; they are painted on a dark ground, and every painter knows that when white lead is thinly spread over a dark colour, it becomes more or less transparent in time; white lead has a tendency to grow transparent. If you were to paint a chess board with a thin coat of white lead, so as effectually to conceal the black squares, and not suffer it to be touched, in a certain time, longer or shorter, according to the thinness of the paint, the black squares would again become apparent. The white lead has a tendency to grow transparent, and the consequence is, that when a picture is painted on a dark ground, time does it harm rather than good.

4560. Those remarks apply to the two Canalettis and Nicholas Poussin, do they not?—Yes, there are portions in the Poussin where the ground is now almost entirely bare.

4561. Mr. *Labouchere.*] Did I understand you to say your opposition to the cleaning of this picture depended on the state of public opinion at that time rather than on the condition of the picture?—In the first place, I observed that I did not think pictures were injured by being in a dirty state, and therefore that it was quite immaterial whether they were cleaned now or ten years hence. I remember also stating that in the event of the pictures being removed to another building, it would then perhaps be thought desirable to examine the whole collection carefully to see what was necessary to be done, and I thought that would be quite time enough to enter into the question.

4562. Have you on several occasions opposed the cleaning of pictures?—Uniformly, since I have been a trustee.

4563. But the point has been carried against you by the other trustees?—There was a very small meeting, and on the occasion of this cleaning being proposed, the resolution that was drawn up was much stronger than the resolution which was actually carried, and it was on my objecting to it that it was modified.

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4564. You are the only artist among the trustees, I believe?—I am the only one among the trustees.

4565. Did they ask the opinion of Mr. Uwins on these occasions?—No, they did not on that occasion, and I am not aware that they asked his opinion on any occasion.

4566. Do you think it safe that the trustees, without any professional sanction, should authorise pictures to be cleaned?—I think it is not safe.

4567. Mr. *Charteris.*] Are we to understand you that the trustees did not consult Mr. Uwins, whom you consider to be there as a sort of professional adviser, and that these pictures were cleaned in the teeth almost, I might say, of your protest, being the President of the Royal Academy?—I have no wish to accuse any person, and I hope that on such points you will question the other trustees; I had rather not say anything which can be supposed to cast any reflection on them.

4568. You have stated that you always opposed this cleaning, but that the subject was brought forward periodically?—Yes, repeatedly; every year.

4569. Was it brought forward by any one trustee in particular?—It was.

4570. Have you any objection to state the name of that trustee?—I request that I may not be asked to name him.

4571. Mr. *Vernon.*] Do we understand you to say, supposing this had been a private collection of pictures of your own, you would have entertained the same opinion as to their cleaning?—If I had looked forward to a change of residence I might have said, "This will be a tedious operation; it will be inconvenient, and I would rather put it off for the present;" and I should have had no apprehension from the pictures suffering from being in a dirty state.

4572. But assuming they were to remain where they are, if they had been your own pictures, and if you were not amenable to authority or under responsibility, would you then have objected to their being cleaned?—Then unquestionably I should have them cleaned.

4573. Consequently your objections have more reference to your feeling of responsibility, and probably to your dislike of incurring censure?—I am not prepared to admit that; if I thought anything was desirable for the conservation of the pictures I should not be afraid of public censure. My feeling is, however, that I would much rather leave well alone. The pictures cannot come to any harm in their present state.

4574. But if they were your own property would you, on the whole, consider them in a more satisfactory state uncleaned or cleaned?—If they were mine I would have them cleaned.

4575. *Chairman.*] In reference to what you say as to your difference of opinion with the trustees, you do not mean to disclaim your share of responsibility as to the course ultimately adopted?—I have no wish to shrink from any responsibility or from any censure I have merited; I merely state the truth in answer to your questions.

4576. I ask you that question for your own satisfaction. In giving the candid answer which you gave to my question, you did not mean to reflect on your colleagues, or disclaim your share of responsibility, although you have differed from them in opinion?—Whether I take the responsibility or not, I have had it; for I have been accused, both in Parliament and in the public papers, with being the sole advocate for cleaning, whereas I was utterly against it.

4577. Mr. *Labouchere.*] I believe it has been the practice in the National Gallery to confine the operation of picture-cleaning to the vacation?—Yes.

4578. Do you not think that that is an inconvenient practice, and do you not think it would be advisable to extend the time during the whole year, and to have the pictures cleaned when they wanted it, without reference to the vacation?—Yes; I stated that in a printed letter, which I addressed to Sir Robert Peel.

4579. Mr. *Ewart.*] Do you not think it material to enable the public to see the pictures in their best state?—Yes.

4580. Inasmuch as the object of the exhibition is to educate more or less the taste of the people?—Yes.

4581. Then might it not be requisite to clean the pictures with that view?—It is; and it is requisite now, if you could be sure that it would be carefully and properly done. But whatever objections I may have had before to the cleaning of pictures in the National Gallery, they are very much confirmed now; and I was never

never more impressed, knowing, as I do, that Mr. Seguier has had great experience, with the danger of cleaning pictures at all.

4582. *Chairman.*] Will you now give us your opinion upon the state of the nine pictures which have been recently cleaned, as compared with their state previous to that cleaning; you have mentioned the two Canalettis, and the Nicholas Poussin?—I should say of them, that the cleaning was injudicious, because, as I said before, such pictures are always in a ruining state; for, as the opaque colours become more transparent in time, the dark ground comes through, and the tints that were originally warm become gray.

4583. Do you think that any one of these pictures has actually suffered in respect to the original work of the master by the late process of cleaning?—Not at all; but in the Canaletti, not the Grand Canal (I do not think that picture has been at all injured), but in the other Canaletti the lights have been too much cleaned; I do not think that that is a matter of importance; and I should say the same of the Queen of Sheba. The lights of a picture are always more loaded than the rest; the surface is rougher, and such portions are sure to become discoloured from the impurity of the atmosphere and other causes.

4584. When you say the pictures have been too much cleaned, in which of the two senses do you use the term "cleaning"?—I mean that there has been too much dirt removed. I consider it absurd to suppose that any picture-cleaner, who has had the smallest practice, or who has the smallest regard for his character, could ever remove the solid parts of a picture; it would be a most barbarous operation, and it would be very difficult also; you may safely banish from our imaginations the idea that anything of the kind has taken place; the only question can be, whether the glazings have been removed?

4585. Of course I include the glazing; I ask you whether in the View in Venice you think that any portion of the original master's work has been injured or removed?—I am not well enough acquainted with Canaletti's pictures to know that he glazed his pictures, but I am sure that those lights would be better for glazing now.

4586. Is it your opinion that any portion of the original master's work has been removed from that picture?—I am not prepared to say that anything has been removed, but still I say the cleaning has been carried too far, and that cleaning at all was unnecessary.

4587. Have you observed the mason's shed on the right hand side of the picture, and particularly the crossbeams which support the outer wooden wall of that shed?—I know the part to which you allude; I have not particularly observed it.

4588. You are not aware of any damage having been done to the mason's shed in respect to the original painting of the master?—It would be necessary before I could answer that question to compare the picture in its present state with its original state, which I do not remember, nor do I believe any person does. The reason why there are such facilities for making accusations of this kind is, that the previous state of the picture no longer exists; it is a question that does not admit of proof, and that is one reason why I think the public are so easily misled on such subjects.

4589. Then upon that principle, unless a picture had been very closely inspected and examined by the public before it was cleaned, in whatever state it came out after it was cleaned, we should not be entitled to criticise its appearance, because we have no longer the original state of the picture to compare with its present state?—It is a question of degree, and that is the reason why it is so difficult to arrive at the truth. If you saw one of Claude's trees rubbed out, every one would remember the original state of the picture, and would be able to compare it; but when you come to niceties, such as beams in shadows, and so on, I very much doubt whether anybody distinctly remembers them, especially as these are obscure parts of the picture in question, which of course were still more obscure when the picture was covered with dirt.

4590. Then, in any of these pictures can you detect anything as having been improperly removed?—I am prepared to say that none of the master's work has been removed, but I think the Queen of Sheba has been tastelessly cleaned; I think that some parts of that picture have been too much cleaned for the rest; now, I do not consider it a defect when, as in the Rebecca, the whole surface has been carefully and equally cleaned, because I know that time will bring that right; so with regard to the Annunciation; I consider that that has been carefully and equally

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cleaned, and that the effects of time will probably restore that picture to its original state; I know the previous state of that picture, and that it was in a very bad state; I inspected it when on the Commission with Mr. William Russell and Mr. Faraday; that picture was brought to us; we saw it with magnifying glasses, and Professor Faraday was of opinion that it was covered with dirt and varnish, and an accumulation of matter, which had nothing to do with the original painting.

4591. With regard to the shadow of the ship, in the central part of the Queen of of Sheba, do you not consider any serious damage is there perceptible?—I am not able to say; I do not remember the original state of the picture sufficiently.

4592. Do you think the shadow now looks as it ought to look?—I have no distinct recollection of that particular part of the picture; if I had been aware that you would have asked me the question, I would have looked at that particular part, but I cannot recall it to my memory. Independently of the Queen of Sheba, which I consider, as I said before, to have been ill cleaned, because partially cleaned, I should say that the others, although they have been carefully and well cleaned, do very much want some of the dirt they had before. I observed, when I was speaking of glazing, that the test of a glazer is, that his picture would look manifestly unfinished without it. I should say of Claude, that if he was not a glazer he ought to have been one, for there is a certain equality in his touch which approaches to what painters call wooden, and that is now very apparent in the Annunciation and in the other picture. The effect of glazing, or of dirt, would be to break the evenness of those touches, and to diversify the mere touch, independent of the colour. I should recommend that the Annunciation should be left without its glass for at least a twelvemonth, so that it might have the benefit of dirt.

4593. I suppose you, as trustee, and interested in the matter, have examined these nine pictures very closely to know whether the public outcry, as it has been called, has been well founded or not?—Yes, I have examined them closely.

4594. Have you made any special remarks upon any of the other pictures; do you consider the Paul Veronese has been well and carefully cleaned?—Yes; I heard what Sir Edwin Landseer said of the blue coming too forward, and I agree with him in that; but I think time will soon rectify it. It is extremely difficult to clean a picture so that some one part shall not be a little out of harmony, but I think that time soon rectifies such defects when they are slight.

4595. Are you aware that an eminent acadamecian has given it as his opinion before the Committee that that picture in its present state is not the original work of Paul Veronese?—I heard that opinion given by Mr. Dyce.

4596. Do you think that that opinion would have been given by him if he had seen that picture in its perfect state?—I do not see why that opinion should be given now. I am aware of the reasons which influenced Mr. Dyce in giving that opinion—the passage in Boschini, with which I am well acquainted; and I should say that if the inference which he draws from that passage were to be applied literally, it would exclude a number of fine pictures which at present go under the name of Paul Veronese.

4597. Perhaps you think he gave too limited an interpretation of the term "Velare," as applicable solely to transparent applications?—I do not think that that would alter the question.

4598. Mr. *Charteris.*] In your opinion Paul Veronese did glaze?—I believe that many pictures going under his name, which are glazed, are by his hand.

4599. Have you ever seen a picture of Paul Veronese which gave you the impression that he did not employ that process in his painting?—I have seen fine pictures undoubtedly by the hand of Paul Veronese which had never been glazed at all, and I should say that he is a master who could have painted with all his effect without glazing

4600. *Chairman.*] Were you in London at the time the Turners were removed to the National Gallery and cleaned?—No, I do not think I was in town at that time.

4601. With regard to the varnish that has been made use of in the gallery, it appears from the evidence both of Mr. Seguier and Mr. Brown, that those gentlemen, in cleaning pictures, were in the habit, until lately, of making use of a varnish which is not generally used. Mr. Brown states that he made use of a resinous varnish, which he keeps secret; and Mr. Seguier has been in the habit of mixing oil with his varnish; do you approve of the practice of both those gentlemen in that respect?—I did not interfere with them, and I am not aware of

of the precise mode in which Mr. Seguier prepared his materials; but if he used a very pure oil with mastic varnish, he has high authority for so doing.

4602. Do you not consider that it was your duty, as having charge of the pictures, to see that the gentlemen employed to clean or take charge of the pictures under your superintendence did not use experimental applications to the pictures, but either used the legitimate varnish, which I understand to be mastic varnish, or if they used any special applications of their own, that they should first have your approbation and your sanction for so doing?—I do not understand what is meant by legitimate varnish, because there is evidence of a great variety of practice with regard to varnish among the old masters.

4603. Is it not the fact at present, that when the word varnish is used as applicable to pictures, it does mean what is commonly called mastic varnish?—It does, but it does not follow that that is the best varnish; it is not the varnish that was preferred by the Italians: they used the fir resin dissolved in essential oil.

4604. If Mr. Seguier or Mr. Brown had thought fit to use any application which they called varnish, you would not have thought it your duty to interfere?—I do not go so far as that; I should have interfered if I had had any reason to suppose that they had adopted methods which were never tried before, but I know that the method of Mr. Seguier, right or wrong, has been used by great authorities.

4605. You knew that all along?—Yes.

4606. Did you know that Mr. Brown's method had been always used?—I do not know what his method is; I believe it to be mastic varnish, and nothing else.

4607. If you were aware that Mr. Brown was going to use an experimental application of his own, of which you knew nothing, upon the six pictures he was to clean, would you not have thought it your duty at least to inquire into the application he used?—I was not aware until now that he made any secret of it; I thought it was mastic varnish, and I believe it was nothing else. He may have some secret in preparing it; a good deal depends upon that. Rubens recommended the use of oil varnish on pictures.

4608. With respect to the cleaning of the Susanna, that was undertaken, as appears from the Minutes, in consequence of a private correspondence between yourself and Sir Robert Peel, as First Lord of the Treasury?—Yes; and as a trustee also.

4609. Supposing he had been First Lord of the Treasury, and not a trustee, you would not have applied to him upon the subject?—No; I applied to him because of his double capacity.

4610. Mr. *Labouchere.*] Do you think that any admixture of oil in a varnish is objectionable?—If you like to look at the authorities I have with me, you will find what the painters in the time of Charles the First thought upon the subject.

4611. Do you think there ought to be any restriction put upon the trustees or upon the picture-cleaners in the National Gallery, with regard to the use of varnish?—I should never consider it a ground of censure on a picture-cleaner that he used a well-prepared and very clear oil, mixed in a certain proportion with the other varnish; but I should recommend, particularly in the National Gallery, that such a varnish should be used as could easily be removed, because varnishes are sure to become discoloured, and those oil varnishes are sometimes very difficult to remove.

4612. Do you think, taking that into consideration, that it would be advisable that no varnish should be used in the National Gallery of which oil forms a portion?—I think so; yet I can imagine exceptions.

4613. *Chairman.*] Do you not think that in an establishment like the National Gallery, where there is a body of trustees, appointed to hold meetings and decide on important points, it is desirable, however distinguished the quarter might be to which you appealed, that in the first instance you should take their opinion before referring to the First Lord of the Treasury, although he was a trustee. I am speaking now of the Susanna, and of the vacation, and also of a time when it was not possible to consult the other trustees?—No doubt it would be more proper to do so.

4614. Suppose any matter of importance were to occur in the gallery during what is not the London season, do you not think that the trustees would have been happy to come to London, in order to meet together, and to consult on that particular point?—I always considered that if, on consulting Sir Robert Peel, he gave me authority to act, that was sufficient; if he had said, "This is not a point which I alone can undertake to decide; you must call a meeting of the

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trustees, wherever they may be," I should of course have attended to his instructions.

4615. Did you ever apply to Sir Robert Peel, and receive that answer?—Never; he always gave me instructions to act.

4616. Do you not think that you and Sir Robert Peel might have carried on the business of the gallery during the other six months, as well as it was carried on by you and the other trustees?—That is really a difficult question to answer.

4617. Mr. *R. Currie.*] With reference to questions which have been put to you in a former part of your examination, I wish to know whether you moved any amendment of the resolution that was come to, to clean the pictures, or whether in any other way you placed your own opinion on record?—No, I did not.

4618. Then you agreed at least to the opinion of the majority?—The resolution which was carried was such a resolution as I could consent to; I would by no means have consented to the resolution which was originally proposed; I would have protested against it; and I must do the trustees the justice to say that when I strongly opposed it they ceased to press it; it would have been carried long before but for that.

4619. Mr. *Charteris.*] Are you aware whether the original resolution as well as the resolution that was carried is to be found in the minutes of the trustees?—They do not both stand on the minutes of the trustees; whether the original resolution exists or not, is another question.

4620. Mr. *Labouchere.*] I understood you to say, that these pictures were finally cleaned against your opinion?—No; the resolution that was carried was not against my opinion; if you ask me whether the pictures have been cleaned in conformity with that resolution, that is a different question. I believe that the instructions of the trustees were over-passed.

4621. Mr. *Charteris.*] What was the resolution?—That they should be varnished, and the old varnish removed if necessary; the expression is, "removal of the old varnish and revarnishing them."

4622. Where is that?—In page 49: "Resolved, that Mr. Seguier be requested to "complete, during the approaching vacation, the necessary operations for putting "in order those pictures which he has recently reported to the trustees as requir-"ing the removal of the old varnish, and revarnishing them."

4623. Did that refer to the nine pictures that have been cleaned?—That is also another question. I do not make out that the reports of Mr. Seguier correspond with those nine pictures.

4624. But when you were present, and when that resolution was passed to which you have referred, to what pictures did you imagine and intend the resolution to apply?—Undoubtedly to those which Mr. Seguier had reported as requiring to be cleaned.

4625. But that report of his does not correspond with the pictures which he has cleaned?—So I find.

4626. Has he cleaned any pictures which are not named in that report?—I have not examined the point accurately, but I was struck by the non-agreement referred to; at the same time, when I was keeper of the National Gallery, I might, as keeper, have suggested any alteration in the proposed course, and the trustees would then have justified it; but when I was keeper no such list was even required; certainly I should say that if a list were called for, and the keeper were directed to have those particular pictures cleaned, those instructions would have been strictly complied with. I do not understand why the instructions should have been departed from.

4627. *Chairman.*] Is it not the case that every picture that has been cleaned is included in some one or other list made during the discussion as to cleaning; that Mr. Seguier was empowered to clean in what way he thought proper all the pictures that have been cleaned, although they do not appear in any one list exactly in their order?—That is very probably the case.

4628. Mr. *Charteris.*] Did you see that report of Mr. Seguier's which was made upon the pictures that required cleaning?—Yes; it was merely a list.

4629. *Chairman.*] Besides the nine pictures that he cleaned, in the wider sense of the term, were there not three others, a Parmigiano, a Murillo, and a Sebastian del Piombo, that were partially cleaned, and two others, a Salvator Rosa, and a Claude, which might have been cleaned, but Mr. Seguier stated that there was not time during the vacation for the purpose?—Does Mr. Seguier say that he cleaned the Sebastian del Piombo at all?

4630. Partially.

4630. Partially.—I was not aware of it.

4631. Mr. *Labouchere.*] Do you consider that, generally speaking, the subject of picture-cleaning in the National Gallery is conducted with that caution and deliberation which its importance would seem to require?—I certainly do not think that it has been hitherto so conducted.

4632. *Chairman.*] In Question No. 679, it is said, "In page 42 of Mr. Joseph "Hume's Return of 1852, it is stated, 'Mr. Seguier was fearful of washing the "three large pictures, namely, the Resurrection of Lazarus, Sebastiano del Piombo; "the Vision of Siant Jerome, Parmegiano; and the Holy Family, Murillo, unless "he could varnish them, which he thinks could not be conveniently done, except "during the vacation.' Was it your intention at that time to have cleaned and "revarnished these pictures during the late vacation, along with the other nine "pictures? They were washed over.—During the same vacation? Yes; they were "not cleaned, you understand, but they were washed down, and a very thin mastic "varnish was rubbed over them"?—Such cleaning would be safe at any time.

4633-4. Then there were two other pictures, Salvator Rosa and a Claude, which might have been cleaned, but for the cleaning of which there was not time, so that the whole number of pictures which Mr. Seguier was authorised to clean was fourteen, and those fourteen are all specified in different minutes of the trustees as having been given over to him to clean as he thought fit?—That quite justifies Mr. Seguier's selection; and it also justifies the trustees in giving him authority in that way.

4635. To return to the question of your having cleaned the Susanna by order of the First Lord of the Treasury, a single trustee; although there was no danger in the case of Sir Robert Peel, do you not think that that was an anomaly which might have been productive in other cases of considerable inconvenience?—Yes.

4636. Does it not involve a double responsibility, a responsibility to the trustees, and a responsibility to the Lord of the Treasury?—Yes.

4637. Mr. *Charteris.*] If Sir Robert Peel had been merely First Lord of the Treasury, and not a trustee, would you have thought it necessary to have applied to him?—No.

4638. Mr. *Ewart.*] As a general rule, you would not make such an application to an individual?—No.

4639. *Chairman.*] A question has arisen with the public, as to whether the picture called the Vision of a Knight has been cleaned since it was purchased; have you heard any remarks made in public upon that question?—No.

4640. You were keeper at the time of its purchase, were you not?—Yes.

4641. And are you satisfied that that picture was not cleaned or meddled with when it passed from the hands of the previous proprietor, on its way to the gallery?—I never heard of its being cleaned in the slightest degree.

4642. And it could not have been cleaned without your knowledge?—No.

4643. Have you heard it said that Mr. Samuel Woodburn has stated to various friends of his, that on seeing that picture hung up in the gallery, he observed that it had been cleaned and damaged, and that he would not have given more than half the amount of money for it in its then state that he would have given before it was purchased and transferred to the gallery?—I never heard that he had said so; but if he was correct, he must have referred to some cleaning long before it was in the gallery, with which cleaning the trustees had nothing whatever to do.

4644. From whom was the picture purchased?—From Mr. Egerton.

4645. Was Mr. Samuel Woodburn consulted as to the purchase?—He was at last, because by a regulation (if I may use that word) of the trustees, or of the Treasury, two connoisseurs were required to give an opinion and certificate as to the authenticity of a work before it could be purchased; the two gentlemen who were first consulted were Mr. Emmerson and Mr. Nieuwenhuys, and one of those declared that it was not a Raphael. I still recommended the trustees to purchase the picture; I gave them documentary evidence, as well as my own opinion, which induced them to take other opinions.

4646. Then Mr. Woodburn did see the picture before it was purchased and transferred to the gallery?—Yes.

4647. Then if he made such a statement as that to which I have referred when he saw the picture in the gallery, whether he was right or wrong, he had the means of comparing its state in the gallery with his recollection of its previous state before it came to the gallery?—Certainly.

4648. But you never heard any report of the kind?—No.

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4649. And you do not believe that there is any foundation for it?—Not the least.

4650. Mr. Brown, I believe, was recommended by Sir Robert Peel, for the purpose of cleaning certain Dutch pictures?—Yes.

4651. Was he authorised by the trustees to clean them?—I stated to the trustees that Sir Robert Peel had recommended Mr. Brown, and they assented to his being employed.

4652. Did they sanction the placing particular pictures in his hands?—No, I had general instructions to do what I thought proper.

4653. You state in the minutes, I think, that you were authorised in the same form as that in which you have been authorised upon other occasions to use your discretion as to the pictures to be cleaned, and to employ such persons as you thought fit?—Yes.

4654. You allude to a letter addressed to Sir Robert Peel, in May 1845, as First Lord of the Treasury, on the subject of cleaning; that is in page 13 of Mr. Hume's first Return, and you call it a printed letter; was it also a private letter?—It was printed and published on my responsibility and at my expense.

4655. It is not given in the minutes which we have?—No; I can hardly say in what capacity I addressed that letter to Sir Robert Peel, but certainly I should never have addressed it to him if I had not been keeper of the National Gallery; in the title I describe myself as keeper of the National Gallery, but still the letter was not official; I did not consult the trustees about it.

4656. From the several examples, it appears that during your incumbency a great deal was done in the gallery in consequence of private communications passing between you and the First Lord of the Treasury, with respect to cleaning, as well as with respect to other matters?—Not with respect to cleaning; as to that, I had always the instructions of the trustees.

4657. With respect to cleaning the Susanna, had you the instructions of the trustees?—No, but I had their approval of the course taken.

4658. Do you think that that is a regular way of doing business, irrespective of the merits of the persons concerned in it, and that it does not tend to confuse the responsibility, and to render it difficult to say where responsibility attaches?—I certainly think it a most irregular mode of doing business.

4659. This report that you made, of having consulted Sir Robert Peel with regard to the Susanna, and of acting on his directions, was made in conjunction with a number of other matters, but did you receive any formal sanction from the trustees afterwards, at a meeting of theirs, as to your having done this by the direction of a single trustee, as First Lord of the Treasury, rather than in consequence of previous consultation with them?—Yes, I made a report to the trustees, but I am not aware that it appears in the minutes.

4660. Mr. *Charteris.*] Did they approve of that proceeding?—They approved in all such cases of what had been done; when I had acted on the instructions of Sir Robert Peel only, during the vacation, I reported what had been done to the trustees at their first meeting, and they approved of it.

4661. Are we to understand that you did that wholly irrespective of Sir Robert Peel's official position as First Lord of the Treasury?—Yes: I mean the mode of reporting.

4662. *Chairman.*] In the letter which has been just adverted to, but which does not appear on the minutes, you allude to the narrowness of the building, and to the difficulties in the vacation of carrying on the operation of cleaning, and otherwise; are you not aware that the whole building really does belong, properly speaking, to the National Gallery, including that portion of it which has been temporarily awarded to the Royal Academy?—I have no such impression; I have heard that when his Majesty William the Fourth placed the keys of that portion of the building which belongs to the Royal Academy in the hands of the late president, Sir Martin Shee, he said, "You hold this on the same tenure as the apartments in Somerset House, which were presented to the Royal Academy by his Majesty King George the Third."

4663. You are not aware that the trustees of the National Gallery have, if they think fit to exercise it, any claim on that portion of the building should they think it necessary for the purposes of the gallery?—I am not aware of it, and I believe they have no such claim.

4664. Are you not aware that, in the Report of the Committee of 1836, it was distinctly stated that the Academy had only a temporary and permissive title to

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be there, and that if the management of the National Gallery required the whole building, they might receive notice to quit at any time?—I never heard of that particular circumstance; but I have always understood that the Academy might have notice to quit on condition of their being placed in a building which was equivalent in all respects to that which they now occupy.

4665. Considering the great difficulty of cleaning pictures in a proper manner, and of carrying on other matters for their protection during the vacation, do you not think it would have been desirable for the trustees to have exercised their right of claiming that building, leaving the Government to provide for the Academy elsewhere as they might think fit?—I am not aware that it would.

4666. Mr. *Ewart.*] Are you aware that the question was publicly asked of Mr. Spring Rice, when he was Chancellor of the Exchequer, whether the Academy had or had not a mere permissive right to the building, and that his reply was that they had a permissive right merely?—I am not aware of it.

4667. *Chairman.*] With respect to the backs of the pictures; were you member of a commission in May 1850, in conjunction with Mr. William Russell and Mr. Faraday, which commission reported that as great or greater injuries in the way of dirt resulted to the appearance of the pictures from the backs than from the fronts; and that Report of yours was confirmed by the Report of the House of Commons' Committee in 1850, where evidence was also given as to the injury which the pictures experienced from the exposure of their backs?—Yes; but I think that although in that Committee Mr. Faraday's evidence appeared to be rather strong upon the subject, he did not attach much importance to any injury which the pictures might receive from the back; he did not consider it likely that they would receive any serious injury from the dust penetrating in that way, although he recommended a mode by which it might be prevented.

4668. But yourself and those who were associated with you in that commission were quite unanimous as to the injurious effects of dirt on the backs of the pictures?—Yes, I am quite aware of it; but if I were called on to say what I thought of that part of our Report, I should say that it is not one of the most important points we insisted on.

4669. Was it not stated indirectly in that Report, or in the discussion of that Report before the Committee, that more injury accrued to the pictures from the backs than from the fronts?—If it is so stated, it is rather strong, but if I put my signature to it, I am responsible of course for it.

4670. Since you have been a trustee have you thought it your duty to see that anything was done, in conformity with that Report, towards preserving the backs of the pictures?—No.

4671. Have you ever brought the subject before the trustees at all?—I have not; there seems to be a general understanding among the trustees that the time is approaching when the management of the National Gallery will require to be reconsidered, and there has been generally a disposition to postpone. I have had the same feeling with regard to cleaning pictures; I have thought that if it should be determined to remove the pictures even 10 years hence to another building the question of cleaning may be postponed until then. The trustees appear to have an idea that they are on the eve of a change.

4672. Is there not this difference between the two cases you have put, that in the case of the dirt on their varnish, the pictures receive no essential damage, but that in the case of the backs, they are receiving serious damage, and, therefore, that it is necessary immediately that the dust should be either temporarily removed from time to time, or that precautions should be taken against its accumulating?—You are, no doubt, aware that when a report is drawn up in that way, although several persons sign it, they are not all equally impressed with the importance of every part of it; I was not so impressed with the importance of that danger, although I added my signature to the Report; it came from Professor Faraday, a high authority; but I have still my doubts as to the extent of the danger.

4673. Did you not, in your subsequent evidence before the Committee, repeat, in your individual capacity, that you thought great damage was done to pictures from the backs?—There is some danger, but I think it is a little exaggerated.

4674. Considering that that Report was given in, and that the Committee also reported upon the subject, did you not consider it your duty to bring the matter under the consideration of the trustees?—It would have been better that I should have done so.

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4675. Mr. *Charteris.*] You have stated, as a reason for these recommendations not having been brought before the trustees or carried into effect, that there was an impression on their part that there was to be some alteration in the management of the National Gallery; are you aware what gave rise to that impression?—I allude more particularly to the change of place.

4676. *Chairman.*] Are you aware that about the year 1850, though it seems not very clear from the evidence of the subordinate officers of the gallery at what time, the pictures in the gallery were unhung during the vacation, and that after the backs were carefully dusted they were hung up again?—It was in November 1850 that I was appointed a trustee, and that was after the vacation, so that I could not know what was done in the vacation; I might have heard of it, but I have no recollection that I did hear anything of it.

4677. I presume that if that operation had been considered necessary you would have deemed it more advisable to carry it into effect than to clean the nine pictures which were cleaned during the last vacation, in consequence of its preserving the pictures from immediate danger, whereas dirt on them only disfigured their surfaces?—Of the two, I would rather have had the backs cleaned than the fronts.

4678. When you were keeper did you turn your attention more particularly to what I have defined as occasional cleaning; not the larger operation, but the occasional wiping, or dusting, or washing, or rubbing of the pictures?—Yes, I have always recommended wiping with a silk handkerchief.

4679. What was the mode employed at the period when you were keeper?—There was very little done. Mr. Seguier was not regularly employed to undertake such operations. I frequently used to do it myself in the case of such pictures as I could approach.

4680. If a picture was once brought into the gallery in what you would consider a good state, do you know of any means of occasional cleaning which would keep it in that state without the necessity of going through the more serious operation of cleaning?—I know of nothing better than wiping it carefully with a silk handkerchief and occasionally sponging it.

4681. Do you think that would keep the dirt off sufficiently to prevent the necessity of a more extensive operation hereafter?—Not while the pictures are in the present building.

4682. Did you, during the period of your keepership, allow the pictures to be sponged with water in the occasional cleaning?—Mr. Seguier, and Mr. Brown also, I believe, did sometimes clean pictures in that manner.

4683. And you did not object to it?—No.

4684. Mr. *Charteris.*] Do you think it a perfectly safe operation if it is done with care?—It depends upon the picture. I must do Mr. Seguier the justice to say that he was very particular as to the cases in which it might be applied; for example, in the case of a picture painted on wood with a tendency to chip, it would be dangerous to wipe it, even with a silk handkerchief, as the silk might tear up some of the particles which were disposed to chip off.

4685. *Chairman.*] Are you of opinion that the situation of the gallery and the influences to which it is exposed are so serious as to entail such a constant accumulation of dirt as to require cleaning, in the stronger sense of the term, from time to time?—I think the pictures will get more and more dirty where they now are.

4686. You gave an opinion in 1850, I think, as to the desirableness of a change in some way or other as regards the site of the gallery in consequence of these influences?—Yes.

4687. Does that opinion remain?—Quite so.

4688. Has it been further confirmed?—Yes; I think the pictures are likely to get extremely dirty in their present situation; but still I would not recommend them to be cleaned at present.

4689. Do you consider that the dirt to which they are exposed arises in any way from the oil varnish with which they have been covered?—I am not prepared to say that; if the oil used in that varnish is not very carefully prepared it would have a tendency to darken much more than a well-prepared oil, because the circumstance of the darkening depends very much on the quantity of mucilage is in the oil, and it is possible to extract that by clarification.

4690. Have you observed more discoloration on pictures which have been varnished

varnished with the gallery varnish than upon pictures which have been varnished with mastic or other varnish?—I have not observed much difference.

4691. Do you think that with a more spacious building, better means of ventilation, more room for the pictures, and also for visitors, and, in short, making use of all the precautions that could be adopted, the present site might be well adapted for the National Gallery, in spite of the influences to which you have adverted?—No; because I do not think you could exclude the smoke, and that is the chief cause of the dirty state of the pictures.

4692. Mr. *Charteris.*] Has it ever been the custom to water the floors of the gallery?—Every day when I was keeper.

4693. Are you aware whether it has been done since you ceased to be keeper?—I do not know.

4694. Mr. *Labouchere.*] Could you suggest any improvement in the mode in which the pictures are selected to be cleaned in the National Gallery?—I heard Sir Edwin Landseer suggest that a committee should be appointed in such cases; I think that that would be a desirable mode, but I confess I think that in general the effect of appointing a committee of that kind is to do away with individual responsibility; I would rather select a very experienced person and make him responsible; he might take advice, and might in all difficult cases be required to do so.

4695. Do you think that such a person ought to be himself an artist?—That does not follow; he might have studied to a certain extent, but it is not necessary that he should be an accomplished artist.

4696. Would you make the actual picture-cleaner the person to hold such a situation?—In the case of Mr. William Seguier that was the case, and I do not imagine that he acted indiscreetly. I have always understood that without any instructions from the trustees he looked after the pictures, and cleaned them when he thought it desirable; there appears to have been no record of such cleanings, but I have always understood that to be the case.

4697. However competent the picture-cleaner may be, do you think it would be right to leave a question of that kind, in an institution like the National Gallery, to his uncontrolled discretion, whether he should or should not clean a picture?—Mr. William Seguier was, perhaps, particularly well fitted to combine both offices; but in general I should say it is not desirable to make the picture-cleaner himself the judge what pictures should be cleaned.

4698. From what class of persons would you select the individual who should have the control of the operations of the picture-cleaner?—The qualifications required are so numerous, that it is very difficult to say from what class he should be selected, but I imagine that the knowledge of art is constantly increasing in this country, and I do not think it would be difficult to find such a person.

4699. Leaving the chief responsibility on such an individual as you have described, do you think it will be an additional security if he were rendered generally responsible to the trustees or some other body?—I think it would be an additional security if he were rendered responsible to somebody, but I think that individual responsibility to a great extent would still be desirable. I would rather trust to an individual, if well selected, and if he were perfectly aware that everything depended on his judgment; I think that would make him cautious.

4700. Mr. *B. Wall.*] Would you recommend his being a salaried officer?—Yes.

4701. Mr. *Labouchere.*] Do you think there is a disposition with almost all picture-cleaners to be too fond of exercising their art, that is to say, to lean too frequently towards cleaning pictures?—It is their occupation, and it is very natural. I have heard some of them say it is a very fascinating occupation; to painters it is also very interesting, if they are not afraid of destroying a picture. We read that Sir Joshua Reynolds used to destroy pictures in order to learn how they were painted.

4702. The fascination of which you speak would not be diminished, if, besides being allowed to clean the pictures, they were allowed to repaint them?—We have not assumed that it is an accomplished artist who is to perform the operation.

4703. Mr. *Ewart.*] Are you aware that in the case of the Berlin Gallery, Dr. Waagen, the director, is the person who decides what pictures should be cleaned?—I know that he is the sole director, but I am not sure whether he gives instructions on that subject alone; it is possible; I am not acquainted with the arrange-

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ment in the gallery; it is possible that Schlesinger reports to him, and that he makes a report to the others.

4704. Do you know who decides in the case of the cleaning of the pictures in the Louvre?—No.

4705. Mr. *Charteris.*] You have said that picture-cleaners are apt to be fascinated and led away by the love of their art, and you have likewise said that when Mr. Seguier gave in his report, the pictures to which that report referred were not inspected by the trustees before they sanctioned his operations upon them; did you yourself personally inspect those pictures?—I am not aware that I said they were not inspected; they were not formally inspected by the trustees in a body, but each trustee had something to say about them, and to say to what extent they required cleaning; I remember a conversation upon that subject.

4706. Do the meetings of the trustees take place in the room where the pictures are?—No; but they frequently go up into the rooms and examine the pictures, sometimes in a body, and sometimes separately.

4707. In the case of cleaning pictures, has it been the custom when these pictures have been remarked upon by the cleaner or keeper, to proceed to the rooms where the pictures are, and to inspect them before authority is given to commence operations?—Not always in that formal way.

4708. You say that the pictures were cleaned during the vacation?—Yes.

4709. Do you after the vacation go to the gallery to see the result of these operations?—Yes.

4710. What was the impression then produced upon your mind?—I saw the Paul Veronese, and very much liked its appearance; I thought it looked very much improved, and more like the master.

4711. With reference to the other pictures, did you consider them, on the whole, improved or injured?—I consider the Guercino especially improved; I think that that picture never was in so good a state as it is now. I think none of the pictures have been injured except the Queen of Sheba, and the injury done to that picture, I should say, consists in its being unequally cleaned; but I think that time will make it right.

4712. That is the only picture which you consider to have been injured, in so far as it is unequally cleaned?—That is the only picture.

4713. At the first meeting of the trustees, after the vacation at which you were present, was the subject of the cleaning of the pictures, and the result of the operations, discussed?—I think it was not a very full meeting; but the trustees went into the National Gallery and looked at those pictures, and in general they approved of what had been done.

4714. You say you consider that the Queen of Sheba Claude is injured, in so far as it has been unequally cleaned; am I to understand that, in your opinion, no permanent injury has been done to that picture, and that the effect of time will be to restore it to the state in which it was previous to that operation?—I think it will be found that time will restore it, but I could not positively say so. I have given a reason before why I think the lights of a picture are more likely to be toned than the other parts, because generally they are more loaded and rougher; the lights are generally over-cleaned in a picture, but fortunately they are precisely the parts which are likely to be soonest soiled.

4715. You confine the injury from unequal cleaning to the light portions of the picture?—Yes.

4716. You do not consider that the water which, comparatively with the sky, may be dark, a little portion of the picture has been injured, or that the glazing has been unequally removed from that picture?—I consider that the lights on the waves are too light; but I have no doubt they will get tone enough in time.

4717. You say the cleaning has been unequal, and it is to that that you attribute the injury, so far as it goes?—Yes.

4718. Do you think that time will restore the harmony of the picture?—If I am correct in saying the lights have been too much cleaned, and that they are, we will say, too cold for the rest of the picture, I have no doubt time will affect those parts chiefly, and tone them so as to bring the picture into harmony.

4719. Will not time affect the other portions of the picture equally?—No; because the lights being more loaded are rougher than the rest, and will therefore attract dust more easily.

4720. But still the same disproportion will, to a certain extent, exist, will it not; if the dark portion of the picture is at present too dark, as compared with the

the light, in the course of time that darkness will increase, although the lights will be less apparent; and, therefore, we may assume, that the harmony of the picture, if it has been unequally cleaned, and is now injured, will not be restored?—I have given my opinion, and I adhere to it, that the lights of a picture are more likely to be soiled than the other parts, if you grant that the lights are rougher than the rest; if the lights are smooth, and the other parts are rough, the lights will retain their freshness more than the darker parts; but the contrary is generally the case.

4721. Do you consider that those lights are now in the state in which they were when the picture left the easel of the master?—That is very difficult to say; I should imagine that they are darker now than they were then.

4722. Do you imagine that any glazing has been removed from those portions of the picture?—I am not sufficiently acquainted with Claude's practice to say; I ventured to say before, that if he was not a glazer he ought to have been one, because his execution is a little mechanical, and glazing disturbs that regularity agreeably.

4723. That would imply, if you only had this work of Claude from which to judge of his skill as a landscape painter, that he was not so superior a painter as we have been taught, and as all the world believes him to be?—It is a mere opinion which I have formed; there is no doubt that dust will do quite as much as glazing to destroy the too regular appearance that I speak of in the touch; if you were to take a little dust, and rub over the picture of the Annunciation, I have no doubt it would be much improved in that particular to which I restrict my observations; I have no fault to find with the colouring of Claude, but his touch appears to me to be in a slight degree mechanical.

4724. Dust, no doubt, will tone down, and render a picture less visible; but do you think that dust alone would give those peculiar qualities for which Claude was remarkable, namely, brilliancy of tone, aërial perspective, and general harmony?—I think it would do great good, and much greater good, than attempting to restore the softness of outlines which may have been destroyed in some of those pictures by over-cleaning. I believe that accidental and irregular stains, produced by time and dust, are more agreeable than any thing effected by the will of a picture-cleaner.

4725. Do you believe, from your knowledge, and from the analogy of other pictures by the same master, which have not been cleaned, that Claude's touch, take his trees for instance, was as you describe it to be in the specimen to which you have referred, wooden. Looking at other pictures by the same master, in the same gallery, should you say that "wooden" is a term proper to apply generally to the touch of Claude?—I should say that the Queen of Sheba is not the most remarkable example of it; I would rather select the picture of the Annunciation, as exhibiting the particular defect to which I allude: I think the tree to the left, where the single leaves are relieved on the sky, is very regular; the manner in which the weeds in the foreground are painted is also an instance. I should except the minuter, and therefore massed foliage of Claude's large trees; I think that there the touch is very agreeable; but I think the large weeds in the foreground and the larger leaves in the foreground trees are sometimes executed without feeling, and that glazing or dirt would agreeably diversify the regularity of those forms. You are, probably, acquainted with the writings of William Hazlitt; he makes use of the expression, "gusto," to define that broken irregularity of touch which the works of the best masters exhibit; I forget whom he instances as examples of the perfection of gusto in touch, but he instances Claude as an example of the want of it.

4726. What do you understand to be the meaning of "gusto"?—In Hazlitt's sense, the opposite of what I have expressed by a sort of wooden appearance in the touch, a certain approach to the mechanical; an unbroken touch.

4727. That you limit to the foregrounds of Claude?—I have seen it sometimes in his architecture; in the manner in which the details of columns and so on are executed, and also in his figures.

4728. Do you see the wooden touch which you describe in the Queen of Sheba in any other portions of the picture than the columns, the architecture, and the foreground?—I see it less in that picture than in the Annunciation, because there is less foliage, and less of those objects in which that defect, if it be a defect, is observable.

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4729. Then it is in the trees of the Annunciation that you see this wooden effect?—Yes, and also in the manner in which the middle distance is painted.

4730. Is not Claude remarkable for the feathery character of his trees in general?—I have not extended my criticism, such as it is, to his massive trees, but only to those trees where the foliage is detailed; it is matter of opinion; I may be quite wrong.

4731. My object is merely this; you state that the effect of these pictures by Claude appears to you to be that they are wooden in the touch; now, I ask whether in general that is a term which is applicable to Claude's pictures; I ask you that with a view to ascertain whether or no this effect is merely the result of cleaning or whether it is peculiar to the master?—It cannot be the effect of the cleaning, because it is the solid touch of the master that has been revealed by cleaning.

4732. But do you or do you not imagine that over that solid touch of the master, that master placed some glazing or something which did away with that wooden effect, which you now describe as so disagreeable?—Whether the master did it or whether time or dirt did it, I cannot tell.

4733. Do you imagine that, if that master had not done it, he would have enjoyed the fame which he always has and which he does now enjoy as a landscape painter?—I have already said that if he was not a glazer, he certainly ought to have been one.

4734. Do you consider that the St. Ursula by the same master is in a good state?—In an excellent state.

4735. Would you have cleaned it?—No, I think not; there are some stains in the sky; but if the picture were cleaned, perhaps other stains would be just as bad in the course of time.

4736. Do you see signs of that woodenness of which you speak in that picture?—I can see it, but the dirt which is over it conceals and breaks it.

4737. Do you imagine that that which breaks and conceals it is the work of the painter or the effect of time and dirt?—I cannot tell.

4738. What is your impression?—I really would tell you without hesitation if I had any distinct impression about it; but in the case of most old pictures, as we now see them, I am so convinced that they have been through the hands of picture-cleaners over and over again, and have been varnished and glazed by them, that if there is an accumulation of glazing on a picture I would rather attribute it to some old picture-cleaner than to Claude, not always because it is bad, but because of the known history of these things.

4739. Do you consider the Queen of Sheba, by Claude, to have been injured by the last cleaning?—No; I consider it ill cleaned, but not injured.

4740. Do you consider the St. Bavon to have been improved or not by the last cleaning?—I do not see that it is injured; it is a very indifferent picture.

4741. In your Report you say the Velasquez speaks for itself, and you stated, likewise, that you did not know that picture well before it was cleaned?—Not before it was purchased.

4742. Do you consider that that picture by Velasquez is now in a proper state; that it is harmonious; and that the different portions of the picture maintain their proper place in it?—I consider that, under the circumstances, it was extremely well cleaned; I think it is certainly in a better state now than it was in when it was purchased for the gallery, and probably it has been as well cleaned as it possibly could be under the circumstances, considering the state in which it was.

4743. Do you think it wise in the management of the National Gallery, as far as cleaning is concerned, that the process of cleaning, whenever it is rendered necessary or inevitable, should be invariably performed by the same person; or do you think that other persons may be employed?—I think it is better that it should be performed by the same person; or at all events, as was the case when Mr. Seguier and Mr. Brown were employed, I would give the Italian pictures to one and the Dutch pictures to another; because the practice of the schools was different.

4744. I understand you to imply that you think it essential that the person performing this operation of cleaning, which is, at all events, a dangerous operation, should be conversant with the works of the painter upon whose work he operates?—Yes.

4745. And that therefore you would, when it became necessary to clean pictures in the National Gallery, seek out in London, or wherever he was to be found,

found, the person who was known to be the most conversant with the works of the painter whose pictures required cleaning?—Certainly; I would not recommend a variety of picture-cleaners, for this reason, because I think there must be naturally a certain emulation among them, I will not call it jealousy, and that mutual criticism would be the probable consequence of work so performed.

4746. Do you think that the person resident in the gallery should be conversant with the state of the pictures, and be able to give them a rubbing with a silk handkerchief when necessary, and to look after them?—Certainly.

4747. And so far as that is necessary, do you think that that person should be a professional picture-cleaner?—I do not think that is necessary; I cannot imagine that any person would be appointed to superintend the gallery who is not so far acquainted with pictures as to know when it would be safe to rub them with a silk handkerchief, and when not; for example, in the case of a picture painted on a panel, where there is a tendency in the pigment or the priming to chip off, the use of a silk handkerchief might be dangerous.

4748. I do not apply these questions to the directors, but to the keeper of the pictures resident in the gallery?—That is the sub-keeper.

4749. Should you think it desirable that the sub-keeper should be a professional picture-cleaner, conversant with the state of the pictures, able to consult and advise with the keeper as to the necessity for cleaning, and able, to a certain extent, either to perform or to superintend the operation of cleaning, and at the same time to perform those necessary operations of wiping to which you have alluded?—Yes; but it is not necessary that he should be a professional picture-cleaner to do that.

4750. Mr. *Vernon.*] You have been speaking of general glazing to produce harmony as a finish to pictures, have you not?—No; an Italian glazing is not merely that; it is, or may be, a much more extensive process.

4751. But what has been specially alluded to has been the last touch to the surface of pictures; it is with reference to that alone to which any damage can be done?—Yes.

4752. Where the lights in the Queen of Sheba are put in, would glazings necessarily be put in over those white lights?—It depends, as I said before, upon the practice of the master; I am not acquainted with the practice of Claude sufficiently to say. If you ask me whether certain portions of the picture require glazing or not, I can tell you, but whether it was Claude's general practice or not, I do not know.

4753. If a painter found when he was putting his lights in, that they were out of harmony with the rest of the picture, then I apprehend he would put a glazing over them to bring them into harmony?—It might be dangerous to glaze those parts only, and not the rest.

4754. But the cleanest and boldest painting would be that which was done at once, where the lights were put in in proper harmony, and where they did not require any toning down, or any glazing, in that sense of the word?—Perhaps so.

4755. Is not one of the evils of cleaning, the almost certainty that the picture will thereby be put out of harmony?—That is the great danger.

4756. In cleaning a picture, I apprehend that some portions of it are more liable to injury than another?—Yes.

4757. Consequently you have almost necessarily, when a picture has been cleaned, one portion left rather dirty, while another portion is left in a raw, clean state?—There is danger of that.

4758. Mr. *Charteris.*] Does that necessarily follow?—Not with an experienced picture-cleaner.

4759. Mr. *Vernon.*] My question was, is there not that danger?—There is a danger; I would observe that an accident may happen even to an experienced picture-cleaner.

4760. Will not an experienced picture-cleaner find a picture in this state, that a portion of it has a great deal of the white colour, which is laid on thicker, and is rougher and more dangerous to clean than the rest; but he does not venture to touch that as he does the rest, for fear of defacing the solid texture of the picture?—There is no fear of that, if a picture-cleaner has only common care; the surface is so hard that it would require even violence to touch the solid surface, but there is danger of removing the glazing too much from those portions.

4761. I apprehend that glazing in any sense is colour, and that it is vehicle also?—Yes.

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4762. When I speak of glazing, I speak of the colour itself; are there not some portions of every picture which are more liable to damage than others, and which a careful picture-cleaner would be more loath to touch than the rest?—Yes.

4763. And it may and will constantly happen that although the texture of the picture itself is not injured yet it is thrown out of harmony by cleaning?—It may constantly happen.

4764. I understand you to say that, in your opinion, frequently or generally in those cases time will restore the agreeable appearance, and put the picture back into harmony?—It may; it is probable that it will if the light parts are the rougher parts; the reason I have given before.

4765. Dirt having been taken off one part and not off the other, when dirt comes on again the picture will all look the same again; is that your opinion?—The result you speak of is quite possible.

4766. Mr. *Charteris.*] I understood you to say, you did not consider dirt to be so great an evil, for you said it was as good as glazings, under certain circumstances?—Yes; these are questions of degree; it is quite possible that you may make me appear to contradict myself; get me beyond a certain point and I shall, in all sincerity, say exactly the reverse of what I said before.

4767. Mr. *Vernon.*] Your objection to cleaning pictures chiefly applies to pictures such as those of Poussin, who painted on a red ground, and the ground, in fact, silts up, if I may use such an expression?—I think such pictures should never be cleaned; I think the proper precaution is to lock them up, to use a painter's term, with a good firm varnish; if Mr. Seguier's oil varnish is ever useful it would be useful in such a case as that.

4768. In all Poussin's pictures, that red ground on which he painted is apt to come out, and consequently when you clean the picture the ground becomes more visible than it was before?—Yes; and sometimes the picture-cleaner may assist it.

4769. I dare say you are well acquainted with Poussin's pictures in the Louvre, at Rome, and in various other places?—Yes.

4770. You have seen, no doubt, in a great number of his pictures the same effect of the red ground?—Yes.

4771. Lord *Brooke.*] Have any of the pictures in the National Gallery been lined since you have had the management of the gallery?—No; I believe none.

4772. Nor since?—I am not aware.

4773. I think I understood you to say that great injury had been done to the Velasquez by lining?—Yes.

4774. And yet it is the case, I believe, that there is great danger in cleaning some pictures until they have been lined?—Yes, that is true.

4775. And that has not taken place to your knowledge, has it, in the National Gallery pictures hitherto?—No; but in the case of the Cuyp, which has been mentioned, and which was cleaned by Mr. Seguier, Mr. Brown, who was invited to clean that picture before, said it would be better to have it re-lined first, and I mentioned that afterwards, but it was not considered to be necessary, and it was not done.

4776. I believe that the operation of re-lining is not done by the person who cleans the picture?—No.

4777. Does he superintend the re-lining generally?—He should do so.

4778. You would consider him responsible for the re-lining?—Certainly.

4779. Mr. *B. Wall.*] Who is the person generally employed by the gallery to re-line the pictures?—It was never done in my time; it was so delicate an operation that I would never sanction it. The pictures must leave the gallery for the purpose of being re-lined; and re-lining is a very difficult and dangerous process. The case of the Velasquez is a striking instance of the danger; the picture was injured in the mode I have described by a hot iron: but there are other and safer modes, without the use of an iron roller.

Veneris, 3° die Junii, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Vernon.
Mr. Labouchere.	Lord Brooke.
Mr. Charteris.	Mr. Ewart.
Mr. Raikes Currie.	Mr. Baring Wall.
Lord Seymour.	Lord William Graham.

COLONEL MURE, IN THE CHAIR.

William Russell, Esq., called in; and Examined.

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4780. *Chairman.*] YOU are one of the Trustees of the National Gallery?—I am.

4781. What is the date of your appointment?—August 1850.

4782. From whom did you receive that appointment?—It was notified to me from the Treasury by an official letter, signed, I think, by one of the secretaries of the Treasury.

4783. Did you receive any instructions from the Treasury as to your powers or duties?—No, none whatever. I received a letter from the Treasury, asking whether I would be willing to undertake the office of trustee if appointed; I stated that I should be willing to do so, and I afterwards received a notification of my having been appointed.

4784. But you had no instructions, written or verbal, upon the subject of your powers or duties?—No.

4785. Will you mention what was your idea of your responsibility when you were appointed a trustee?—I considered my responsibility as a trustee to be exceedingly undefined; if the Committee wish to have a precise and definite answer to the question, it would be better perhaps that they should apply to the law officers of the Crown; inasmuch as there is no instrument expressly creating or defining the trust, it appears to be so vague that I should be sorry to take upon myself to define what the responsibilities of it are. I understand that we are trustees for the management and superintendence of the National Gallery, and for the care and conservation of the pictures in it. Beyond that, I am unable to assign any definite duty or any definite responsibility.

4786. Having received your appointment from the Treasury, I presume, that although that responsibility has not been accurately defined, your impression is that you have a responsibility to the Treasury?—Undoubtedly.

4787. And of course to the public?—Yes.

4788. In certain cases the trustees consider themselves under an obligation, do they not, to make application to the Treasury as to their conduct?—Yes.

4789. And in other cases they act upon their own discretion?—Yes.

4790. Have you any line of distinction as to the circumstances in which you would act on your own responsibility, and where you would think it necessary to appeal to the Treasury for instructions?—I would rather not attempt to give any general definition.

4791. In short, you have been in the habit of using, to the best of your means, your discretion with regard to these matters?—Yes; following the previous practice, as far as I could learn it.

4792. With respect to the keeper of the gallery, do you conceive that he was under an obligation to act entirely according to the instructions of the trustees, or that in part he was subject to orders from the Treasury?—I really could hardly give a general answer as to that question; I do not know whether it points to any case where there would be a conflict of opinion between the trustees and the Treasury.

4793. I merely wish to know your own impression?—I had rather that other persons should define the duties of the keeper than myself.

4794. But you understood, did you not, that the keeper, being a professional artist, was to be considered as your assistant and adviser in regard to all operations that might be undertaken for the cleaning or improvement of the pictures?—Undoubtedly, in some degree.

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4795. Were you in the habit of consulting him when any operations of that kind were under consideration?—The keeper was always present, except in one instance, when he was abroad for one period, during which I was trustee; he was abroad on a mission, upon which we sent him, with the approval of the Treasury. He was always present at all our meetings, and sat at the table, and took a part in all our discussions whenever we referred to him in any way. In some instances, of course, it became necessary to consult him.

4796. Had the keeper, as far as you know, any instructions from the trustees to offer his suggestions or recommendations in regard to the preservation or cleaning of the pictures?—You will observe that Mr. Uwins had been for some time keeper before the year 1850, when I first was added to the trust; therefore, I am not aware of what general instructions before that time he may have received.

4797. In reference to your own observation of the mode of doing business and the conduct of Mr. Uwins, you would naturally have turned your attention to the question whether Mr. Uwins was only there to receive instructions from the trustees at their meetings, or whether it was expected that he should act in some degree as assessor, and give his advice in cases requiring it?—Yes; I should have had no doubt that if anything occurred to him in the way of advice he would readily have tendered it, and I am sure the trustees would always have listened to it. There may have been particular occasions on which, in order to have the additional weight of his opinion, questions may have been pointedly put to him whether he did not think the condition of particular pictures required improvement, and that they might be safely cleaned; but I do not recollect how far that extended to any general proposition to clean pictures. I am quite sure he was present at all our discussions on the subject, and that we considered he was taking part in any discussion we may have had.

4798. Had he any general instructions to observe the state of the pictures, and to make recommendations or suggestions from time to time upon such pictures as he considered required cleaning, or any other process?—I can speak only of the period during which I was a trustee. I am not aware of any instructions, except those which appear on the printed minutes, which have been returned to the House of Commons.

4799. Were the trustees in the habit of consulting Mr. Seguier as to the state of the pictures, and of asking his opinion as to those that might require to be cleaned without the knowledge or sanction of Mr. Uwins?—I should say, certainly not. Individual trustees may have occasionally had conversations in some parts of the gallery with Mr. Seguier, and Mr. Uwins may have been at a little distance; but generally, I should say, every communication passing between Mr. Seguier and the trustees was with the full privity of the keeper.

4800. If in any instance the trustees at one of their meetings gave Mr. Uwins instructions to request Mr. Seguier to examine the state of the pictures, and to report as to such pictures as required cleaning without Mr. Uwins himself having made any suggestion as to cleaning the pictures, would you not have considered that that was consulting Mr. Seguier irrespective of Mr. Uwins, Mr. Uwins being merely the medium of conveying a communication to Mr. Seguier?—That is a matter of inference for the Committee rather than for me; but according to my impression, I should say, certainly not. If Mr. Uwins were present at a meeting when the propriety of cleaning certain pictures was discussed, and we required Mr. Uwins to give instructions for that purpose to Mr. Seguier, I should have considered Mr. Uwins as so far privy to our views, that the whole thing was done with his concurrence; and that therefore it was not done independently of Mr. Uwins. But I would rather speak to any particular case to which you would wish to refer.

4801. Are you aware that Mr. Uwins himself has stated that with respect to the cleaning of those pictures which have lately been subjected to that process in the gallery, he was not consulted; that he did not recommend them to be cleaned, and that had he been consulted he would probably, for reasons which he stated, have given an adverse opinion as to cleaning pictures at that particular time?—I am not aware what Mr. Uwins would have done if he had been expressly consulted (if he considers he was not expressly consulted), but if you refer to the recent cleaning of the pictures, I was undoubtedly most distinctly of opinion that Mr. Uwins entirely concurred in the propriety of cleaning them. With respect to one picture in particular, I remember that when referred to, as he was frequently,

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he expressed his very strong desire that it should be cleaned; I speak of the Paul Veronese; and I am sure that he never expressed any dissent whatever to the proposition that the others also should be cleaned.

4802. It is right you should be informed that with respect to the Paul Veronese Mr. Uwins in his evidence made an exception. He said that in various instances he mentioned incidentally, to the trustees, but not in the way of a formal recommendation, that he thought that picture in a bad state, and that he should like it improved; but as to all other pictures in the gallery which have been cleaned, he stated that he was not consulted, and that if he had been consulted he should not have recommended them to be subjected to the operation. Are you aware that he has made that statement?—I have read in a hasty manner his evidence, which by your kindness has been sent to me, but I am not prepared to speak to the precise effect of it; however, if that is the result of it, I must say my impression is entirely different.

4803. Do you consider that Mr. Uwins, being present at those meetings, and being the professional adviser of the trustees, ought to have taken part in the discussion; and if he did not approve of what was going to be done, should have stated his grounds of disapprobation?—I would rather not be asked to express an opinion as to what Mr. Uwins ought to have done. I do not consider that Mr. Uwins has committed any breach of duty, as far as I know; I was not aware of his having entertained any other opinion, nor do I believe he did. What it might have been his duty to do if he entertained another opinion, I leave for others to judge.

4804. It is important for the Committee to have before them distinctly the relative duties and responsibilities of the different officers of the establishment; and, of course, it is important for us to know your opinion as to how far Mr. Uwins, assuming his statement to be correct, in withholding his judgment and advice upon those occasions, has or has not acted up to what you consider his duty?—My impression was, that Mr. Uwins entirely assented to our proposal that the pictures should be cleaned; he did nothing to convey to my mind any impression of his dissent; and it never occurred to me to consider whether or not, if he had any contrary opinion, it would have been his duty to express it. I would rather not condemn Mr. Uwins on implication and inference.

4805. I am speaking with regard to Mr. Uwins's own statement; he was asked, in Question 44, "With reference to the nine pictures which have lately "been cleaned in the gallery, was it your opinion, although that opinion was not "asked, that it was desirable that they should be cleaned?" His answer was, "That opinion never has been asked of me; I do not feel that it is my duty to "give an opinion about that." And at Question 48, the Chairman asked, "But, "to return to my previous question, will you favour the Committee, for their own "satisfaction, with your opinion, as keeper of the gallery, with regard to the "desirableness of subjecting those nine pictures to the process of cleaning?" And he answered, "If it had been for me to suggest, I should not have done it, "certainly; but it was not. Mr. Seguier was consulted." Is it your impression that Mr. Uwins, in acting as he says he has acted in regard to this matter, has taken a proper view of his own course of duty in not stating his views to the trustees, even though he was not consulted?—I would rather not pass any opinion on Mr. Uwins's conduct, except in the case that actually was present at the time of the discussion. Mr. Uwins did not state to us that he dissented; it was perfectly open to him to have dissented; I consider that he, being present and hearing the whole discussion, might have dissented. I confess that his whole manner raised in my mind an impression that he entirely concurred. I would rather not be asked to express an opinion as to the propriety of his having withheld certain opinions which it now seems you apprehend him to have entertained. You will observe that the appointment of the keeper is not with the trustees; it is in the Treasury entirely. It is not for the trustees to justify the appointment of Mr. Uwins or any other gentleman. If any keeper of the gallery were to be guilty of what we considered any gross violation of his duty, there might be a question whether we should represent that to the Treasury. I can only say that, as far as I have observed Mr. Uwins, he has been upon all occasions most ready to attend to all directions and suggestions of the trustees; and it has never occurred to me to consider whether, under certain circumstances, if he had entertained other opinions, it would have been his duty to have expressed those opinions to the trustees.

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4806. Is Mr. Uwins correct in his statement that he was not consulted at the meetings of the trustees on the subject?—I think it exceedingly difficult to say whether he was or was not consulted. I considered that virtually he was consulted. I cannot say that either I or any other member of the trust pointedly put the question to him, "Do you think it proper that this or that picture should "be cleaned?" The discussion was gone into as to the propriety of cleaning certain pictures. Mr. Uwins was there. I remember particularly calling on him for information as to one picture, because he had repeatedly spoken to me with reference to it, and was peculiarly conversant with its condition; I allude to the Paul Veronese, and my impression was that Mr. Uwins was entirely concurrent in our proposition as to cleaning the others.

4807. Mr. *Charteris.*] Are we to understand that the proposal to clean the nine pictures which were cleaned during the vacation originated with the trustees or with Mr. Uwins?—Undoubtedly it originated in a resolution proposed by the trustees.

4808. You say there are no written rules or regulations for the guidance of the trustees in reference to these matters of cleaning, but that you have been guided by precedents?—I do not think I stated that there were no written regulations, but that I had no specific instructions as to the course of my duty.

4809. Am I to understand that there are no written regulations on the books of the trustees?—I cannot say.

4810. My object is to ascertain what the custom was previous to the last cleaning, and during the time that Sir Charles Eastlake was keeper; whether you are aware what was the custom with reference to cleaning, and whether questions of cleaning originated then with the trustees or the keeper?—I am unable to speak to that.

4811. *Chairman.*] I understood you to say at the commencement of your examination that there were no written regulations for the guidance of the trustees or their officers in the archives of the gallery?—None that I am aware of.

4812. Either on the subject of cleaning or otherwise?—No.

4813. Is it your impression that the very office of Mr. Uwins implied that he should take part in your discussions, and give his opinion on matters on which he considered himself competent to form a judgment in connexion with the question of cleaning, although his opinion was not specially asked?—Certainly.

4814. There is a minute of the 9th February 1852, as to an alteration in the practice (which is here called a regulation) in respect to what the Committee have called occasional cleaning, that is, the incidental wiping or dusting the pictures; and it appears that in consequence of that alteration and of the instructions that were given to Mr. Seguier on the subject, a report was given by Mr. Seguier, I presume through Mr. Uwins, at a subsequent meeting on the 1st of March 1852, in which a number of pictures were reported upon as requiring cleaning of different descriptions. You were present at that meeting, I believe?—Yes.

4815. What were the regulations which were referred to at the meeting of the 9th of February 1852, as then existing, relative to the care of the pictures, which regulations required to be altered or modified?—I think that with respect to the use of that word "regulations," which I am afraid has cost the Committee some little trouble, there is perhaps a little inaccuracy, and that it ought rather to have been "practice." On looking through the sentence, I believe I am answerable for the use of the word "regulations." I will shortly explain to the Committee that for this and the three following sentences I believe I am answerable. Having framed this proposition, I am very anxious to explain that; because I have seen this morning, in a very hurried manner, the minutes of the evidence of Sir Charles Eastlake, in which I see Sir Charles Eastlake, with a delicacy which I fully believe proceeded from the kindest and best motives, has spoken of some trustees, whose names he would rather not mention; I presume he means Lord Northampton or myself; and as there is no reason why my name should not be mentioned, and as it is already apparent on the minutes, I shall be happy to explain the part I have taken in the cleaning of these pictures. But I will first answer the question of the Chairman, by saying, that if you refer to the whole sentence, you will see that the attention of the trustees was called to the existing regulations for the care of the gallery, by which the express authority of the trustees is understood to be necessary. If there had been any written regulations, I apprehend the words would have been "the existing regulations for the care of the pictures in the gallery, by which

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"the express authority of the trustees is stated to be required for any positive act." I will explain to the Committee how this arose. In the early part of the year 1852, being particularly impressed with the dull and dim appearance of one of the pictures in the gallery (I think it was a Rembrandt), I called the attention of Colonel Thwaites to the expediency of having that appearance removed, by polishing the picture with a silk handkerchief. I understood from Colonel Thwaites at that time that positive acts of that kind required some express authority from the trustees. That appeared to me to be an exceedingly inconvenient state of things; and the result of that was, that I called the attention of the trustees to the circumstance in the way which is here stated. I did not do so, however, upon the belief that there was any existing regulation, but because I understood that it was the practice of the gallery always to require for any positive act some express authority from the trustees. Therefore, if instead of "existing regulations," I had said, "the existing practice in "the care of the pictures of the Gallery, under which the express authority of the "trustees is understood to be required for any positive act," perhaps the Committee might have been saved some little pursuit for regulations, which do not in fact exist.

4816. Do you mean that, previous to the alteration which you suggested, the keeper or the persons in his employment were, under no circumstances whatever, allowed to remove a little chill or dust, by gentle wiping, from any picture, without an express order to that effect from the trustees?—I am not at all prepared to say that under no circumstances whatever it could have been done. I gave a particular instance, in which a picture, being in a remarkably dull and obscure state, I suggested the propriety of its being polished with a silk handkerchief. I remember Colonel Thwaites asked me if I would authorise its being done; I took upon myself to do so, thinking it an act for which it was not necessary to have a meeting of the trustees, or any express authority. I thought it an exceedingly inconvenient state of things, and upon that account I moved the instruction which you will find set out in the succeeding part of this minute.

4817. I presume from Sir Charles Eastlake having been in the chair upon that occasion, that there would be no question as to the prevalence of that former rigid exclusion of occasional cleaning without the sanction of the trustees?—I am entirely in the hands of the Committee, and shall be glad to pursue any course they please; but if they will allow me to do so, I shall be very glad to make a statement of the course I took in the proceeding. If the Committee do not desire me to make any statement, I am of course in their hands, but there are various reasons why I should wish to make such a statement; among others, I collect, from the hurried view I have had of Sir Charles Eastlake's examination, that he seems to be under an impression that there was some variation between the pictures cleaned and the pictures for the cleaning of which instructions were given.

4818. Lord *Seymour*.] I understood you to say that when you called the attention of the trustees to the regulations for the care of the pictures on the 9th of February 1852, you did so in consequence of having heard from Colonel Thwaites that even the use of a silk handkerchief to the pictures could not be employed without a positive authority from the trustees?—I understood so.

4819. You had at that meeting the advantage of the presence of Sir Charles Eastlake, who had been himself the keeper of the gallery?—He was there.

4820. Did you ascertain from him that during the time he had been the keeper of the gallery he had acted under such a positive instruction as that?—I do not remember that I made any inquiry of him. I remember having stated the circumstances which gave rise to my wish to introduce this new regulation, and that I stated it in the presence of Sir Charles Eastlake; I do not remember that he made any reference to the previous practice. I stated that which had been stated to me as the reason for not dealing with the pictures, to which I have referred, without any express authority. I thought it very desirable to introduce a more effectual state of things in respect to the administration of the gallery. I fancied the pictures were becoming more and more dim. I could not see them myself, and I thought it very probable that the public could not see them either.

4821. Then the Committee are to understand that you made this suggestion to the trustees under the impression that the keeper of the gallery could not even apply a silk handkerchief to the pictures without a positive authority for that purpose?—Not generally or systematically.

4822. *Chairman*.] It appears that in consequence of that alteration in the practice, a report was given in on the 1st of March 1852, which report also comprises

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prises a number of suggestions from Mr. Seguier, not merely on the subject of wiping with a silk handkerchief, or other modes of occasional cleaning, but with reference to cleaning in the larger sense, as removing varnishes, and so on; that meeting was held on the 1st of March 1852. Will you favour the Committee with a statement of what passed at that meeting with reference to these pictures, which formed a portion, and perhaps the greater portion, of those which were cleaned during the late vacation?—I am not aware that anything special passed upon the occasion of that meeting. We received Mr. Seguier's report, and it was in the terms which are stated in the minutes. If you will observe, it was a partial report; it was merely a statement of his observations in one room; and the conclusion of the sentence is, "Mr. Seguier has confined his observations to the large room." I am not aware that anything peculiar passed; it does not seem to me to have given rise to any particular discussion.

4823. At a meeting shortly subsequent to that, and which was held on the 5th of April 1852, there is another reference to Mr. Seguier's opinion: "The "keeper reported that, in further pursuance of the instructions of the trustees "contained in their minute of the 9th February last, Mr. Seguier has examined "the remaining part of the pictures in this gallery, and polished with a silk "handkerchief the varnish of a considerable number of them, operations that "have answered his expectations. There are certain pictures in addition to "those already noticed, in the principal room, which could not be put in order "except during the vacation, as some of the old varnish ought to be removed "before revarnishing them, especially two pictures by Canaletti, 127 and 163; "one by Salvator Rosa, 84; the 'St. Bavon,' by Rubens, 57; the 'David,' by "Claude, 6; the 'Plague at Ashdod,' by N. Poussin, 165. He further stated, that "Mr. Seguier will look at the pictures occasionally, and polish the varnish on "them as they may require it." Was there any discussion as to the propriety of having these pictures cleaned on that occasion?—No, I think not; as far as my memory goes, we were perfectly satisfied with Mr. Seguier's report, and as any ulterior operations must necessarily be done in the vacation, no necessity arose for our discussing the question then. I presume it was a renewal of his statement that he would be ready to act on his original suggestion, and that he would be ready to attend on Fridays and Saturdays, the days on which the public were not there, to see that the pictures were not becoming unduly chilled, and so on.

4824. Then it appears that at neither of these meetings were any special instructions given to Mr. Uwins or Mr. Seguier as to the operations to be performed upon these pictures?—Certainly not.

4825. When were those instructions given?—They were given at a meeting held on the 5th of April 1852.

4826. As we have now before us the minutes of the several meetings, and the proceedings which took place in reference to the pictures that have been mentioned, will you favour the Committee with any general statement you may wish to make as to what took place?—I should be very glad to give a short outline of the course the trustees took, as far as I can recollect it. And first, perhaps the Committee will allow me to remind them that in the year 1850, I think on the 24th May, a report was issued upon the subject of the protection of the pictures in the National Gallery by glass, to which are the names of Sir Charles Eastlake and Mr. Faraday and myself; and I beg to draw your attention to a passage in that report, although probably you are already more or less familiar with it. After noticing the different causes of change in the appearance of the pictures, we state, "We had opportunities of witnessing the result of those causes of change upon the "appearance of the pictures, and of examining the dirty and obscure state of the "paintings constantly exposed to them. Many of them present the appearance of "being covered with a thick film, alike foreign in feature and in colour to the "original character of the picture, detracting from its highest qualities, and "depriving it for the time of clearness and brilliancy." It may not be immaterial to state that which I think Sir Charles Eastlake has already partly noticed, that when we were carrying out this inquiry, for the purpose of accurately observing the condition of the pictures, we did not content ourselves with looking at the pictures as they hung upon the walls, but had one picture, in consequence of its size and the obscurity of its condition, taken down from the wall, and brought into the room. The picture we selected for that purpose was the small "Annunciation," by Claude, upon the past and present condition of which so much evidence has been given to the Committee.

Committee. That picture we considered as a type of the condition we described in this sentence; in that passage, after noticing the possibility of in some degree improving the appearance of the pictures, there is reference made to the discoloration by the action of the varnish and the various emanations which are referred to in the report as requiring some larger remedy. This report is dated the 24th of May 1850. In August 1850 my name was added to the list of trustees; and as the Committee are probably aware there is no very great activity in the operations of the trust towards the close of the year, it has been the practice when Parliament is not sitting for no regular periodical meeting of the trustees to take place, and therefore there were no meetings of the trustees after the period of my appointment until I think the 3d of February 1851, at which time the appointment of Lord Overstone, Lord Monteagle, and myself, and also of Sir Charles Eastlake, who had then become President of the Royal Academy, was notified to the trustees. After the 24th of May 1850, when the report was made upon the condition of the pictures, the crowded months of June, July, and August passed over the gallery, and then the three autumn months came, which were not very likely by any qualities of the atmosphere to improve the condition of the pictures, and the year 1851 began. Perhaps you may remember that was the year of the Great Exhibition. Very shortly before the Great Exhibition was about to open, it occurred very strongly to me that the condition of the pictures was very little creditable to the country and to the trustees of the National Gallery, and that it was exceedingly unfair to those who were coming from all parts of the world that they should see them in that condition; there was not much time to be lost, and therefore it seemed to me to be desirable to select some pictures that were most unfavourable in their condition, and to propose that they should be improved in their appearance; accordingly, you will find that on the 4th of April 1851 I requested the trustees to take into consideration the propriety of causing the following pictures to be cleaned at an early period, those pictures being the great Paul Veronese and the Salvator Rosa; and you will find the resolution of the trustees was "that the "cleaning of these pictures be postponed." I do not know that it is very desirable, either in respect to your time or on other grounds, that I should state in detail the various arguments that were used on that occasion; it may be that some persons considered it was very desirable not to clean these pictures until a new National Gallery should be built, in which they might be more safely placed; it may be that some persons thought that in a new National Gallery, if the pictures, after being cleaned, were arranged in some new order, the public would not strongly feel the change which might be made in them; and possibly it may have been suggested that it was desirable rather to allow the pictures to remain for a protracted period in the condition in which they then were, and gradually to become more and more obscure, so that at last the public itself would be obliged to call upon us to perform these operations. In emulation of the delicacy of Sir Charles Eastlake, I will not say by whom these particular arguments were adduced; all I will say is, that no question was raised as to the propriety of cleaning these pictures; no question was raised as to the safety of doing it, and all that was decided was, that the cleaning of the pictures was to be postponed. In that course I acquiesced, because I was most unwilling to press upon this point against the opinion of Sir Charles Eastlake, but I certainly should have been more unwilling to have pressed it against him if he had suggested that it was unsafe or unwise to clean them, in respect to the safety of the operation; the result was, not rejection, but postponement, and the year 1851 went on; a year in which you may assume it was not likely that the pictures would become more brilliant. We had the combined ammoniacal exhalations of Russia, Austria, France, Italy, Belgium, and America condensed upon the pictures, supervening upon our own national exhalations, and I think at the close of that year the pictures became in as bad a condition as it was possible for any pictures to be in. I am speaking of my own impression, not as a matter of art, but with reference to the general appearance and visibility in the pictures. Very shortly after this the trustees had the advantage of the addition of Lord Northampton's name. Lord Northampton himself repeatedly examined the condition of the pictures, and we were agreed in thinking it exceedingly expedient that something should be done to improve them. However, the year passed on, and we took no active steps. Early in the year 1852 those circumstances which I have shortly explained to the Committee occurred. The meeting of the 9th of February 1852 took place in consequence of the circumstances to which I have

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referred; their resolutions with respect to the cleaning of the pictures were passed; then followed the report of Mr. Seguier, which is referred to in the minute of the 1st of March 1852. Then there was a further report of Mr. Seguier, at a meeting held on the 5th of April 1852. I do not know whether the Committee have any anxiety to have traced in those reports and in those lists the particular pictures. All I can say is, that I have compared it very carefully with the pictures that were actually dealt with, and except that some pictures that Mr. Seguier recommended to be dealt with were not dealt with, I see no variation whatever; and I am at a loss to see why Sir Charles Eastlake does not see the conformity of Mr. Seguier's operations with the instructions that were given to him. I do not know whether the Committee desire that I shall explain to them the exact pictures; but if they do, I would state that you will find in page 42, "The "keeper reported, that in pursuance of the instructions of the trustees, contained "in their minute of the 9th February last, Mr. Seguier has proceeded to wash "simply with water, which has taken off a considerable quantity of dirt, and "polished the varnish with a silk handkerchief, the following pictures: 22, "'The Dead Christ,' Guercino; 56 and 63, 'Landscapes,' An. Caracci; 94, "'Pan and Apollo,' An. Carracci; 181, 'Virgin and Child,' P. Perugino; 7 and "37, 'Studies of Heads,' after Correggio; 16, 'St. George,' Tintoretto; 21, "'A Lady,' Guido; 25, 'St. John,' An. Carracci. Mr. Seguier was fearful of "washing the three large pictures, namely, 'The Resurrection of Lazarus,' "Sebastiano del Piombo; 'The Vision of St. Jerome,' Parmegiano; and 'The "'Holy Family &c.,' Murillo; unless he could varnish them, which he thinks "could not be conveniently done except during the vacation. 'The Annuncia-"'tion,' by Claude, and 'The Dead Christ,' by Guercino, should have the old "varnish removed before being re-varnished."

4827. There is a previous passage, is there not, as to three other pictures which had been partially cleaned?—Yes, I am aware of that; but I thought your particular inquiry was addressed to the nine pictures which were cleaned during last vacation. There is the Annunciation, by Claude, and the Dead Christ, by Guercino. The Annunciation, by Claude, is, I think, No. 61 in the gallery, and the Guercino is No. 22. Those pictures are two of the pictures which Mr. Seguier reported could not be conveniently cleaned, except in the vacation. Then he states that the two large Claudes could not be cleaned conveniently, except in the vacation. Those pictures are No. 12 and No. 14 in the gallery. Then came the subsequent report, in which he states, "That there are certain pictures, in addition "to those already noticed in the principal room, which could not be put in order, "except during the vacation, as some part of the old varnish ought to be removed "before re-varnishing them, especially two pictures by Canaletti, 127 and 163; "one by Salvator Rosa, 84." That is not one of the nine pictures, I think. "The St. Bavon, by Rubens, 57; David, by Claude, 6." That is one of those which he did not do. "The Plague at Ashdod, by N. Poussin, 165." That I think applies to all pictures which were importantly cleaned, except the Paul Veronese. The two large Claudes are Nos. 12 and 14.

4828. You have enumerated eight out of the nine pictures?—Yes. Then in the subsequent instructions it is directed that the Paul Veronese be included in the number. That I think disposes of the nine. The last instructions were, "That Mr. Seguier be requested to complete, during the approaching vacation "the necessary operations for putting in order those pictures which he has recently "reported to the trustees as requiring the removal of the old varnish, and re-"varnishing them, and that he include the large picture by Paul Veronese in "the number." Certainly it appeared to me, and Mr. Seguier understood that he was to deal with those nine pictures.

4829. You are aware that there were two other pictures included in the list of those that required cleaning in the wider sense, namely, the Salvator Rosa, and David in the Cave of Adullam, and three pictures to which I called your attention before; the large Sebastian del Piombo, the Murillo, and the Parmegiano: those three pictures were, it appears, more lightly cleaned during the vacation, and the other two which were included in the list of those requiring more cleaning, were omitted to be cleaned?—I understand Mr. Seguier to have omitted to deal with more pictures than he did deal with from want of time to do them properly. The large Sebastian del Piombo, and the Vision of St. Jerome, he did as much to as he thought it wise and discreet to do.

4830. So that, in fact, Mr. Seguier was authorised to clean during the vacation

11 pictures

11 pictures in the wider sense, and three others in the more delicate sense, making 14 in all?—Yes.

4831. Of these he did clean 12, namely, nine in the wider sense, and the three that were to be cleaned in a less extensive manner, and the two remaining pictures he omitted because he wanted time during the vacation?—That was my understanding of the arrangement of the work. Perhaps I may explain to the Committee why, upon this occasion, I thought it necessary to recall to the attention of the trustees of the National Gallery the propriety of doing something more to improve the pictures in the gallery. I think Sir Charles Eastlake stated, that the resolutions as then proposed were larger than those which were carried, and that he expressed his unwillingness that those larger resolutions should be carried out; but that he consented to them in a more modified shape. I have, therefore, requested Colonel Thwaites to bring me (as I am exceedingly desirous to read it to the Committee) the precise proposition as it originally stood, in order that they should not suppose that anything very dangerous was proposed. This is the proposed instruction; the date is the 5th of July 1852: "That Mr. Seguier be "requested to complete, during the vacation, the necessary operations for putting "in order those pictures which he has recently reported to the trustees as re-"quiring fresh varnish." Then the Committee will observe, that what follows is entirely in addition to anything that appears: "and that he be instructed in those "operations in which, upon removing the old varnish, he shall ascertain that "the effect of the picture is impaired by colouring matter, not original, "which can be removed with ease, perfect safety, and benefit to the picture, "to do so; using, of course, the greatest care and precaution." Sir Charles Eastlake was of opinion that that was opening too large a door; that it was giving too large a discretion; and he suggested that it would be better to word it in this way: "requiring the removal of the old varnish, and revarnishing." Upon a point of this kind, although I confess I thought the proposition, as it originally stood, was perfectly safe, and that it would have been more complete, I did not for a moment press against his opinion my resolution, as I had originally worded it, and it afterwards stood as the Committee now see it. Afterwards, on looking through the list, we added these words: "and that he include the large "picture by Paul Veronese in the number." That I think you will find in the minutes. Upon that occasion there were present Lord Colborne (who was in the chair), Lord Northampton, Lord Monteagle, Sir Charles Eastlake, and myself. It is quite true that Sir Charles Eastlake expressed his unwillingness that these pictures should be cleaned at all; and I know I thought at the time that it was exceedingly likely he should do so, partly upon very obvious grounds, but partly because I thought Sir Charles Eastlake, having rather a strong recollection of what had passed on a former occasion, might be very unwilling again to encounter the amount of attack that possibly might be made on our doing this. I thought it right to strengthen his hands by the opinion of some artists of no mean estimation. I addressed myself to Mr. Mulready, whom I considered to be almost the highest living authority in matters of this description, having carefully and minutely studied the constitution of pictures of various schools and times, and as having attained the highest point of excellence in his profession. I also addressed myself to Mr. Leslie, professor of painting in the Royal Academy, whom I knew to have a peculiar appreciation of the works of Paul Veronese. I wrote to Mr. Mulready, and Mr. Mulready, being a man of extreme delicacy of feeling, by his answer shows his unwillingness to interfere with the duties of the keeper of the gallery, but upon the point of expediency he is perfectly clear: "My dear Sir,—Two years ago I spoke to Colonel Thwaites about the bad state "of the varnish of the Paul Veronese; it is now still worse, certainly not in a fit "condition for students to make copies in colour. Mr. Uwins, I believe, has a "perfect recollection of this picture when it was in excellent preservation, and he "must be able to deal safely with the matter."

4832. Mr. *Charteris.*] In your letters to these artists, did you refer to any pictures in particular, or did you generally ask them their opinion on the subject of cleaning?—As far as I recollect, I addressed myself particularly to them with respect to the Paul Veronese; I think I also stated that there were other pictures about which I was likely to propose something to the trustees; but I did not ask their opinion as to any particular picture, except the Paul Veronese.

4833. *Chairman.*] Did you, before consulting these other gentlemen who were not connected with the gallery, distinctly and specifically consult Mr. Uwins, who

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attended you as your professional adviser, as to his opinion?—I recollect repeatedly before that the expression of an opinion by Mr. Uwins as to the extreme desirableness of cleaning the Paul Veronese; as to the other pictures I have no further recollection than that which I have stated.

4834. You have mentioned that in consequence of what took place at this meeting, from your own feeling of responsibility, with reference to the discussion, you thought it desirable to arm yourself with the opinions of some of the most authoritative advisers you could find; before doing so did you not think it necessary to ask the opinion of your own professional adviser?—Mr. Uwins was to be present at this meeting; and upon the occasion of this meeting, having no doubt whatever of Mr. Uwins's opinion with reference to this particular picture, I certainly thought that Mr. Uwins would have had full opportunity of objecting; but I happen to know, from repeated conversations with him, that he had told me many things with respect to that picture which I believe he has given in evidence before the Committee; the Committee probably recollect them better than I do.

4835. We are aware that Mr. Uwins has expressed an opinion as to the Paul Veronese. If you wished to arm yourself with some other responsibility besides your own for the part you had taken, would you not have considered it advisable to have Mr. Uwins's opinion with reference to all the pictures?—I am not aware of any difference of opinion as to whether the pictures required cleaning, or whether it would be safe to clean them; all that was decided was, that it was not desirable that they should then be cleaned.

4836. Did you consult Mr. Mulready as to whether it was desirable that they should then be cleaned?—I stated to him, that on a day shortly to follow I was about to make a proposition to the Committee; that I was desirous of being able to communicate his opinion to them, particularly with reference to the Paul Veronese; and my inquiry was also shaped in the same way to Mr. Leslie. I stated that it was my intention to read to the Committee whatever answers they might send; I should not otherwise have felt myself at liberty to do so.

4837. In the course of this difference of opinion which arose among the trustees, where the discussion was carried to a considerable extent, and great discrepancy of views arose, did it not occur to you or to the trustees that it would be proper to refer the point to Mr. Uwins as your professional adviser?—He was present. I do not recollect what part he may have taken in the discussion. I addressed myself to Mr. Leslie. Mr. Leslie, I regret to say, having been very ill, has gone out of town, and I do not know that the Committee have any chance of seeing him personally; but I will read the Committee the answer I received to the letter I addressed to Mr. Leslie, requesting that he would put it in my power to communicate his opinion to the trustees. "2, Abercorn-place, St. John's Wood, "June 30, 1852. I am delighted to hear that you think of proposing that the "fine Paul Veronese, 'The Consecration of St. Nicholas,' in the National Gal- "lery, should be made visible by the removal of the dirt from its surface, which "I have no doubt may be very easily and safely done. I have heard, and I "entirely believe it, that after the picture was brought into England it was washed "over with a water-colour preparation, probably of liquorice or tobacco water, to "suit the notions of tone at that time prevalent among connoisseurs; and I have "little doubt but that, when the varnish is carefully removed, all the discoloration "on the surface of the picture may be washed off with water only, and it will then "look as it did when it came from the hands of the painter, allowing for the effect "of time, which has generally caused less change in the works of Paul Veronese "than in those of many other artists, owing to his use of what Fuseli calls 'virgin "tints.' When this is done, however, and the silver purity and freshness of the picture "is made visible, the authorities of the National Gallery must expect to be again "assailed with abuse in the newspapers; and it will be said by ignorant writers, "and believed by the public, that the picture is 'skinned, flayed, and scrubbed "out.' There are other pictures in the National Gallery that might be very much "restored to the original appearance by judicious cleaning; namely, the Par- "megiano, the Vision of St. Jerome, and the two large Guidos, particularly the "Perseus and Andromeda. It strikes me also, that the large landscape by Sal- "vator Rosa might be the better for the process. These are, however, pictures "of far less value than the Paul Veronese; and sincerely hoping that your sug- "gestion respecting the cleaning of that may meet the approval of the trustees, "I am, my dear Sir, yours faithfully, *E. R. Leslie.*" I may state that I applied, during Mr. Leslie's illness, for leave to use this letter in case the Committee should

should desire to see it, and I received from Mrs. Leslie this communication: "Dear Sir,—Mr. Leslie desires me to say that he begs you will make any use "you think proper of his letter on the subject of cleaning the Paul Veronese in "the National Gallery. He remembers the picture from the time of its purchase "by the directors of the British Institution, and in his opinion it has not from "that time been truly seen till the recent removal of the discoloration from its "surface, which he thinks has been accomplished without the slightest injury." The trustees having decided at the meeting to adopt this resolution in the shape in which it now stands, as abridged and modified by Sir Charles Eastlake, Lord Northampton very properly put to me a question, "Is Mr. Seguier the best man "to do it?" This I consider an exceedingly important part of the case. My answer to Lord Northampton was, "That independently of Mr. Seguier's great "acquaintance with many galleries and large collections in this country, he had "an intimate acquaintance with the pictures in the gallery; that he knew much "of that which had been done to them before; and it appeared to me that it "would be taking an experimental responsibility on ourselves if we were to look "about, even among the most able picture-cleaners, for some other man to "supersede Mr. Seguier in the duty he ordinarily performed." Lord Northampton concurred with me in my view as to that, and accordingly we did not attempt to suggest that any other cleaner should be employed; but since this inquiry has taken place, I have seen attacks, certainly energetic, to say the least of them; and I would rather not say anything stronger, because I have no desire to give pain or offence to any one in any remarks I may make; I have seen energetic attacks made, not merely on Mr. Seguier's skill and experience, but I have seen that Mr. Seguier has been stated to be incapable of doing that which I think the most inexperienced picture-cleaner could safely do. It has been suggested that he is not worthy to be trusted with the common duty of polishing and rubbing up one of the pictures in the gallery. This was very startling to me, because I felt, if the trustees had appointed a person who was incapable of doing these things, a person who was so careless, so unskilled, and so ignorant, the trustees must certainly have been guilty of the grossest dereliction of their duty. I had always heard that Mr. Seguier's skill was very great, and that his care was very great, and my own impression entirely accorded with that report. However, I thought it right that I should make a pointed inquiry of several persons who for years have had the best experience of his skill, owners of the largest and most important collections in this country; I thought it very desirable to know whether they have uniformly thought well of his skill and his trustworthiness, and whether they now continue to think so. I addressed myself to several of the owners of the largest and most important collections in this country; and I think it very material that the Committee should hear what these persons have said. I think it very material both in justice to Mr. Seguier and in justice to the trustees, and also for their own guidance, in determining a question upon which their own powers of discrimination must be certainly in some degree limited. I addressed myself to the Duke of Devonshire, the value and extent of whose collection is known. He answers me, "You are right in "supposing that I have for a long time employed Mr. Seguier, and I am glad to "avail myself of the opportunity which your letter affords me, of stating that in "all the work which Mr. Seguier has executed for me, he has given me the "greatest satisfaction. I have not seen the pictures in the National Gallery since "they were cleaned, and I must not therefore be understood to take one side or "the other in the controversy which has arisen respecting them, but I am only "doing an act of justice to Mr. Seguier in testifying to the care and ability "with which he has invariably treated the pictures (many of them very valuable) "which I have entrusted to him." I may state to the Committee that I have taken this course entirely without communicating to Mr. Seguier my intention to do so. I thought it much more satisfactory that I should address myself to the owners of these collections, and I have stated to them that I have not asked their opinion as to the point the Committee have to decide, but merely as to Mr. Seguier's skill. The Duke of Northumberland states, "Ever since "his brother's death, Mr. Seguier has been entrusted by me with the care "of my pictures, and I have had every reason to be satisfied with his care and "attention. I cannot better express my confidence in Mr. Seguier, than by "stating that at the present moment he continues to be so employed by me to "my entire satisfaction." The Duke of Sutherland writes: "In answer to your "inquiry as to my opinion of the skill and judgment of Mr. Seguier in his treat-

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"ment of pictures, I can very willingly answer you that he has had the care of "many of mine, and that there is no one that I should wish to consult in pre- "ference to him. I should always place much reliance on his care, and confidence "in his experience as to the most proper treatment, and in his attention." The collection of Mr. Hope is probably well known to many members of the Committee; he says, "I have great pleasure in replying to your letter on the subject "of my acquaintance with Mr. Seguier, and of the impression which he has pro- "duced on my mind. I have known him for a considerable number of years, and "have employed him, as I believe the late Sir Robert Peel and many other "owners of pictures do and have done, to exercise a sort of general supervision "over those which I have; to perform the indispensable operation of wiping off "the accumulations of smoke and dirt to which all pictures kept in London are "exposed, and to make any special report required by circumstances. I have "always been satisfied that he exercised care, caution, and judgment in my case, "and never attempted or recommended any bold and hazardous operation, but "kept in view the rule of doing as little as possible to a picture. I am not com- "petent to form a judgment as to the disputed questions at the National Gallery, "and thank you therefore for clearly laying down in your letter that all you "require is an expression of what I have found to be the case with my own "pictures, and which you are quite at liberty to use as you please." Lord Westminster, still more in detail, gives this evidence: "In reply to your inquiry "as to the management of the pictures at Grosvenor House, they have been "entrusted to the care of Mr. Seguier and his late brother for, I believe, "upwards of 40 years; within the last eight years most of them have been "recleaned, and though by the removal of dust and dirt, which will accumu- "late in London, forms and scenery have been brought to light, which "were entirely obscured before, I have not noticed the slighest subsequent "change in the pictures, nor could I detect the least appearance of any tamper- "ing with tone or colouring of the original master. I have noticed Mr. Seguier "washing the pictures with tepid water, and with considerable effect, from the "discoloured state of the water when the washing was finished, and then to apply "the varnish with judgment, and with care; and from the experience of some "years, I feel satisfied that Mr. Seguier has preserved the condition of the pictures "by keeping them clean; that he has greatly increased their effect by a judicious "application of varnish, and that he has in nowise detracted from the tone and "effect of the original master. Indeed, I feel the utmost confidence in his treat- ment of the canvas." Then there was one other collection, as to which, unfortunately, we cannot get the best authority with regard to the care and treatment of the pictures; but I have ventured to apply to one thoroughly conversant with all the feelings of Sir Robert Peel, and I hear from Lady Peel, "I have just received "your letter, and have much pleasure in bearing my testimony in favour of Mr. "Seguier's professional merits. He has had for some years the care of my "pictures here, and was always considered careful, judicious, and skilful in his "management of them; he never hazarded anything that could endanger their "peculiar excellence, and I am assured, and I believe my pictures to be in the "most perfect and pure condition." There is but one answer that I have received that might possibly seem not to be so conclusive in favour of Mr. Seguier; the answer is really hardly relevant. I am very anxious the Committee should not suppose that I have kept back anything which is not entirely in Mr. Seguier's favour. This relates to a very distant period; but I had been under the idea that Mr. Seguier still had the care of a very valuable collection of pictures at Longford, where Lord Folkstone now resides, belonging to Lord Radnor. I applied to him, and his reply is, "I have asked my "father about the state of the Longford pictures before they were sent to "Seguier (as I have no very good recollection of it in my grandfather's time), "and he says it was very bad. It is now some 24 or 25 years ago since they "were sent to Seguier, and they are, on the whole, in a very good state; but I "must say that, in some cases, I am not satisfied with the appearance of the "pictures. I have been told repeatedly it is the fault of the varnish that Seguier "used. The pictures have never been under Seguier's care, except at the time "mentioned above." This letter refers to something that was done to these pictures 24 or 25 years ago, by Mr. Seguier or his brother, and appears rather to refer to that which the Committee have considered the state of the varnish. There is one other collection of which, I believe, the condition is thoroughly known to

every

every Member of the Committee, and which is remarkable for its choiceness and purity. I allude to the Royal collection, and, with reference to that, it appeared to me there might be some difficulty in obtaining any recognition of Mr. Seguier's merits; but with the greatest promptness, and by return of post, on my suggestion that it was desirable for me to state to the Committee what was the condition of those pictures, I received an authorised report, signed by the Master of the Household, from Osborne. It is dated "Osborne, 22d May 1853. Mr. Seguier has "been employed for many years in cleaning Her Majesty's pictures, at Bucking- "ham Palace and Windsor Castle. By the care and skill which he has displayed, "the pictures are preserved in excellent condition, and his treatment of them "altogether has given the greatest satisfaction." Upon this weight of testimony I think Mr. Seguier may safely rely. As I said before, I have made these inquiries entirely without consulting Mr. Seguier; but I think they are very material, as showing that the trustees have rightly entrusted the national pictures to the treatment of a gentleman who must have the largest experience of any man living in collections of the most varied nature. Many Members of the Committee know the admirable condition in which the pictures in that collection are. The result was, as the Committee know, that the pictures were cleaned. After the vacation the trustees met, and I have asked Colonel Thwaites to bring the minutes, which I believe have not been before the Committee. "A meeting "of the trustees of the National Gallery, held Friday, 12th November 1852:— "Present, the Right honourable Lord Colborne in the chair. The Most honour- "able the Marquis of Lansdowne, v. G.; the Most honourable the Marquis of "Northampton; the Right honourable Lord Monteagle; the Right honourable "Lord Overstone; Sir Charles L. Eastlake, knt., A. R. A." By some apparent oversight, not usual on the part of Colonel Thwaites, who is generally exceedingly accurate in keeping these books, my name is not included; but I have a distinct recollection that I was present. I will read one of the entries, rather out of its place, as referring to what I have been stating: "The trustees took into consi- "deration the cleaning and other restoration of pictures during the past vacation, "as directed by their minute of the 5th of July last, namely, 'the varnish re- "'moved from the following pictures: Nos. 12, 14, 61, by Claude, the old varnish "'removed; 26, Paul Veronese; 22, Guercino; 57, Rubens; 127, 163, Canaletti; "'165, N. Poussin, the old varnish removed; Nos. 3, Sebastiano del Piombo; "'33, Parmegiano; 13, Murillo, the varnish partially removed, and the whole of "'these pictures revarnished.' Resolved, that the trustees approve of the result "of the instructions on this head, as evinced in the improved appearance of the "pictures, and of the manner in which the operations have been performed by "Mr. Seguier, under the superintendence of Mr. Uwins." In this minute is included a further operation of cleaning, as to which the Committee have already received evidence given by Mr. Uwins under some inaccuracy of recollection. I mean the two pictures by Turner. I think Mr. Uwins stated to the Committee that occasionally he was at a loss from their being no trustees in town, and that it was necessary for him to act on his own responsibility, and I think he stated to the Committee that he did so with respect to the two Turners; that he submitted them to the care of Mr. Seguier without any authority. I believe Mr. Uwins very likely may have gone through a long and fatiguing examination, and probably he may not so accurately have recollected at the time what had passed. I read that statement, certainly with some surprise, and immediately referred to the minutes. I will shortly read from this minute of the 12th November 1852, the following extract: First of all, a draft of an agreement was submitted to us, under the will of Mr. Turner, between the trustees and executors of Mr. Turner and the trustees of the National Gallery, and under that agreement the executors consented to deliver to the trustees those two pictures of Mr. Turner, which are now in the gallery, we agreeing to relinquish to them the pictures if we should be called on to do so by the Court of Chancery. The Committee, probably, are aware that inasmuch as Mr. Turner, by his will, prescribed that these two pictures were to be hung up in the gallery, in a certain position, within 12 months of his death, and directed that unless they were so hung up, the bequest of them should go over to another institution, an especial order was obtained from the Court of Chancery, in a suit which is now pending, for the administration of Mr. Turner's will, authorising the executors to deliver to us, and the trustees to receive these pictures, upon the condition to restore them if the decision of the

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Court should be against the public in respect to the bequest. I was, of course, exceedingly anxious, knowing these facts, that the bequest should be carried out.

4838. Can you mention when the trustees received this communication from the executors, and took it into consideration?—It was at a meeting held on the 12th November 1852; we had frequently before had occasional communications with the executors, but this was a meeting of the 12th November 1852, within about six weeks of the close of the period. Mr. Turner, I believe, died on the 18th December, and it was necessary that the pictures should be hung up before the 18th December, and upon this the executors forwarded to us an agreement, which we were to execute; at this meeting we considered that, and resolved that upon the solicitor to the Treasury sanctioning the agreement, it should be executed, and the pictures should be received without loss of time. There is this minute: "Mr. Uwins is requested to receive the two pictures in "question from Mr. Turner's executors, and that Mr. Seguier be called upon "to put them in order without loss of time; Mr. Uwins being authorised by "the trustees to charge the necessary expense incurred on the occasion in "his accounts with the Treasury." The Committee will therefore observe that the trustees authorised, distinctly, that these pictures should be placed in Mr. Seguier's hands for the purpose of being put in order. Anybody who saw the pictures as they came in would well know how difficult a task that was, and those that see them now, I think, may judge how well the cleaning has been done. There is afterwards, I see, in these minutes a still more formal direction, saying, that upon the receipt of them Mr. Seguier be requested to put them in order, and that the frames be regilt or cleaned and altered, as the case may require, and that Mr. Uwins be authorised to close the gallery when ready to place them until the arrangements required shall be completed. That is in the same minute of the 12th November 1852. Then at a meeting of the 6th December 1852 there is this minute: "Mr. Uwins reported that the two pictures painted and "bequeathed by the late Mr. Turner were now ready to be placed in the Gallery. "Resolved, that the gallery be closed on Wednesday the 8th and Thursday the "9th instant, for the new arrangement of the gallery, necessitated by the recep-"tion of these pictures, and that notice be given accordingly." Then on the 9th December, the trustees having assembled in the gallery, Lord Lansdowne, Lord Overstone, and myself proceeded to view the two pictures painted and bequeathed to them by the late Mr. Turner, and recently put in order by Mr. Seguier, "The Building of Carthage," and the "De Tabley" picture, and to decide respecting the new arrangement of the collection, by Mr. Uwins, which had become necessary through the reception of these pictures. "Resolved, that the "trustees entirely approve of the course pursued in both the above instances." Therefore I think the Committee will see that all the arrangements with respect to these Turner pictures were made with the privity and under the authority of the trustees, and that Mr. Uwins was inaccurate in his recollection upon that subject. I do not know whether the Committee are aware of the terms of Mr. Turner's will with respect to these pictures; this is an extract from his will: "That the said pictures or paintings shall be hung, kept, and placed, that is to "say, always between the two pictures painted by Claude, the Seaport and "Mill; and shall be from time to time properly cleaned, framed, preserved, "repaired, and protected by the said Society, under and subject to the above "regulations, as above directed." There is therefore a distinct expression of Mr. Turner's own wish that his pictures should be cleaned; and I think Mr. Seguier will tell you, if you make an inquiry of him, that he had occasional conversations with Mr. Turner with reference to the cleaning of these pictures, and that the only point in difference arose out of the peculiarity of Mr. Turner, who always wished that some specific price should be named; he was unwilling to put pictures into the hands of Mr. Seguier until he could be told exactly what it would cost to clean them; and Mr. Seguier was in the habit of answering, that when he saw the pictures he could tell. That is the whole of the part I have taken in the cleaning of any pictures, or in directing the cleaning of any pictures in the National Gallery.

4839. Mr. *Labouchere.*] I think it was stated by Sir Charles Eastlake that he considered the directions of the trustees with regard to the cleaning of these pictures to have been overpassed; have you the same impression?—No, I have not the same impression by any means; I consider the pictures look a great deal brighter

brighter than I expected them even to look, because I believed there was so great a quantity of varnish that Mr. Seguier had been in the habit of using for some years upon this picture, that I certainly had no idea that he could completely succeed in removing the whole of it.

4840. You have confirmed Sir Charles Eastlake's statement, that there was a difference of opinion among the trustees with regard to the degree of cleaning that should be applied to those pictures, and that you, in deference to the opinion of Sir Charles Eastlake, agreed that the order for cleaning them should be given in a more restricted and cautious sense?—Certainly.

4841. Sir Charles Eastlake states, that notwithstanding that restriction, more was done to the pictures than was authorised by the minute of the trustees; have you the same impression?—No, I have not that impression at all; when I saw the two Claudes I thought they were more cleaned, more clean, I should say, than I expected they would be, and I immediately stated what my impression was. I remarked, "It will be said that these pictures are too much cleaned;" but I am not prepared to say that I consider them too much cleaned; of course Sir Charles Eastlake's opinion is very much better than mine. It is a question, in fact, of cleaning or over-cleaning. I certainly do not understand or think that Mr. Seguier in any way exceeded his instructions. I have not the least doubt that he went as far as he thought he safely could in carrying out those instructions and no further. I do not think that he in any way exceeded his instructions.

4842. His instruction was in these terms: "That Mr. Seguier be requested "to complete during the approaching vacation the necessary operations for put-"ting in order those pictures which he has recently reported to the trustees as "requiring the removal of the old varnish, and revarnishing them"?—Yes.

4843. And your impression is, that Mr. Seguier did no more than remove the old varnish from the pictures, and revarnish them?—Certainly; I think, if Mr. Seguier had done more, probably the public would not have thought they were so much cleaned. If Mr. Seguier, in the exercise of a discretion, which I think ought to be placed in the hands of a man of such great skill, had removed the varnish where occasionally the pictures appeared more raw than they did in other parts, I think he might have done something which might have prevented that appearance; but I believe he adhered strictly to his instructions, and therefore the pictures appear as they now do.

4844. You state that at a meeting of the trustees subsequent to the cleaning of the pictures, the manner in which that operation was performed by Mr. Seguier was approved of by the trustees; I believe Sir Charles Eastlake was not present at that meeting?—Yes, he was present; Lord Colborne was in the chair; the Marquis of Lansdowne, the Marquis of Northampton, Lord Monteagle, Lord Overstone, and Sir Charles Eastlake, were present.

4845. Lord *W. Graham.*] And was the resolution that was then come to unanimous?—I remember no expression of dissent.

4846. Mr. *Labouchere.*] Do you remember any discussion among the trustees with regard to it?—All I recollect is some person saying, "what is the general "impression;" and I remember myself stating specifically, "every person must "judge for himself. To my mind, the pictures are greatly improved,"—and I do not recollect anybody saying anything calculated to throw a doubt upon the accuracy of that opinion.

4847. *Chairman.*] Are you of opinion that a resolution of that kind passed when five or six trustees were present, although all the trustees might not specifically express their opinion, would necessarily imply an entire unanimity on the part of the trustees upon the subject?—That is rather a general question, which I do not know very well how to answer. If there had been a discussion and a division of opinion; if five had been one way and one another, or if three had been one way and two another, the opinion of the majority might have been the basis of the resolution; but I remember no such diversity of opinion in this case; and I certainly conceived, so far as I recollect, that that minute embodied the opinions of all the trustees there present; the names are there, and if you apprehend that any trustee entertained a different opinion, it would be very easy to ascertain how the fact is, by asking the particular trustee.

4848. Mr. *Charteris.*] Was there a special meeting summoned to consider the effects of the cleaning?—Parliament met in the autumn; this was a meeting on the 12th of November; Parliament was then sitting, and I think it was the first meeting that we had in November.

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4849. To the best of your belief, it was not a specific meeting summoned for the purpose of considering the effect of the cleaning?—No.

4850. Had the effects of cleaning been brought at that time prominently before the public?—I do not know to what you allude.

4851. There were letters in the press calling attention to the effects of the cleaning?—I think the gentlemen who wrote those letters will be better able to answer as to their dates; but I should say it was not so early as the 12th of November 1852; I think there had been no observations made upon the cleaning in the public press so early as the 12th of November 1852; I am quite sure that we had no discussions in the meeting with reference to any observations unfavourable to the operation.

4852. Mr. *Vernon.*] I understand your observations to be with reference to the Queen of Sheba, and the other pictures that have been cleaned, that the fault you would find is, that the cleaning has been somewhat too honest, and that no artifices have been used to disguise any ill effects that might have been produced?—I should say that that was the cause of the present appearance of the pictures; but perhaps I may be allowed to state, that not being myself an artist, I should be very slow to act on my own opinion as to the mode and degree in which cleaning should be carried out; but if you ask my own opinion, I think it possible that in some places, where particular parts have been rendered raw, something might advantageously have been done to equalise the appearance of the pictures; but I should rather say it is that which you describe, the honesty and sincerity of their cleaning, that gives to them their present appearance.

4853. You think that there has been no use of toning down, or any of those artifices by which, especially in foreign galleries, they are apt to disguise their pictures?—Precisely.

4854. You mentioned that, as a type of the other pictures, you had Sir George Beaumont's small Claude taken down?—Yes.

4855. Was that picture under glass at the time it was so taken down?—Certainly not.

4856. Therefore you had no opportunity of knowing what the effect of the old oil varnish under the glass was?—No.

4857. Are you aware that it has been stated that, in some foreign galleries, the effect of varnish mixed with oil when under glass is, that the varnish turns black, whereas it turns yellow when it is merely subjected to general atmospheric influences?—Yes.

4858. Lord *W. Graham.*] Are we to understand that, at these meetings of trustees, it was you who originated the proposition of cleaning the pictures?—I think I have only stated two occasions on which I originated it; once with respect to two pictures, in February 1851, I think, and once at the close of the season of 1852; those were the only occasions on which I ever recollect to have originated the proposition; and I believe that, in form, I proposed it the last time. I forget whether it was myself or Lord Northampton, but I think it was myself. I think the minute does not notice who brought it forward, but I think it was my doing; indeed, I have very little doubt about it.

4859. Mr. *Charteris.*] The final sanction for cleaning the pictures was given at the meeting of the 12th of November; did you and the other trustees proceed to examine the pictures, the cleaning of which you thereby authorised?—I personally examined them several days.

4860. But the other trustees that were at the meeting did not accompany you to the gallery to examine the pictures?—Perhaps the Honourable Member knows that the Board-room is down stairs. I remember, after being up stairs a little before the meeting going down, Sir Charles Eastlake, arriving later than me, went up stairs for the purpose of examining the pictures, and went round them. I do not remember what the other trustees did, or what they did to satisfy themselves; we certainly did not go in a procession, or a body.

4861. *Chairman.*] With regard to the testimonials you have adduced, as to the qualifications of Mr. Seguier as a cleaner, and as to his ability and experience, is it not the general impression now, among those of the public who interest themselves in the fine arts, that the practice of picture-cleaning has been carried, even when entrusted to experienced and skilful persons, to an excess which has been injurious to many fine works of art, both in this country and in other parts of the world?—I have no doubt that, in the hands of any inexperienced picture-cleaner, that

that has been the case; but I should not say that has been the case with regard to pictures which have been entrusted to judicious picture-cleaners.

4862. You are aware of the sensation that was created in the minds of the public, in the years 1846 and 1847, after the previous operations of cleaning?—Perfectly.

4863. Did you not consider that, in order to satisfy the public, or to prevent any great excitement again arising upon the subject, more precautions were necessary when you were giving the pictures over to be cleaned than had been exercised upon that occasion?—It will only occur to me as it did before, that the only course open to us was to choose the most experienced and the best man. I recollect that, with reference to the period at which you refer, one very strong evidence of opinion was given very shortly after that cleaning, which took place in 1846. I remember that a person for whom I had the greatest affection and respect, and whom perhaps some of the members of the Committee may remember, the late Mr. Wells, had one of the most choice collections in this country, of which the commercial value has very lately been tested in the market; it was disposed of publicly at Christie's. Shortly after the cleaning had taken place, in the year 1846, many persons had attacked Mr. Seguier's operations; and I remember Mr. Wells, with great triumph, pointed to a beautiful picture of St. Cecilia, which used to be attributed to Domenichino, and which is well known as having been engraved by Sharpe, and said to me: "There is a picture which has just "been cleaned by the man who they say spoils pictures." I also happen to know that, after having this picture cleaned, he had exhibited it in the British Institution, in the year 1847, for the purpose of showing the skill of Mr. Seguier, and his unabated confidence in his powers of dealing with the most valuable pictures. I state that to the Committee, considering it to be much more valuable than my own opinion. Mr. Wells is known to have formed one of the finest collections, for its size, which has been made in this country; and I know he had unabated confidence in Mr. Seguier after those operations which took place in 1846.

4864. The Committee are generally well aware that Mr. Seguier is a picture-cleaner who enjoys as great, if not greater, reputation than any other; and you considered, perhaps, that the outcry, as it has been called, which was made in 1846 and 1847, was so groundless, that there was no necessity, with a view of satisfying the public, to take greater precautions as to the recent operation than were taken on the former occasion?—I should not have known what greater precautions to take; I should not have thought it would have been of any very great use to have asked a conclave of living artists to have met Mr. Seguier, and superintended his operations. I see my much valued friend, Sir Edwin Landseer, stated to the Committee that it is as difficult, or more so, to clean a picture as to paint it. I have no doubt it is so to him. We all know that he is capable of painting such pictures as probably no man before was ever able to paint; but I should be very sorry to trust any picture of mine to Sir Edwin Landseer to clean. I do not think he would be of any use as an assistant to Mr. Seguier in cleaning pictures. I consider Mr. Seguier's varied and long experience a much better security for the successful cleaning of pictures under such circumstances than mere artistic excellence.

4865. You did not consider that with a view of tranquillising the minds of the public, it would have been desirable that the trustees should have instructed Mr. Seguier himself carefully to examine these pictures, and to give in a distinct report of the varnishes and dirt with which the pictures were covered, and as to the mode in which the pictures were painted (which we are told by high authorities must be generally a guide in determining the mode in which a picture should be cleaned), and that he should also have given a distinct report to the trustees with regard to the method he intended to adopt in cleaning the pictures?—I certainly should not have hoped that that would have succeeded in tranquillising that portion of the public mind which has shown itself so sensitive on the present occasion. It would have been said that these artists were not very useful assessors; it would have been said that Mr. Seguier was the person who did the mischief before, and I am not aware that any greater tranquillity would have been produced in that portion of the public mind. My view was, that the pictures were not visible as they then were; that it was exceedingly desirable that they should be seen; and that the duty of the trustees was to choose the best man they could select.

4866. And your own impression, as a trustee, is, that full justice has been done to the pictures, and that no damage has been done to any one of them?—As far as I am able to judge.

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4867. With respect to the varnish which has been used so many years in this gallery, are you of opinion, from your knowledge and experience in matters of art, and looking to the state of the pictures, that a mixture of oil with varnish has contributed to that dirt which you consider it was desirable should be removed?—I am quite confident as to my ocular conviction that the pictures covered with oil varnish were much more discoloured than those which were not so covered; and that therefore pictures which had that oil varnish upon them were in a more unfavourable condition than those that had it not.

4868. Were you aware that oil varnish was habitually used in the gallery before you were appointed a trustee?—Yes.

4869. Did that particular varnish form an element of consideration in the commission of which you were a member?—Perhaps you will remember that we referred to it slightly, but we thought it too important a subject to go into, except by a course of experiments. I think Mr. Faraday, whose opinion would be much more valuable upon that point than mine, promised to make a series of experiments, and to inquire into the matter; and I rather believe he has done something of the kind, although I have no knowledge of the fact.

4870. It appears that subsequently to the Committee of 1850 the practice of using the oil varnish was discontinued?—I took a very early opportunity, not of giving directions to Mr. Seguier, for I should not have found myself authorised to do so, but of expressing very strongly my view; and asking him, with, of course, all deference to his superior experience, to consider whether it was not exceedingly desirable under the circumstances to change his course of varnish, and to content himself with mastic varnish. As the other varnish had been used very much in consequence of the difficulty of keeping the pictures in a brighter condition, it occurred to me that something might be done to remove that difficulty; that there might be some express arrangement made for brightening and polishing the pictures; and I told him I thought it desirable that mastic varnish only should be used. I stated that to him, and I frequently said the same thing to Sir Charles Eastlake, who spoke to him with still higher authority than I could; and upon the occasion of the purchase of the portrait, by Rembrandt of himself, which was bought at Christie's, and the purchase of which you will find noticed in page 39, on the 4th of August 1851, I remember Sir Charles Eastlake apprising me that he had communicated with Mr. Seguier, and obtained from him his assurance that he would only use mastic varnish; that I believe was the first instance in which the new practice of using mastic varnish only in the gallery was carried out. That was done very much, I believe, on the suggestion of Sir Charles Eastlake and myself.

4871. Did you not think that the question of the varnish used habitually in the gallery was one which it was proper to bring formally under the consideration of the body of trustees, at one of their meetings?—It did not occur to me to be so. I did not give any specific direction upon the subject. I merely suggested it to Mr. Seguier, and I found that he acquiesced in it; I presume not at all disagreeing in the propriety of it.

4872. Was it the previous practice in the trust, or was it the previous understanding, that the cleaner of pictures might make use of any varnish, experimental or otherwise, that he thought fit to apply to the pictures?—I am unable to say. Sir Charles Eastlake would be better able to answer that question than I am.

4873. Are you not of opinion that the nature of the varnish to be used in the gallery is of such importance, that the sanction of the trustees should be given to any particular varnish that is used, more especially where it is a departure from the usual varnish authorised generally by the practice of the gallery?—I should say that, generally speaking, it is a point that it is better to leave to the discretion of the cleaner. If we became aware of any great injury having arisen in consequence of the use of a particular varnish, and the cleaner would not admit it, but said that he intended to use a varnish which we were convinced was prejudicial, there might be some question as to whether we should not enter into a discussion upon the subject. But that was not the state of things here; the mastic and oil varnish had been used for years, and upon its being suggested to Mr. Seguier that it was desirable to substitute mastic varnish, he readily did so.

4874. Had not the mastic and oil varnish been used for nearly 30 years, with the consent and approbation of the trustees?—I am unable to speak to that. I do not know whether they entered into the subject at all.

4875. But if it was the fact that it had been used during the previous 25 or 30 years,

years, do you consider it was regular, that one or two trustees should authorise the cleaner or keeper to adopt a different mode of varnish without their special sanction?—I am not aware that we authorised him to do it; I think we expressed strongly our opinion on the subject. I gave no directions to Mr. Seguier, but merely expressed my own opinions. If Mr. Seguier had stated to me that he was convinced I was wrong, and that he should not change his practice, I might have felt it desirable to consult another artist; but that state of things has not been under my consideration yet.

4876. Was any report made to the trustees that a different varnish was to be used from that which had been used during the previous thirty years?—Certainly not.

4877. Were the trustees made aware of it in any way?—I do not remember.

4878. Mr. *Vernon.*] I do not understand you to have given any authority, but merely to have advised Mr. Seguier, who you considered had the entire discretionary power, as to what varnish he might use?—Certainly.

4879. *Chairman.*] Do you consider it advisable that a cleaner should have a discretionary power of using any varnishes he thinks fit?—I see no objection to it.

4880. Mr. *Labouchere.*] Upon this question of varnish was Mr. Uwins specially consulted by you?—I do not recollect that he was; and I do not remember at this moment whether Mr. Uwins expressed any opinion to me.

4881. You are aware that Sir Charles Eastlake has expressed an opinion that it is desirable that nothing but pure mastic varnish should be employed?—I had a letter from Sir Charles Eastlake, immediately after the purchase of the Rembrandt, which is described in page 39, and in which purchase I took a particular interest. Sir Charles Eastlake and myself, I remember, went to the Prime Minister and Chancellor of the Exchequer; we saw the pictures hanging up in Christie's rooms; we went to obtain their authority for the purchase, and taking a great interest in the picture, I remember Sir Charles Eastlake writing a note, in which he stated that Mr. Seguier had assured him that he would varnish it with mastic varnish.

4882. *Chairman.*] You were a member of the Commission of Inquiry into the state of the pictures, and one of the suggestions or instructions of the Commission was strongly in favour of keeping the backs of the pictures clear of dust?—Yes; I remember we recommended that. I remember Mr. Faraday suggesting that possibly, in some cases, particularly in the cases of pictures on canvas, in certain changes of the atmosphere, the condensations upon the dust which lay upon the backs of the pictures might possibly search through, and might in many cases be injurious to the pictures; and we recommended that that should be attended to.

4883. You are also aware that, in the Committee of 1850, partly in consequence of this report, evidence was collected as to the injurious nature of the accumulation of dust upon the backs of the pictures?—I remember that there was some; I do not remember precisely the whole tenor of it.

4884. When you were appointed a trustee, did you direct your attention at all to the backs of the pictures?—I am not aware that I did; I am not aware that any specific directions were given. I think that possibly we may have thought that, when the pictures were dusted in the vacation, some attention would be paid to the backs; but I do not recollect having turned my mind to it in any way, and I am quite sure I gave no special directions upon the subject.

4885. Are you aware of any instructions having been given before or subsequent to your being appointed a member of the trust, as to the injunction of this Commission and of the Committee of 1850 being carried into effect?—No, I am not; and if it was an omission of duty, I am ready to take my share of the blame. I think, perhaps, that it would have been better if Sir Charles Eastlake and myself had thought of attending to that point, but I am sure I gave no directions upon the subject; it did not occur to me to do so.

4886. Is it not the case that five of the nine pictures which have been lately cleaned are the property of the British Museum?—I have observed it with great regret on looking through the evidence which has been given before this Committee. It appears to me that it was a great omission on the part of the trustees, either by itself or its officers, not to have noticed that fact. I think that we ought undoubtedly to have applied to the trustees of the British Museum before giving any directions. I have communicated with one of the trustees of the British Museum; and I propose, at the first meeting the trustees will hold, which will be

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next Monday, that we should immediately address ourselves to the trustees of the British Museum, and state that we have done what we have done inadvertently. I think it is a mistake that we have made, and I do not see that we can disclaim the blame that may attach to us for having made that omission.

4887. You are disposed to think that the trustees of the National Gallery had not that full and unconditional control over the pictures belonging to the trustees of the British Museum which would justify them in authorising their pictures to be cleaned?—Certainly.

4888. You are aware that the pictures have since been inspected by the trustees of the Museum?—Yes; but I have lost no time, since seeing the evidence that has been given before this Committee, of communicating to one of the trustees of the British Museum my personal regret, and my intention of moving that the trustees of the Gallery should communicate to the trustees of the Museum an expression of their regret for what has been done.

4889. Have the trustees of the Museum made any communication to you upon the subject?—No; and my anxiety is to anticipate their expression of dissatisfaction by an expression of our regret.

4890. Lord *Seymour*.] Since your report of 1850 with regard to protecting the backs of the pictures, you stated that nothing has been done by the trustees in regard to such protection?—Nothing generally. I should state that, in some instances, pictures have been placed in boxes protected by glass; we have considered the propriety of protecting certain pictures by glass; we have done it in certain instances, and there are other instances in which it has been recommended. The trustees rather recommended the further duty of carrying out the recommendations, and we have in some instances protected the pictures by glass. I have been exceedingly anxious to ascertain, and have made inquiries, as to where the best glass is to be procured. In the Great Exhibition there was exhibited some peculiarly colourless glass from France, and I have made several inquiries as to the eligibility of using that glass, but I have not yet been able to arrive at any satisfactory conclusion. There is a large picture by Francia in the gallery, which is in such a state as to render it desirable that glass should be used, owing to the surface of the picture being blistered in several places. At present I am not sure what is the best glass to use. I have communicated with one of the principal opticians on that subject, the person who was employed in making a part of Lord Rosse's telescope, but he has lately told me that he does not think that that glass would be the best to use.

4891. The Committee are to understand that, though the trustees have not come to any formal resolution in regard to the recommendation of the commission of 1850, you and Sir Charles Eastlake have been gradually collecting information, with a view to the more perfect preservation of the pictures?—Certainly.

4892. There was a point to which you called attention in the report, to which allusion has been made, namely, the nature of the varnishes which had been placed upon the different pictures, and which you state are to be an important subject for consideration. Is that a subject that has been brought in any way under the notice of the trustees, or is it a subject which has also been inquired further into since that time?—I believe Mr. Faraday has been directing his attention to it, and I rather think the chairman has seen more of what he has done than I have; but I do not know whether he has yet arrived at any very satisfactory or complete conclusion upon the subject.

4893. Mr. *B. Wall*.] Does your opinion with regard to the glass, and with regard to the backs of the pictures, remain the same as those which you stated in the commission of 1850?—Undoubtedly, as to glass; but I am ashamed to say I have not thought much of the backs of the pictures.

4894. Mr. *Ewart*.] How far was Mr. Seguier made a judge as to the propriety of cleaning the pictures?—He was directed to examine the pictures, and to report to us upon their condition. I am not aware that any more specific instructions were given to him.

4895. Mr. *R. Currie*.] We have heard from the cleaner and restorer, that in his opinion some repair and toning down should follow complete cleaning. Is it your opinion that all that is unsatisfactory in the present condition of the recently cleaned pictures is owing to the omission of such an operation?—I should not say all; for much that is unsatisfactory in the present appearance of pictures I should say was owing not to any imperfect process in the last cleaning, but to what may have been done to the pictures on previous occasions; and I cannot say whether any

any restorer could now effectually undo the mischief which may have been done to the pictures on previous occasions.

4896. Is it your opinion that, supposing that should have been the case, it would have been desirable to have concealed those defects?—I think it very possible that, in many cases, it might advantageously have been done.

4897. Mr. *Charteris.*] I thought, in your opinion, and in the opinion of the trustees, who passed a resolution to that effect, the operation had been performed in a satisfactory manner, and the pictures were greatly improved by the process?—That was my opinion; and I presume, from the minute we have entered in our books, that it was the opinion of the trustees.

4898. Then you do not consider the pictures have been injured, and that they require toning, or that operation to which the Honourable Member has just referred?—I consider that Mr. Seguier carried out the instructions, which were somewhat limited, that we gave to him, and that he has done as well by the pictures as those instructions enabled him to do. I consider the result to be, that the pictures are much improved; I do not say they might not have been more improved, but I think they are considerably improved.

4899. You do not consider them injured, and to require that toning which he occasionally had recourse to?—I have not said they did not require any toning.

4900. Do you consider that they do require toning?—I do not know whether you mean general toning or local toning; that is, toning particular passages in the picture.

4901. Perhaps you will state what, in your opinion, they do require?—I have already stated, that there are parts of pictures which might be improved by some little concealment of defects in their condition which have been disclosed by the recent cleaning.

4902. Will you have the kindness to state to which pictures you apply those remarks, and to what portions of those pictures?—I do not think I can do so; I think there are some few passages in the sky of the small Claude which might be improved. I would rather not from recollection attempt to point to any particular passages in any particular pictures; and, if the Honourable Member will allow me to say so, I should be very unwilling to embark on any artistic dissertation on points in the pictures. I think there are many witnesses who would give much better information than I can. I am not an artist myself, and I might very ill explain precise points. I have no objection to give a general opinion upon the effect, but I would rather not go into details of the pictures. I dare say the Honourable Member has himself become very well acquainted with the pictures; and my friend Lord Northampton, who is a very successful and a very experienced artist, I dare say will give any further information that the Honourable Member may desire upon these points; but I would really rather myself not embark in them.

4903. You prefer limiting your evidence to the general impression on your mind, produced by the cleaning of the nine pictures?—I prefer doing that to answering the question which has been put to me.

4904. I understand you to say that you consider the appearance of those pictures greatly improved by that process; you consider their appearance to be satisfactory, and that no permanent injury has been inflicted upon them?—I think there is no evidence whatever to show that any injury at all has been inflicted upon them by the recent process.

4905. Comparing that picture by Claude (the Queen of Sheba), with another picture by Claude in the same room (the Saint Ursula), with which doubtless you are well acquainted, which do you consider at the present time to be in the preferable state?—I consider that the picture which has been recently cleaned is in the preferable state of the two.

4906. Do you consider that that picture which has been recently cleaned possesses all the qualities for which Claude was remarkable?—I would rather decline going into any detailed artistic discussion upon the merits of Claude or upon that picture. I have not stated that that picture possesses all the qualities of Claude.

4907. Did you consider it, before it was cleaned, to possess the qualities for which Claude was distinguished?—I was quite unable to say what the condition of it was while it was so exceedingly obscured.

4908. With the exception of the dirt, by which its qualities were to a certain extent veiled, did you consider it an uninjured picture, and a fine specimen of the master?—I considered it, as I do now, a fine specimen of the master; but

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as to what injuries had been inflicted upon it, I considered myself unable to judge.

4909. But at present you consider it in a preferable state to the Saint Ursula?—I do.

4910. Do you think the Saint Ursula requires cleaning?—Not very much; but I think it would be the better for being cleaned. I consider that those qualities of Claude, of which the Honourable Member speaks, are not well seen at present. I have read a description of that picture by Sir Edwin Landseer's father, in which he speaks of the way in which the various greens and grays are beautifully contrasted and graduated; at present I am unable to distinguish those contrasts and graduations, and at present there is a monotonous brown and yellow tone over the greater part of the picture, which entirely prevents me from seeing what its qualities are; but at the same time, as far as my own judgment goes (which I do not consider worth a great deal), that picture is not very greatly in want of being cleaned. I consider it to be in a much more favourable state than the Queen of Sheba was before it was cleaned.

4911. Has the question of cleaning the Saint Ursula been raised at all by the trustees?—I do not recollect that it has; it was not included in any report of Mr. Seguier's, and I am almost sure we have not discussed the question in any way; I do not recollect at this moment precisely, but I think not.

4912. Do you feel disposed to concur with reference to these Claudes, the Annunciation picture and the Queen of Sheba, with the remark made by the President of the Royal Academy, who says, in answer to Question No. 4592, "I should say of the Claude, that if he was not a glazer he ought to have been "one, for there is a certain equality in his touch which approaches to what "painters call wooden; and that is now very apparent in the Annunciation, "and in the other picture"?—I would rather not enter into any conflict of opinion with Sir Charles Eastlake on a pure question of art, but I can very readily state that I do not think that, to my unartistic eyes, any wooden quality is apparent in the Annunciation, or in the other picture. I see also, that in the same paragraph he states: "I should recommend that the Annunciation should "be left without glaze for at least a twelvemonth, so that it might have the "benefit of the dirt." I beg, with all respect to Sir Charles Eastlake, to express my entire dissent from that opinion.

4913. Then we may assume that you are a great enemy to dirt in pictures?—You may extend your inferences as widely as you please.

4914. Do you believe that the ancient masters, and Claude amongst the number, had recourse to a system of what is called glazing in painting?—That is a point on which I would rather decline giving any opinion.

4915. You have no knowledge, from observation, whether the Venetian school or Claude had recourse to glazing?—I have no knowledge which I could venture to ask the Committee to rely on; I am not an artist at all; the Honourable Member forgets that he is an artist himself.

4916. You prefer not stating whether you agree with or differ from the President of the Royal Academy in his statement in answer to Question No. 4508, that "dirt has the effect of glazing, and is quite as good sometimes"?—I think you are as well able to judge of it as I can be.

4917. You have pictures of your own, have you not?—Very few.

4918. And those you are occasionally in the habit of having cleaned, when cleaning is necessary?—I believe you are very well aware of that fact yourself.

4919. You stated, in answer to a question from another Member of the Committee, that you considered these pictures had been too honestly cleaned; that is to say, that they had not been toned down afterwards; do you believe, from your experience of picture-cleaning in your own collection, that dirt and discoloured varnish cannot be removed from a picture, that is to say, that it cannot be honestly cleaned, without having recourse to toning afterwards?—It must depend upon the condition of the picture underneath.

4920. But supposing a picture to be in a tolerable state, do you believe that dirt and varnish cannot be removed without having recourse to toning afterwards, in order to bring the picture into harmony?—It must depend upon the condition of the picture under the dirt; until the dirt is removed it is impossible to say in what condition the picture is; it is impossible for me to offer any opinion on a supposed case.

4921. You have said that the Francia is blistering; to what do you attribute that

that blistering?—It is not blistering; it is very extensively blistered; I do not know the extent of it. Mr. Seguier has very greatly mitigated the evil; he took charge of it, in some degree with a view to preparing it for having a glass placed over it. You will find in these minutes that it was distinctly recommended that it should be protected with glass, and he has, with great care, much diminished the less he is interfered with the better.

4922. Are you aware whether that picture, when it was purchased, was in the same state?—I am not; I have no acquaintance with the past history of the picture.

4923. You cannot state whether that condition of the picture is at all attributable to the gallery varnish?—No, I should say from my own impression, which is of no great value, certainly not.

4924. From your experience of picture-cleaning in your own collection, do you consider that the vacation (a period of six weeks) afforded time sufficient for cleaning of, I think, 14 pictures?—I think the time that would be necessary for the cleaning of those pictures must entirely depend upon what the nature of the operations was that the cleaner had to perform upon them; I am quite sure that Mr. Seguier was exceedingly unlikely to attempt to clean more pictures than he had time for safely taking charge of. I think that you will find that he devoted eight hours a day, for six weeks, to those pictures; and, of course, he might not confine his operations to first cleaning one picture and then another, but the process of cleaning them all might be going on together in such a way as his skill and experience enabled him to do. I think it is altogether out of the question for any person, who was not present at the operation, to say whether what was required to be done could, or could not, be properly done within the period in which he did it; I can only say I feel satisfied that Mr. Seguier would not have used any undue haste in doing it, and I think it very difficult for any one to offer an opinion who was not present at the operation. I think I have observed, on looking over the evidence, that some persons have said, "If you were to show me a picture, I "would not undertake to clean it in six weeks, or in three months;" that may have been very reasonable; but Mr. Seguier, having the pictures before him, was able to judge, and I feel satisfied that he did not proceed with undue haste as to any of them.

4925. Mr. *Labouchere.*] Do you think it desirable that the process of picture-cleaning should be confined to the vacation?—No, I cannot say that it is desirable; I think it would be better that it should be done carefully and deliberately from time to time. I think there should be a room and everything that is convenient assigned to the restorer and cleaner of the pictures, in order that everything may be done in the best manner possible. That has not been the system hitherto.

4926. Mr. *Charteris.*] Has your experience as a trustee of the National Gallery, with reference to cleaning, led you to think of any changes, or improvements, or regulations that it might be desirable to introduce with reference to that subject?—I may have thought of it a great deal, but I am not aware that I am prepared to suggest anything; I was not aware that the Committee were likely to ask me a question of that kind. Do you mean as to who is to be appointed to clean?

4927. My question applies to the general system of cleaning, whether you think only one person should be employed, or whether there should be a discretionary power in the trustees to employ others; whether these pictures should be cleaned on a report from the keeper, or on a suggestion from the trustees; in short, whether great regularity on the subject of cleaning ought or ought not to be introduced into the system of management?—I am not prepared to offer any clear or definite opinion on that subject. Very possibly some better mode might be devised; but the great and important thing, I think, is to secure a really efficient and experienced cleaner; and, after a picture has been placed in his hands, unless there be any reason to change the opinion of his fitness and competency, the dangerous state of the picture.

4928. Supposing you had an efficient picture-cleaner, should you think it desirable, when a question arose as to cleaning any picture in particular, to consult others as to the necessity of cleaning that picture, and as to the nature of the operations that should be performed upon it?—There might be many cases in which it would be expedient. I remember, for example, hearing some years ago from Mr. Mulready that there was a very valuable picture (it is not necessary that I should state in whose collection it was) by Mr. Turner, which was in a very alarming state. I remember Mr. Mulready told me that he, and Mr. Turner

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himself, and Mr. Seguier, had a long and anxious consultation as to what could or could not be safely done with respect to that picture. That is an instance in which such a consultation as that to which your question refers might be very advantageously resorted to; but I am not prepared to suggest any regular system of consultation; possibly something might be devised that might be useful.

4929. Picture-cleaning is an operation which requires very great delicacy, does it not, and which requires a man to be possessed of all his faculties, keenness of eye, and steadiness of hand?—Yes.

4930. As in surgery?—Yes; I think so, undoubtedly.

4931. Do you think that, when a picture-cleaner arrives at a certain time of life, it is as safe to intrust works of such great value as the pictures in the National Gallery to his hands as it would have been at an earlier period?—I think it impossible to lay down any general rule upon that subject. I observe that one gentleman has said of himself that he is fifty-five years of age, and that he soon will no longer be able to clean pictures. I can only say I am not far from fifty-five myself. I am not a picture-cleaner, but if I were, I should be willing to go on cleaning pictures for some time longer; one man's eye or one man's hand may earlier fail than another's. If the Honourable Member means to point to the age of Mr. Seguier, I can only say, I think the results of this case are exceedingly satisfactory; and for that express purpose, and with a view to the observation which I saw had been made by some of the witnesses who have been examined before this Committee, I was anxious to ascertain whether those persons who used to entrust Mr. Seguier with their pictures still continue to do so, and whether he still exercises his art successfully. He is still in the habit of attending to the Duke of Northumberland's and other pictures; and if I had a collection of my own, I should have no objection to place it in the hands of Mr. Seguier.

4932. Are you aware whether Mr. Seguier has cleaned any pictures within the last three or four years for any of those noblemen or gentlemen whose letters you read to the Committee?—They state so in their letters. Lord Westminster expressly says that within the last eight years many of his pictures have been cleaned. The Duke of Northumberland says that Mr. Seguier still continues to be employed by him, which he considers the best proof of his opinion as to his skill in dealing with pictures. The Royal collection also is still under his care, and he still continues to give great satisfaction.

4933. Had you or the trustees thought it necessary at all that Mr. Seguier should acquaint them with the process he has recourse to in the cleaning of pictures?—I have not, for one, and I am not aware that any of the other trustees have; and if I were to take upon myself such a responsibility, which I have no right to do, I think I should encumber rather than assist Mr. Seguier in his operations.

4934. Are you aware whether he cleaned the pictures himself, or whether he employed an assistant?—No; I was not there during any portion of the vacation. I think Mr. Uwins rather inaccurately stated from his recollection that Lord Northampton and some of the other trustees were occasionally present. I believe that, during the whole period when Mr. Seguier was employed in cleaning those pictures, we were all out of town. I know I went out of town about the end of August, and did not return until the end of October, and I am sure I did not witness any part of the operation, and I do not believe that any of the other trustees were there.

4935. I presume that the trustees were under an impression, whether correct or not, that the operations which were performed by Mr. Seguier were under the superintendence of the keeper of the gallery, Mr. Uwins?—Undoubtedly. I am not sure whether we directed that they should be so or not. I think not; but much as I should value in many respects the opinion of Mr. Uwins, I confess I should have been perfectly satisfied if I had believed that some accidental circumstance had taken Mr. Uwins away, and that Mr. Seguier had been operating with merely the attendance of Colonel Thwaites, who was sure to be there. I think, however, that as a matter of form it is desirable and proper that the keeper should be there. I think it still better that he should be able to be there, and that he should in some degree understand the process of picture-cleaning; and if he thought anything was being done which was not safe, he might have an opportunity of making his representation to the trustees; but in the absence of any such representation, I should be satisfied with Mr. Seguier's sole responsibility.

4936. I understand you to say that, in your opinion, the keeper of the gallery should

should be a person conversant with picture-cleaning, capable of giving advice to the trustees when questions of picture-cleaning arise, and capable of superintending the operation when a necessity to have recourse to cleaning likewise arises?—I am not aware that I have expressed such an opinion, but I think it very desirable that he should.

4937. Mr. *B. Wall.*] In that letter to which you have alluded, and which you say you intend to write to the trustees of the British Museum, have you only proposed to apologise to them for having operated upon their pictures without consulting them?—Yes.

4938. It is not your intention to express any opinion that the pictures that have been acted upon have been in any way damaged?—Certainly not.

4939. *Chairman.*] You stated, with reference to the present condition of the pictures being unsatisfactory to the public, that you had observed defects upon the surface of the pictures, since they have been cleaned; but that you did not consider that those defects were attributable to the late process of cleaning, but you thought they were old defects which became apparent, in consequence of the dirt and varnish having been taken away?—That was my impression.

4940. Upon what ground are you disposed to attribute those now observable defects to former causes, rather than to the late cleaning, you not having observed them at all before?—Merely from my great confidence in the skill and care of Mr. Seguier, and my conviction that he would not have done anything injurious to the pictures. I think it impossible to say, with any mathematical certainty, whether he may or may not in some instances have gone too far in the removal of old varnish, which he says was the protecting medium between him and his operations. I understood him to say that, on removing the oil varnish, there was underneath a coat of mastic varnish, which protected the picture from his operations.

4941. Do you not think that *primâ facie* it is a fair inference on the part of the public generally, that if defects which were not observable in the previous state of a picture are observed after the picture has been cleaned, those defects are attributable to the late cleaning?—On the contrary, I think it is an unfair inference, and one that is wholly inconsistent with the history of art, and the condition of pictures of great age. I think there is no picture in this country, or hardly any one, that has not gone through repeated cleanings, linings, and re-linings, and been through the hands of various dealers and picture-cleaners; it is a very rare thing to find a picture in a perfectly sound state, and I do not think it is at all a fair or a just inference that, because a picture now appears partially defective, the defect has been occasioned by the last operation.

4942. Do you think that any amount of injury that might be perceptible on the picture after it was cleaned ought to be attributed to some former, and not to a recent damage?—Not necessarily.

4943. How would you distinguish between the two cases?—That is the difficulty.

4944. Do you feel perfectly satisfied in your own mind, that the defects which are now observable in the pictures are not attributable to the late cleaning?—That is my belief.

4945. That belief being founded principally on your confidence in Mr. Seguier?—Mainly on that.

4946. Can you inform the Committee as to the cost of cleaning these pictures?—Yes; because this minute-book contains the charges. The bill was submitted to the trustees at a meeting on the 12th of November 1852. Mr. Seguier's bill for cleaning and restoring pictures amounted to 57 *l.* 15 *s.*; and there is a memorandum, which I think it was proper to make, that the trustees considered Mr. Seguier's bill, among others, to be just and moderate. £. 57 15 *s.* is Mr. Seguier's whole charge for all that was done to those pictures; and it included also, if I recollect rightly, a charge of 14 *l.* for his attendance from time to time during session, in obedience to the directions of the trustees, for the purpose of polishing up and rubbing the pictures upon the walls.

4947. Mr. *Vernon.*] I think we clearly understand that Mr. Seguier has an entire discretionary power to clean the pictures in his own way?—Certainly.

4948. Would you consider him justified in making any repairs, in restoring, in re-painting, or in toning down the pictures, without a distinct authority from the trustees?—I have not considered that question. I presume that he probably would not consider himself justified in doing so.

4949. You do not consider that such a process as that would come under the

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legitimate category of merely cleaning a picture?—It is difficult to say. We have avoided the use of the word "cleaning", in our instructions to Mr. Seguier.

4950. But you know what I mean by cleaning; which is, taking off the varnish, and putting on a fresh varnish?—I think that if we give him instructions to do that, he would not be justified in toning a picture.

4951. He has discretionary power as to the varnish; but you would consider he exceeded his instructions if he were in any way to make any alterations in the texture of pictures, or cover over flaws?—I should so consider.

4952. On the whole, you consider that what is injudicious, but in your opinion honest cleaning, is better than attempting to disguise these things?—I do not mean to say that in many cases it might not be better to give some instruction; but, at all events, the resolution to which we came was that which is before the Committee. That which I first proposed was larger and more extensive; but in the better opinion of Sir Charles Eastlake, a more narrow and restricted instruction was given to Mr. Seguier, and I believe he has carried out that instruction faithfully.

4953. Mr. *Labouchere.*] When that restricted instruction was given, you would have conceived that Mr. Seguier would not have acted in accordance with his duty if he had gone beyond that instruction?—Yes; if he understood it in the same sense as I understood it.

4954. Lord *Brooke.*] Have any of the pictures been lined?—I do not remember that any picture has been lined since I have been a trustee.

4955. The Francia is painted on wood, is it not?—On panel; and I am afraid it is not in a condition in which it would be safe to transfer it.

4956. Mr. *Vernon.*] Have you had any means of testing the question of the influence of glass on varnish with which oil has been mixed?—No; there is one picture to which glass has been applied, a small head of a Doge. I am not sure of the varnish of that picture; that has been a year under glass, and possibly there may be some oil varnish on that.

4957. It has been stated by M. Villot at the Louvre, that in the case of a picture, a portion of which has been covered with glass, while the rest has been exposed to the action of the atmosphere, that portion which has been under glass has turned black, whereas the rest has got that yellow appearance which is agreeable in the eyes of many?—Very possibly that may be correct; I think it exceedingly likely.

The Right Honourable Lord *Monteagle*, Examined.

Right Hon. Lord *Monteagle.*

4958. *Chairman.*] I BELIEVE your Lordship has been a trustee of the National Gallery for a considerable number of years?—I think I was recommended to the Treasury for the appointment of trustee by the late Sir Robert Peel, in the year 1835, during his short administration.

4959. Will your Lordship state to the Committee what was your impression as to the responsibility which you came under, and the duties which you had to perform? I should state that our special questions will be directed to the subject of the care and condition of the pictures; but at the same time we wish to have your definition of what you conceive to be the general responsibility of the trustees?—There are no rules under which the trustees are called upon to act; there is no code of rules laid down, as it were, for their government. If you ask me as to my own impression, I consider that the special duties that were cast upon the trustees may be stated to have been to advise the Treasury in respect to purchases; to look after the condition of the pictures; to provide, as far as we could by regulation, for the accommodation of the public with regard to admission; and to exercise also a certain degree of control, which I have always felt to be a very necessary one, with respect to the days on which the public are excluded and students are admitted. Our students are of various classes, ages, and of both sexes. I have always considered that one of the duties of the trustees was now and then to attend upon those occasions of study, and to see that matters were conducted in such a manner as was at once convenient to the student, and in itself decorous and proper. Those, I think, were the principal functions that were confided to us as trustees.

4960. I believe that not only the appointment of the trustees, but of the keeper, the assistant keeper, and, in fact, the other officers of the establishment, emanates directly from the Treasury?—Entirely; we have no kind of voice with respect to

to the appointment of the keeper; or, in fact, of any of the officers. Sometimes, where we have known some person to be fit for a subordinate office, we have suggested him, and stated his qualifications.

4961. Was it considered that the keeper, after having been appointed, was responsible solely in the first instance to the trustees, or that he had a joint responsibility, and might take his orders either from the trustees or from the Treasury?—I always considered that there was a primary authority in the Treasury; but whether I exercised that authority at the Treasury myself, or was subject to that authority as a trustee, I should have thought it exceedingly wrong, except upon some very pressing emergency, that the instructions of the Treasury respecting the gallery should have been conveyed in any other way but through the trustees. That is my sense of the management of the gallery; acting otherwise, I think you destroy the responsibility of the trustees.

4962. Was the keeper in the habit of giving at any time periodical reports as to the state of the pictures to the trustees?—Not exactly periodical; he gave reports when they were called for, or made reports to us. Many of them were verbal reports and communications, which have been made sometimes to myself; but there was no rule, as I have told you, for anything; there was no rule requiring any periodical reports; a matter which I think is a defect in the administration. I think a periodical report, made by the keeper to the trustees, is a matter that ought to be provided for.

4963. The trustees were in the habit of holding meetings according to their general practice, as appears from the returns, during about six months of the year?—Rather more than that; for the meetings were mainly dependent upon the sitting of Parliament. Our regular time of meeting is once in a month; but whenever there was an exigency there was a power, which I have frequently exercised as a trustee myself, to go to the gallery and communicate with Colonel Thwaites, and suggest a special meeting being called for that special occasion, stating the circumstances which required it, and then an intercalary meeting, as it were, was interposed between the monthly meetings. Intermediate meetings were also not unfrequently fixed by adjournment.

4964. In point of fact, the vacation of the trustees did generally last, it appears, by reference to the returns, six months, and on other occasions five?—Frequently.

4965. Was it not considered that the business of the gallery during those six months was of sufficient importance, particularly as the cleaning and other operations were going on, to require meetings?—No, I do not think it was, generally speaking. If there was anything to be done in the way of picture-cleaning, the directions were given before our session as trustees broke up, and the execution of those orders was committed to the persons who were acting under our authority. With respect to the purchase of pictures, very few cases of purchase of pictures of any sort at all (separating the offers of mere rubbish of which you may have something to hear hereafter) occurred at that time; and indeed our difficulty of communicating with the Government, if there had been cases of more importance, would have been considerable during the recess. We have no power of purchase or of entering into a negotiation originating with ourselves.

4966. The Committee have had occasion to ask Mr. Russell, and also the inferior officers of the gallery, as to the frequent occurrence of the expression "regulations" in the returns which have been made of the minutes of the trustees, and we have been informed that those regulations do not exist in writing, and that the phrase merely applies to usages or customs that prevailed among the trustees?—Precisely; there are no written general regulations at all; nor were there when I undertook the duties of trustee in 1835. I have no reason to believe that there ever had been; for at that period we had members of the board of trustees who had been original trustees, and I never heard from any of them that the Treasury had furnished them with any general regulations, or that they framed any for their own government, or submitted them to the Treasury for approval or adoption.

4967. With respect to the name "Trustees," which in ordinary language implies some distinctly and formally delegated power, is your Lordship aware of the circumstances under which that term was adopted?—Not originally; but it has been continued invariably since my appointment, and it has been adopted in legal proceedings, for we, like other bodies, have had the necessity now and then for legal proceedings, and we have received bequests in the capacity of trustees. We have had to proceed, with the sanction of the Treasury, to enforce bequests of pictures in like manner, in our capacity of trustees, but naming us individually.

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We have no corporate existence in that capacity at all; but I presume that the usage that has been adopted has been sufficient, from these various examples that I have given you, to recognise us in the capacity of trustees in those various functions.

4968. Your Lordship is aware that in the original minute, appointing the trustees (as they are now named), by Lord Liverpool, they were called "A committee "of gentlemen to manage the gallery"?—Now that my attention is called to it, I remember it; but that was simply I believe to undertake what was then a very simple charge—the charge of the Angerstein pictures. That, I believe, was before any property had been vested in us by individuals; and, as I tell you, I never heard of, and certainly we have never had, any other name in my time, and I never heard any other name used by the body to which I belong.

4969. Considering that the Treasury was the responsible party, the trustees being merely appointed in an honorary capacity, would it not have been a more formal and regular thing if these bequests had been accepted by an express act of the Treasury, rather than of the trustees?—I think it might, so far as it was consistent with the words of the bequest. It is right I should mention that the only case in which any question has occurred since 1835 occurred with respect to our rights or position as trustees; it was rather a curious case, and may be worth mentioning, as illustrating the point you have put to me. It was in the purchase which I was practically instrumental in making of the Giovani Bellini which had been in Mr. Beckford's collection. Mr. Beckford's agent came to me, individually (I had known him), and said, "This picture is on sale." I said, "Send it up to "London, and we can consider the propriety of buying it." He sent it up, and, upon communication with the Treasury, we agreed to buy the picture. There was a minute of the Treasury made that the money was placed at the disposal of Mr. Beckford. The picture was hung up in the gallery. In the meanwhile Mr. Beckford died. The late Duke of Hamilton wrote to me individually (and I laid his Grace's letter before the trustees), saying, "The sale is not complete; this is a "picture that the Duchess attaches great value to; will you give up the purchase, "and so allow the Duchess to become the proprietress of the picture?" The answer the trustees, at my suggestion, made, was, "We are not proprietors of "the picture; we have no right in the world to give it up; it belongs to the "nation; you must go to the Treasury, and communicate with the Treasury." It was considered by the Treasury that the sale was complete, the picture vested in the public, and that they could not be called on to exercise any power of surrender. Although the money had not been received, it had been placed to the credit of Mr. Beckford, and consequently the sale was complete. That was the only instance in which the point received any illustration that I know of, and there it was agreed by both parties that the property did not vest in us as trustees, but vested in the Treasury. This picture was however a purchase by the Treasury, and not a gift or a bequest to the trustees.

4970. Generally speaking, no legal objection has been taken to your authority in the ordinary course of these transactions?—Quite the contrary in the case of Mr. Vernon; our signatures were, I think, required to the deed of gift; and in the case now pending, which is some dispute arising, I believe, out of Mr. Turner's bequest to the trustees, our names are also used by the lawyers. I know that in the case of Mr. Vernon, the pictures, his magnificent gift, are absolutely transferred to us. I think that in the case of the late Mr. Turner, we are made, somehow or other, parties to the suit. I know we have given instructions in the matter to the Treasury solicitor, and I believe we are made parties to the suit; thereby recognising in us, without our having a legal corporate existence, something of the functions of a corporate body, capable, as such, of taking gifts.

4971. There are, in fact, no regulations in writing for the management of the institution?—None whatever; but our transactions are, generally speaking, of so simple a kind, that regulations, though I think they might be desirable, would be very simple and very short.

4972. Is your Lordship acquainted with any other great institution, like the National Gallery, which is entirely without some simple code of regulations for the ordinary guidance of its officers?—I believe that cases of the absence of regulations would be more frequent than cases of the existence of them, even in great public departments, in which regularity and precision and order would be most necessary. I am able to say, with a good deal of confidence, that you may go through a great number of public establishments, even where there are severe responsibilities existing, in which you will find very few regulations beyond those which

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which have grown out of mere practice. If you were to ask for a written code of regulations at the Board of Treasury, you would find it very difficult to meet with any code whatever by which they are governed.

4973. Mr. *Labouchere.*] Do you suppose that there are any regulations at the Bank or the India House?—I am not able to speak with reference to those commercial establishments. I should very much doubt it, applying my answer to a general system; but within the Committee you have the means of knowing that there are Parliamentary usages with respect to bringing forward and not bringing forward questions without notice, establishing a quorum, and matters of that description, which have arisen out of usage. Honourable Members are well aware how much, even of the regulation of the House to which they belong, is by regulation that does not subsist by any writing whatever. A great bulk of the regulations of the Parliament depend upon usage, and not on any written law; neither are they transferred to any book from which any man, or historian, could extract, in a methodised shape, an account of what are all the regulations of the Commons' House of Parliament, or of the House of Lords.

4974. *Chairman.*] Is your Lordship not of opinion that the Standing Orders, which give us a little trouble to master sometimes, are a tolerably voluminous code of regulations?—They are good as far as they go. I am not at all doubting that, in both Houses of Parliament, we have regulations; but many matters which concern our every-day business, matters in which we are all deeply interested, and the public too, are the result of usage and not of regulation. I am only stating that as a matter of fact, not at all wishing to raise any inference. I think the National Gallery would be much better with some written simple regulations, which would keep the trustees and everybody else up to their work.

4975. It would be desirable, would it not, that anything agreed to at a meeting as an important regulation should be put distinctly in writing, so that the officers of the establishment might be aware of its existence?—Most assuredly; upon that I have not the slightest doubt whatever, and I consider such to be our usual practice.

4976. At the British Museum they have a tolerably voluminous code of regulations, have they not?—I have had the honour of acting as trustee of the British Museum during the time I was in office, but I believe we should find it just the same there. It does not follow, because there is or may be a very voluminous code of regulations, that therefore a great deal that is matter of essential advantage is not a mere question of usage. I think you will find this to be the case almost everywhere.

4977. Has no inconvenience ever been felt from the want of regulations, owing to the circumstance that, where perhaps a small body of trustees, two or three, have been present, and have adopted some so-called regulation among themselves, some months afterwards another different body of trustees have not remembered that such a regulation was in existence, and may have introduced others, or have acted in a mode inconsistent with it?—It may happen, no doubt; and that would be guarded against somewhat by regulations. At the same time, I have always found in our board of trustees, that if we were disposed to act contrary to what had been previously determined upon, I do not know many such instances, we have generally hesitated to do any act without communicating with those who might entertain a different opinion. There has been no desire to overturn, by a few, what has been decided by many; on the contrary, there has been every desire to adhere to what has been previously arranged, unless there be cause to the contrary. If we have found that a proposition was brought before us, which required more deliberation and a fuller Board, we have frequently adjourned the consideration of it, and had a summons sent out, which would bring more of our colleagues present, and give us the benefit of their opinion.

4978. Is it the fact that the keeper, although appointed by the Treasury, and I presume, in some sense, responsible to the Treasury, was also under an immediate responsibility in regard to his communications with the trustees?—I should reckon his responsibility to us to be to this extent, and of this nature: that if we saw anything in the conduct of the keeper that we considered injurious to the well-being of the Gallery, we should at once report to the Treasury in the most immediate and stringent manner. We have no authority ourselves, except to advise or direct him. We could say to him, "Do not persevere in such a "course," if we disapproved of it; but with respect to removal or censure, or anything of that nature, we must transfer that to the persons who appointed him.

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4979. The keeper of the gallery, being a professional gentleman, was, in your Lordship's long experience of the trust, expected to give his opinion to the trustees, whether asked or not, upon matters immediately connected with his own department?—Certainly; with respect to the care of the pictures, and the various offers of pictures made to us, either in the way of purchase or of gift.

4980. Or in cleaning a picture?—Or in cleaning a picture.

4981. He was present at all the meetings of the trustees?—Yes.

4982. In Sir Charles Eastlake's time, or Mr. William Seguier's time, were they in the habit of taking part in the discussion, particularly with respect to technical points?—Very frankly; there might have been a certain degree of reserve of manner, from the different positions of the parties, but we always sought for their opinion, and were always obliged to the officer for giving it.

4983. I presume that when any doubt or question arose as to the state of the pictures in the gallery, the keeper would be the gentleman who would be so instructed to examine them, and to report on their condition?—Either jointly or in connexion with Mr. Seguier; but I do not think we should ever have taken, I am not aware that we ever did, and I do not think we ever would, take a step of importance respecting the pictures without his knowledge and without his advice.

4984. Has any change taken place since Sir Charles Eastlake's resignation with regard to the responsibility of the keeper?—No; the appointment of one person and the substitution of another is subject to the variations arising from the relative weight of either of those two persons; you may substitute for an insufficient adviser an able one, or you may substitute for a man of great experience one who has less; that weight will remain; that weight is personal, not official; but with respect to the mode of dealing with the parties there is no change.

4985. Has Mr. Uwins been as habitually consulted and empowered, as far as his professional experience went, in questions of picture-cleaning and otherwise, as Sir Charles Eastlake was?—I am not aware of the slightest difference in the mode of dealing with them.

4986. Has it been the custom to consult Mr. Seguier individually as to the cleaning of the pictures?—Never, without the knowledge and consent of the keeper; we may have called him in and asked him a few questions, but as to anything to be determined on, I am not aware of a single instance in which the trustees have come to a resolution that was not founded on a previous consultation with the keeper.

4987. Mr. Uwins is asked this question: "With reference to the nine pictures "which have lately been cleaned in the gallery, was it your opinion, although that "opinion was not asked, that it was desirable that they should be cleaned?" "That opinion never has been asked of me; I do not feel that it is my duty to "give an opinion about that." Then, again, it is said, "Will you favour the "Committee, for their own satisfaction, with your opinion, as keeper of the gal"lery, with regard to the desirableness of subjecting those nine pictures to the "process of cleaning?" The answer is, "If it had been for me to suggest, I "should not have done it, certainly; but it was not; Mr. Seguier was consulted"?—That statement undoubtedly comes upon me with a great deal of surprise. In all our deliberations with respect to Mr. Seguier, or anything else, we had Mr. Uwins always present. It would be presumptuous in me to express the opinion of others, but I have always considered that it was part of his duty, and I have known him perform his duty with great ability and great readiness, to express his opinion and give his advice. I should have thought that he was a party to everything that we did; and it is now for the first time that I hear even a suggestion that he was not a party to all that was done; and I should be still more surprised if there were any disposition on his part to withdraw from that responsibility.

4988. Mr. *Labouchere.*] Will you allow me to call your attention to this answer, which was given by Sir Charles Eastlake on this point. After having stated generally that he had differed from other trustees on the subject of cleaning pictures, he was asked this question, "Did they ask the opinions of Mr. Uwins "on these occasions?" "No, they did not on that occasion, and I am not "aware that they asked his opinion on any occasion."—"Do you think it safe "that the trustees, without any professional sanction, should authorise pictures to "be cleaned?" "I think it is not safe." Do you concur with him in that answer?—I perfectly concur and agree in the answer given that it would not be safe; but, in point of fact, Mr. Uwins has been always present at our deliberations. I do mean to say he has part in them as actively as one of the members

of

of the Board itself; but I have always considered that it was Mr. Uwins's distinct duty to express an opinion, and I have always felt that he would be guilty of a great dereliction of duty if, when he saw any resolution about to be come to by the trustees from which he dissented in respect to the pictures, he did not express to us in the strongest way his dissent from our judgment.

4989. Has there always been that degree of frank communication between Mr. Uwins and the trustees which would enable him without difficulty to express his opinions to them?—Yes, perfectly unreserved; as unreserved as my answers are to the questions of the Committee at the present time.

4990. Lord *Seymour.*] If Mr. Uwins has stated to the Committee that he considered it only his duty to listen to what was dictated to him, and that his part was not to suggest, but only to obey, that is not your view of his position or duty?—No, nor is it my opinion of what I consider to be his practice; for he frequently brings before us, most justly and properly, his views respecting the different pictures, and he makes suggestions to us. We employ him to report upon the pictures; he makes his report upon them; our communications with him are perfectly unreserved, and as frank as they could be in any social intercourse. We employed him also on an occasion which demonstrated our confidence, by sending him to Italy to inspect and report to us on pictures offered to us for sale.

4991. Mr. *Labouchere.*] Especially on the subject of picture-cleaning, should you not consider him as being peculiarly the adviser of those trustees who are not themselves artists?—I do not say exclusively the adviser of the trustees. I should be very sorry to have gone without Sir Charles Eastlake's opinion, but I can quite understand that a case might arise in which you were not exactly bound to follow that opinion, and to surrender your own judgment. I am quite sure that that would be a misapprehension of our duties, particularly if the same principle were applied to the purchase of pictures; at the same time I hold that we ought to have the opinion before us, and I think we ought to give it great weight. But if I were asked with respect to the management of the National Gallery pictures, I should say I would do just with them as I would do with valuable pictures if they were my own property; and I should be very glad to have the opinion of Mr. Uwins or the opinion of Mr. Seguier; and the joint opinions of both I should like to have; but assuming, for the purpose of argument, that Mr. Seguier is an experienced picture-cleaner, with respect to the mere question of cleaning pictures, I am not sure that I should not take his opinion in preference to the mere opinion of the artist; though I would not do altogether without the artist.

4992. Sir Charles Eastlake stated that picture-cleaning was a very fascinating occupation, and therefore that a picture-cleaner might be carried away by a love of his art, and might be tempted to experimentalise too much; and that therefore something in the nature of a check might be desirable on that natural disposition of the human mind to which we are all subject?—On that very ground I think it most important to have the opinion of the artist combined with that of the tradesman, if I may use such a word; but still I would not place myself unlimitedly in the power of one or the other; I would have their joint opinions.

4993. Do you not think that there is a little danger in giving almost a potential voice to the artist when it was exercised, in the way of check on the picture-cleaner in a matter of this description?—I think to a certain extent it would; I think if the artist stepped in, and said, "I should disapprove of this cleaning," that would be conclusive with me; but if he were on the other hand to say "I think that picture requires cleaning, or lining, or taking off the panel, "and transferring," or any of those delicate operations, and the practical man requested to do it said, "I will not undertake it," I should give greater weight to the opinion of the picture-cleaner than to that of the artist.

4994. The practical danger is that of doing too much, and not of doing too little?—I think it is.

4995. Lord *Seymour.*] I think you said you should not have proceeded to recommend the cleaning without the sanction of Mr. Uwins and Sir Charles Eastlake?—No; I take them in their succession of office; when we had the good fortune of having Sir Charles Eastlake as keeper and adviser, I would not have gone on without his opinion; and the same remark applies to Mr. Uwins. We now have the benefit of both; and I would not be disposed to do without the opinion of both when I could get it, any more than under other circumstances I should have been disposed to dispense with the opinion of one of them.

4996. Sir Charles Eastlake has stated that ever since he has been a trustee he has

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has uniformly opposed the cleaning of the pictures; were you aware of that?—I was not aware that with respect to the pictures we have cleaned, he expressed any doubt or difficulty; but I am sure he is quite correct if he has so stated.

4997. This question was put to him: "Have you on several occasions opposed "the cleaning of pictures?"—"Uniformly." "But the point has been carried "against you by the other trustees?"—"There was a very small meeting, and on "the occasion of this cleaning being proposed, the resolution that was drawn up "was much stronger than the resolution which was actually carried, and it was "on my objecting to it that it was modified?"—Exactly. He did not oppose the resolution that was carried; on the contrary, on the suggestion of Sir Charles Eastlake, the resolution was modified, and put in terms that he approved of.

4997*. He says this, in answer to the question put to him, "Were you pre-"sent at any meeting when the cleaning was authorised?"—"Yes; since I have "been a trustee propositions have been brought forward periodically for cleaning "pictures, and I have always opposed the suggestion." That seems to show that Sir Charles Eastlake had objected to the cleaning of the pictures?—My recollection is, though I do not put it in competition with his, that he did oppose the mode in which it was proposed to clean, and that the trustees modified the resolution, which, as amended, was limited strictly to the removal of the varnish, which I understood to be a matter to which he had no objection.

4998. *Chairman.*] That was at the last meeting on the subject, before the pictures were ordered to be cleaned?—Yes.

4999. Mr. *Labouchere.*] Sir Charles Eastlake goes on to say that in his opinion more was done to the pictures than was warranted by that resolution; have you ever turned your attention to that point?—I should be sorry to give my own opinion upon the subject; but when those complaints were made I called on Sir Charles Eastlake, and I think he stated that to me. He reminded me that a resolution of a modified kind was carried, but he apprehended (I do not think he stated it as a distinct opinion) that more was done than was contemplated by the resolution that had been carried.

5000. Mr. *Charteris.*] Are you summoned to attend the meetings of the trustees?—In writing.

5001. Is it a matter of mere form, or does the summons state the nature of the business to be transacted?—Generally, it is a mere form, stating that a meeting will be held; but very frequently I have been instrumental myself in calling a meeting for anything special, or even in reference to the general meetings. When I heard from Colonel Thwaites that there was any particular business of importance to be transacted, I have suggested to him the propriety of mentioning the special business in the general summons.

5002. When you have been summoned to a meeting at which questions connected with cleaning have been discussed, has Colonel Thwaites, on the summons, stated the nature of the business to be discussed?—I can hardly speak with any certainty; but my recollection would be that he had not.

5003. Let us take this last case, where you met before the vacation, and finally decided that Mr. Seguier should be authorised to clean certain pictures, which he has since cleaned. Were the trustees aware generally at that meeting that this question was to be brought forward before the vacation?—I am not able to tell you. I know I was aware of the fact that there was to be something done about cleaning or putting glass over the pictures; but whether I heard it in conversation, or whether it was in the body of the summons, I cannot tell with certainty: my impression is that it was not in the summons.

5004. So that the other trustees who were absent were not aware, or might not have been aware, as far as the summons went, of the nature of the business to be transacted at that meeting?—Upon the hypothesis that it was not stated in the summons, of course that was the result; but I cannot speak with certainty about that.

5005. Do you not consider that upon so important a question as that of cleaning pictures in the National Gallery, where they are liable to injury by the process (it being admitted that the process of cleaning is more or less dangerous), it is, under the circumstances, desirable that the trustees should be summoned specially to consider such a question as that; and that all the trustees belonging to the gallery should have an opportunity of knowing what the business was that was transacted, and of being present?—I think it would be better; more cautious; but the course we have taken, to a certain degree, provides for that by our

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our habits of business. Generally speaking, at the close of the year, when the season is approaching its end, at the last meetings that we hold, we have some discussion about the state of the pictures, and as to what ought to be done during the vacation; therefore there is something like an intimation by usage: but I agree with you that, above all, if under the word "cleaning" anything is meant beyond the commonplace washing and removal of the dust, or something of that description, if it passes that boundary, it is a matter so critical with respect to the ancient pictures, the surface of which may not be fully known, that there ought to be a special summons for that purpose. But we are not so entirely unprovided with notice as would appear, for this is generally a subject we consider at our last meetings.

5006. You say that, by usage alone, the trustees are aware that at meetings which precede the vacation, questions connected with cleaning are likely to be discussed?—Yes.

5007. But when the trustees were summoned to meet on the 5th of July, would they know, or was any notice given that that was the last meeting previous to the vacation?—No; but they would know that it was about the time of year that such subjects were likely to be discussed. I do not differ with the Honourable Member with respect to the principle, that if it is proposed to undertake cleaning, properly so called, that is a matter of importance enough to make it a duty and obligation on the part of the trustees to direct a somewhat special summons to consider that question.

5008. And should you consider it desirable not only that they should be specially summoned, but that they should, after having received a report from the director, or person authorised to report on the pictures requiring cleaning, proceed to inspect the pictures before they sanctioned carrying out the report?—Most assuredly; if they are not, like myself, in the habit (not as a matter of duty, but of very great pleasure and enjoyment) of becoming familiar, as every-day friends, with the pictures themselves; I do not think, however, that my opinion on the subject of picture-cleaning is worth much.

5009. But you consider yourself competent, do you not, to give an opinion as to whether your pictures require, or do not require, cleaning?—Most assuredly; I should be quite competent to say, "There is an accumulation of dirt or deadened "varnish upon the surface of this picture, and I should be glad to get rid of it," and then I should get a competent professional man to tell me whether it would be wise and prudent to take steps for the purpose. I speak of the mode I should proceed if the pictures were my own property.

5010. My questions refer to the necessity of having recourse to cleaning; and with reference to that, do you not consider that the trustees, being amateurs, with collections of their own, are competent to give an opinion; and do you not think it advisable that, when the question of cleaning is mooted, the trustees should proceed in a body to inspect the pictures on which it is proposed to operate?—I think that, either as a body, or as individuals, they ought to be aware of the state of a picture with which they are about to deal, sufficiently to be able to express as much judgment as an amateur can venture to express on such a subject, that a picture requires something to be done with it, if those competent to give a practical opinion think it could be done with safety.

5011. *Chairman.*] Your Lordship, I presume, remembers the death of Mr. William Seguier, in 1843?—I do.

5012. You had considerable experience of Mr. William Seguier, as keeper?—Yes, for many years, and even before I was a trustee; but when I had a good deal of official connexion with another branch of the subject, which is the recommendation of pictures for purchase, I had much communication with Mr. Seguier.

5013. As Chancellor of the Exchequer?—Yes; and previously, I think, as Secretary of the Treasury.

5014. During Mr. Seguier's lifetime, what was the practice as to picture-cleaning?—It was very much the same as I have considered it to be now. I have considered there to be no very great change, except that there has been an accumulation upon the surface of the pictures which it has become more expedient to remove. I have myself been rather sluggish upon the subject of removal. I have submitted rather to the inconvenience of a veil sometimes than wished to see that veil withdrawn.

5015. In a return which the Committee have obtained from the Government with reference to picture-cleaning, there are given the number and designation of

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the pictures in the National Gallery cleaned since the collection has been deposited in the present gallery in Trafalgar-square, and that cleaning commenced in the year 1844; how many years after the pictures were deposited in the gallery at Trafalgar-square was that, do you recollect?—The National Gallery was opened in the year 1838, and I should think that there was much more necessity cast upon the trustees for cleaning after the opening, and in late years, than before, by reason of the enormous increase of visitors to the gallery.

5016. This return commences, as I mentioned, in 1844; so that from 1838 to 1844 no pictures were cleaned, according to this return?—I should think during the whole of that time, though not regular picture-cleaning in the proper sense of the word, there must have been a great deal done to remove dust, and to clean the surface of the pictures; but the very absence of cleaning for so long a period would augment the necessity of cleaning afterwards.

5017. Then it appears in the year 1844 eleven pictures were cleaned, or ordered to be cleaned?—Yes.

5018. Could you specify any of those causes to which you have alluded which have required such a very large number of pictures to be cleaned in that first year of Sir Charles Eastlake's office?—I am not able to state; but that which I alluded to, and which I should hope the Committee will take into account practically, is, that I believe the great difficulty of cleaning those pictures and keeping those pictures in order arises, not so much from the position of the gallery, or from circumstances connected with smoke, or anything else incident to the locality, but from the enormous mass of human beings accumulating year by year, I may say day by day, coming into that gallery, some of them no more brought there by a love of art than they would have gone into the College of Surgeons from a love of surgery; but going there partly as a lounge and partly as a refuge from the rain; the accumulation of human breath, and the dirt which is brought up. The immense number of persons that are brought there is what really, I think, injures the surface of the pictures; and that injury will go on increasing in proportion to the numbers of persons visiting the gallery.

5019. Mr. *Vernon.*] Have the trustees ever made any objection to pictures being taken away at the time when the gallery is open to the public for the purpose of being cleaned? (we have found that the practice has been for pictures to be taken down during the vacation, and whether they have been many or few, they have been all cleaned during the vacation); has any objection been raised by the trustees to a picture being moved at other times out of the gallery for the purpose of being cleaned?—The cleaning has taken place in the lower rooms.

5020. But always during the vacation?—Yes.

5021. Was there any objection raised as to the public not having the sight of the whole gallery together?—Yes; we are very unwilling, without a direct necessity, to remove a picture from the gallery.

5022. And have you not felt that there has been that direct necessity, arising from its being desirable that plenty of time should be given for cleaning a picture?—With respect to time, that was generally, after all, a matter that we trusted to the cleaner; we thought he was responsible for the matter, and that he would take the proper time. He had full authority to take more or less time; and I do not think we had any great complaints about cleaning till the events of 1846.

5023. But since 1846, when those nine pictures were cleaned, they appear to have been cleaned in rather a limited space of time. Did it never occur to you that as there were only a few weeks of vacation in which a great number of pictures were to be cleaned, there might be insufficient time for that purpose?—No, because we fully trusted that, if the time had been insufficient, that would have been urged by the mechanical operator.

5024. *Chairman.*] In giving over nine pictures, you assumed that, if Mr. Seguier found he could only properly clean six, seven, or eight, he would use his discretion?—Yes, or that he would have attained the object by an increase of the time.

5025. Mr. *Vernon.*] Would you have been dissatisfied with him if you found that these pictures were not ready by the end of the vacation, and that, consequently, the gallery was emptied to a certain extent?—There is no question about that.

5026. *Chairman.*] Irrespective of Mr. Seguier's own character and standing as a picture-cleaner, does your Lordship not think it rather objectionable in principle that in picture-cleaning the person consulted should be engaged by the job; because

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in the affairs of the world a gentleman consulted about a business which provides jobs for himself is naturally supposed to give opinions under a certain degree of influence?—First, I must tell you practically and with entire sincerity that I have never discovered the slightest tendency that way in the particular person named. With respect to the general principle you have put to me, I should say that I would deal with this case as I would with any other delicate case of scientific operation. I would use the best man; and whether it was done by the job, or in any other way, I would get the first man I could; and I would trust my picture-cleaner, if I believed him to be the best man, as I would trust the best surgeon I could get, Sir Benjamin Brodie or anybody else, to perform any operation on the human system. There are dangers both ways, arising out of the mode of payment. If a man is high principled you have no danger either way; if not, and you put him on a salary, you may suffer by his doing too little; and if you pay him by the work done, you may suffer by his doing too much.

5027. Mr. *Vernon.*] Assuming that Mr. Seguier has done his work to your satisfaction, is there any salary which you could have given him, which would have been as small as the actual charge he has made?—As a matter of economy, it is cheaper as it is, no doubt.

5028–9. Mr. *Charteris.*] You say, if he were salaried you might suffer by his doing too little: how would you suffer by that?—Certainly, because he might be negligent. I am assuming, not the principle or the competency, but a case in which he received his salary, play or pay; he might be apt to take very little trouble about it.

5030. But he would receive it to do what he was instructed to do; and the cleaning ought not to originate with him, but either with the director of the gallery or the trustees; and, therefore, if he were a salaried officer, he would be a mere executive to carry out the instructions he received from others?—Yes, but he might execute those instructions remissly.

5031. Assuming that to be the constitution of the trusteeship, there would be no danger of the evil to which you have alluded?—That is true, to a certain extent; but, nevertheless, I believe it is a principle in human nature, that the man who receives remuneration by the *quantum meruit*, by the amount of work that is done, is, generally speaking, more diligent in performing it than the man who is paid whether he does the work or not. I think your observation applies to a certain extent; but his zeal might be limited, although he discharged the duty committed to him, if he was not a trustworthy man.

5032. If in the one case, where he is salaried, danger arises of his doing too little, the converse will likewise hold good in the event of his not being salaried; danger then arises of his doing too much?—No doubt; and, perhaps, I may add, that I admit that the last is the more pressing danger.

5033. Therefore the safer system is to give a salary to the officer employed to clean?—My own opinion is, that the safest system is to get the most competent person; and that the mere mechanical question, how you pay him, is mere dust in the balance, in comparison to the character and ability of the man whom you employ.

5034. *Chairman.*] Does your Lordship recollect Mr. Brown being employed in the gallery in 1844?—No, I do not. Of course, I ought to have known that he had been employed.

5035. Was his employment never notified formally to the trustees?—It probably was; but, if it were, it has escaped my memory at the present time. I have been informed that the fact was made known to the trustees after Mr. Brown had been so employed. My attention, and the attention of the trustees, was mainly directed to this subject of picture-cleaning in 1846, and at that time there were various publications in the papers on the subject of the cleaning; I then had a communication with Sir Robert Peel, who was in the country, upon the subject, and I asked his advice and opinion with respect to what had occurred; I received it, and acted on the opinion he gave me.

5036. And you have no recollection of any proposal at any meeting, or of any sanction being given to the employment of any other cleaner, except Mr. Seguier?—I have no recollection of it at this distance of time.

5037. Was your Lordship aware that, upon the occasion of the picture of the Judgment of Paris being cleaned, a repair was executed upon it?—I have no recollection of the fact.

5038. There was no report made to that effect?—I do not think there was; there might have been, but it has escaped my memory if there was.

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5039. Was it an understanding or instruction on the part of the trustees that the gentleman employed to clean the pictures was also employed to repair or tone them down, so far as might appear to him to be required?—Certainly it was not my impression. I do not mean to apply this to mere trivial matters. I do not mean to say, for instance, with respect to one picture on which some observations have been made, that beautiful and unrivalled Titian, the Bacchus and Ariadne, that the correction of a small crack on an unimportant part of the picture, wholly disconnected from the design, did not take place. The facts I believe to be these. Some observations were made with respect to supposed injuries that picture was stated to have sustained, in consequence of the mode in which it had been dealt with. At that time I have every reason to believe, from my previous knowledge, and from the best inquiries I could make, that nothing had been done to that picture beyond the application of a sponge and water, with one exception; there was a little portion of the canvas which had been bent down in the way represented by this piece of paper, and there had been a crack; it was a part of the picture which was wholly immaterial, in the left hand portion of the sky; in cleaning the picture, of course, the crack was made good. Now, I should not have thought it required any special instruction to make good that crack in an immaterial part of the picture; but if it had been anything material in the way of repairs, I think special instructions should have been given.

5040. With respect to the pictures that have lately been cleaned, you were present at the meeting when the approbation of the trustees was given to the work?—Yes.

5041. And your Lordship is satisfied, as a trustee, that no serious injury has been done to the pictures?—Yes.

Lunæ, 6° die Junii, 1853.

MEMBERS PRESENT.

Mr. Charteris.	Lord William Graham.
Mr. Baring Wall.	Mr. Labouchere.
Mr. Vernon.	Mr. Ewart.
Mr. Raikes Currie.	Colonel Mure.

THE HON. FRANCIS W. CHARTERIS, IN THE CHAIR.

The Right Honourable Lord *Monteagle*, further Examined.

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5042. *Chairman.*] WILL your Lordship have the kindness to state to the Committee what you considered to be the relations existing between the trustees and the keeper of the National Gallery, in reference to the question of picture-cleaning?—I consider those relations to consist partly in the expression of opinion and advice, which I should always consider it the duty of the keeper to offer, by making any suggestion to the trustees that occurred to him to be right; and partly ministerial, in carrying into effect any order of a practical kind which he afterwards received from the trustees. I should not consider that he had any power *proprio vigore* to touch the surface of a picture for regular cleaning or restoring without the authority of the trustees, beyond the mere moving of the dust in the usual way.

5043. Those you consider to be the theoretical relations which exist?—Yes.

5044. What have you found to be the practice since you have been a trustee?—With the exception of a remarkable case, which I believe the Committee have had before them, namely, that of the cleaning of pictures by a person of the name of Brown, which took place without any previous knowledge on the part of the trustees collectively, the practice has been, as far as I know, pretty much as I have described it to you. I am not aware of any act of positive picture-cleaning that has taken place upon the sole authority of the keeper, beyond removing the casual dust of the gallery; and if it had so taken place, I should have thought it an irregularity, and when it came to my knowledge, I should certainly have disapproved of it individually, and marked my disapproval.

5045. During

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5045. During the time that Sir Charles Eastlake was keeper, was it customary for him (as we hear that these questions of cleaning are generally discussed previous to the vacation) to give in a report to the trustees of the pictures which, in his opinion, required cleaning?—I do not think it was customary that he should give in a written report, but Sir Charles Eastlake was very constant, effective, I may say indefatigable in his attendance upon the Board of Trustees. I always considered him to be frank and unreserved with respect to any suggestions he had to make to us, therefore I have no doubt that such verbal suggestions as might be considered a verbal report, were so made before we broke up for the session; but I do not recollect any written report being given upon that subject, and that is one of the points with respect to which I think the administration of the functions of the trustees might be improved. I should think, as a question of rule and regulation, that there ought to be brought before them, previous to the breaking up of the Parliamentary Session, a written report from the keeper, to be considered at a meeting, of which notice ought to be given, stating the view of the keeper as to the condition of the surface of the pictures, and containing any written suggestions as to anything that in his judgment it was desirable should be done. I think that regulation would give a consistency, a permanence, and would ensure a better responsibility than now exists with respect to the discharge of this portion of the duties of the trustees. In fact, it is one of the things I should be glad to propose myself if this Committee were not sitting, but the fact of the sitting of this Committee of course suspends any new action of ours; I for one should be unwilling to take any important step until we see what recommendations may emanate from you.

5046. Then we are to understand that, with reference to cleaning, no report, during Sir Charles Eastlake's time, emanated from him, and that you did not act entirely upon his opinion, but that it was competent to the trustees to state what pictures they thought required cleaning, and that then, on consultation with the keeper, the pictures were or were not cleaned?—That is going a little beyond the answer I have given; there was no regular system that provided for a written report at all, but the proceedings that took place were our meeting before the breaking up of the Session; at that meeting I should almost imagine Sir Charles Eastlake invariably attended, but the Minute-book will show that with more accuracy than my memory; for one of the inconveniences of having trustees occupying our position is, that our business as trustees gets mixed up with so many other things, that we cannot always speak with that precision and accuracy with which we might speak under other circumstances. At that meeting, however, I presume it was quite open to the keeper, and I consider his official duty, to make any suggestions which in his opinion, and with his professional knowledge of pictures, he was enabled to form and found it his duty to make. It was also open to ourselves to make any suggestions, but I should be very sorry indeed to think that our suggestions on this subject were to be carried into effect without some professional advice to guide us.

5047. Then we are to understand that the trustees would not of themselves have sanctioned or ordered the cleaning of any picture without having the benefit of the professional advice and experience of the keeper?—I can say, most assuredly, that such is my opinion; and I have no reason to think that it is an opinion from which any of my own colleagues would differ.

5048. Was that the practice during Sir Charles Eastlake's tenure of office?—That I have considered to be our practice invariably.

5049. Has there been any departure from that practice since Mr. Uwins has held the office of keeper?—Not to my knowledge, with the exception of a mere question of removing the adventitious dirt from the surface; the same sort of care that, in our own collections, we should confide to a son or a daughter, or any person not acting professionally, saying, "If you see dust accumulating on any "picture, shake a handkerchief over it, or use a slightly damped sponge to assist "in removing it;" but I consider the practice of cleaning, properly so called, as distinguished from the mere removal of accidental dirt, to have been as you describe it in your questions.

5050. Was your Lordship present at the meeting of the trustees when the last cleaning was decided upon?—I think I was; but it is sometimes a little perplexing to answer these questions from memory, inasmuch as our practice is to pass resolutions at one meeting, and to have the minutes containing those resolutions read over at the next subsequent meeting. I know I was present at one or the other

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of those meetings. I see, on referring to the Minute-book, that on the 5th of July I was present.

5051. That was the meeting at which authority was given to clean the pictures that were cleaned during the last vacation?—Yes.

5052. Was Mr. Uwins present at that meeting?—Yes, he was present; it is stated in the minute that he reported upon a picture, and that he was authorised to carry a given work into execution, namely, the lining and putting in order a picture; that is an instance in which, although the executive work was confided to Mr. Seguier, the superintendence and official responsibility of the keeper was also introduced.

5053. Then are we to understand that Mr. Uwins was present at that meeting?—Yes.

5054. Was he consulted with reference to the cleaning?—He was consulted in the same way in which the keeper is always consulted by us; there is perfect frankness in our communications with him; we invite every possible suggestion that the keeper can give; we treat him as an "expert," bound to assist us in every way.

5055. As your professional adviser?—Yes, as our professional adviser; in some cases I should take his judgment and his advice as conclusive. Mr. Uwins was there in that capacity, as I considered, unquestionably. I cannot undertake, from memory, to give you an account of the conversation that occurred, but I considered that Mr. Uwins was a party, and an assenting and approving party, to everything that was done on that occasion; at all events, I am perfectly satisfied that no expression of dissent of any sort or kind could have fallen from Mr. Uwins upon that occasion without its having made so strong an impression on my mind that I should be able to repeat it now to you.

5056. I understand from your Lordship that Mr. Uwins did not dissent; that you considered by his being present and having an opportunity of dissenting, had he thought fit, and the question of cleaning being agreed to without any contrary opinion being expressed by him, Mr. Uwins is *pro tanto* responsible for what has been done?—I think he is responsible for having approved of it; the impression conveyed to the minds of the trustees certainly was that he did approve by not expressing any adverse opinion whatever; I do not think it was his suggestion, but unquestionably there was nothing suggested or left in my mind, or, so far as I know, in the mind of any of the trustees with whom I have ever communicated, that implied, directly or indirectly, disapproval by Mr. Uwins. I find from the minutes at a later period, when the cleaning of the pictures was reported to us, there was a suggestion in which I agreed, if I did not make it, that we should get a report from Mr. Uwins and from Mr. Seguier with respect to the mode in which the work was done; the resolution that we entered into on that occasion was, "That the trustees "approve of the result of their instructions as established in the improved appear-"ance of the pictures, and of the manner in which the operations have been "performed by Mr. Seguier, under the superintendence of Mr. Uwins." Mr. Uwins was present at that time.

5057. Was that the first meeting after the vacation?—This only shows our *modus operandi.* I find it stated in a minute of a meeting held on the 12th of November 1852: "The trustees took into consideration the cleaning and other "restorations of pictures during the past vacation, as directed by their minutes of "the 5th of July last;" which minutes had been amended at the suggestion of Sir Charles Eastlake. The original minute, which went further than Sir Charles Eastlake approved of, was set aside, and a more cautious minute was adopted at his suggestion, namely, that the varnish should be removed from the following pictures, 12, 14, and 61, by Claude, and that as to other pictures which are mentioned in the minute, the varnish should be partially removed, and the whole of those pictures revarnished. Then it is subsequently recited that these operations have been performed "under the superintendence of Mr. Uwins." Mr. Uwins was present, and at that time there was no expression on the part of Mr. Uwins that he had dissented from any part of the transaction, either before it was undertaken or after it had been executed.

5058. There was a resolution passed at that meeting, was there not, approving of what had been done?—Yes.

5059. By whom was that resolution proposed?—I do not think it is stated by whom it was proposed.

5060. Before

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5060. Before it was passed, did you examine the pictures?—We went round the gallery and considered the pictures.

5061. At that meeting?—At that meeting: "At a meeting of the trustees of "the National Gallery, held on Monday, the 7th of March; present, Lord Col- "borne, Lord Ashburton, and Mr. William Russell;" then there is a recital of the different pictures; there having been some question, as the Committee are aware, about the execution of this work, we called for reports in writing from Mr. Uwins, and from Mr. Seguier.

5062. With reference to the last cleaning?—With reference to the last cleaning; and this is Mr. Uwins's report which he made to us: "On the subject of "these pictures, I beg to include Mr. Seguier's report to me, as asked for by the "trustees at their last meeting; in addition to which, I have to state that I "attended daily at the gallery to watch the proceedings. Nothing could exceed "the care and caution with which Mr. Seguier executed his commission; and I "feel confident that the results will be found satisfactory." I refer to that now, simply to show you, that even when we come to a written report, there is nothing upon it to mark the slightest possible mistrust on the part of Mr. Uwins, still less of disapproval of the undertaking of the work. Then comes Mr. Seguier's report, which is given.

5063. Stating what he did?—Yes, stating what he had done, and that he considered the result to be perfectly satisfactory. Those documents were brought before a meeting of the trustees, which was held on the 7th of March, and they were read and approved of subsequently on the 11th of April, at a meeting at which Lord Ashburton was in the chair, and at which Lord Northampton, Lord Colborne, and Mr. William Russell were present; I press that upon the attention of the Committee, because I should be very sorry if an opinion went abroad that our relations with the keeper were such as to restrain him from expressing the most frank opinion, or that there was any indisposition on the part of the trustees to give due weight to that opinion; I do not say that we were bound to be ruled absolutely by it, but that it was our duty to give it due weight.

5064. In short, we may gather that your Lordship would not consider your trusteeship, and the system, complete, unless you had professional men to whom you could refer when necessary, and by whose advice you would naturally be guided?—Certainly; I should consider it exceedingly incomplete unless it were so; knowing, as I do, my own incompetence, I should not wish the trustees collectively to decide on practical questions without the advice of persons who are better informed on the subject than myself or than non-professional men are likely to be.

5065. Sir Charles Eastlake has stated to the Committee that on various occasions he dissented from the proposal, which was, as he described it, periodically made to clean the pictures; were you present at any of those meetings when Sir Charles Eastlake thus dissented?—I may have been present at meetings when the question as to undertaking or postponing the picture-cleaning, or whether a particular picture was in a condition to require cleaning or not, may have been discussed, and on such questions there may have been minor points of difference; but I am not aware of any general protest of the kind to which your question refers, and more especially that on the question which now particularly occupies the attention of the Committee, I consider Sir Charles Eastlake to have been a consenting party, as he specially amended the resolution in a way to suit his own judgment respecting the course which should be adopted, that is, limiting the direction to the removal of the varnish, and excluding other words which he thought might have a farther and a more questionable application.

5066. And in sanctioning that resolution, and thereby the cleaning, your impression was that if the resolution was strictly adhered to, no damage to the pictures could possibly arise?—That is the impression I have in weighing the difference between Sir Charles Eastlake's amendment and the original resolution. I do not assume that damage would necessarily ensue from the first resolution, but I consider that the amendment by Sir Charles Eastlake was more cautious than the resolution, and therefore more prudent to adopt, especially when it came recommended by the authority of Sir Charles Eastlake.

5067. Was Sir Charles Eastlake present at the meeting which was held on the 12th of November 1852, at which a resolution was passed approving of the results of these cleaning operations?—Yes, he was present.

5068. Did he express any dissent from that resolution at that meeting?—I am

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not quite clear that he may not have expressed some degree of dissent with respect to the result of the cleaning of some of the pictures; I am not clear as to that; I should be sorry to say whether he did or did not, because I had some private conversation with him, I remember, in which some expression came from him, to the effect that he thought there had been something done, as I understood him, a little beyond the amended instruction; I remember some conversation to that effect, but whether it was in the Board-room, or whether it was in private conversation, I am unable to say with confidence.

5069. Can you, or can you not, state whether publicly he entered any protest against what had been done?—No, he did not.

5070. Neither verbal nor written?—No; it appears here to have been the unanimous resolution of all those who were present.

5071. And therefore you considered that Sir Charles Eastlake approved of what had been done?—I considered that he was a party to those resolutions; I cannot read it otherwise; but if Sir Charles Eastlake has himself a different opinion, and has expressed it, I should certainly submit my judgment to his.

5072. Are you yourself perfectly satisfied with the result of the recent operations?—I took the liberty of stating early in my examination, that if a picture of my own, which I had been accustomed not only to admire, but almost to love in a particular state, were cleaned to the utmost possible perfection, and restored as far as human judgment would permit into the position in which it was on leaving the studio of the painter, the change in the picture would be painful to my eye; and I admit that with respect to a very favourite picture of mine, Sir George Beaumont's Claude, that is the result. I loved that Claude, Sir George Beaumont's favourite travelling companion, better in its former state than I do now; and if any of the Committee will take the trouble of looking at the copy of that picture, by Constable, which is one of the most beautiful copies I am acquainted with that exist in the world, and which is in the hands of Mr. Marshall, a Member of your Committee, they will be able to judge for themselves.

5073. In what year was that copy made?—It was made some years before the death of Constable; but that picture is to me now more agreeable to look at than the original, and I believe it would be more agreeable to me to look at that copy, faithful as it is, and softened down as it is by the effect of time upon it, than it would be to look at the Annunciation the day that it left Claude's hands.

5074. You state that the picture, even if it were cleaned and brought to the state of perfection in which it must have been when it left the painter's easel, would still be disagreeable to you?—I do not say so, if I saw the picture for the first time. But familiar as I had been with the Claude in its former state, I think the change would be disagreeable to me.

5075. Do you believe that the pictures recently cleaned, the Annunciation by Claude, and the Queen of Sheba Claude, are now in the state in which they were when they left the painter's easel?—That would be a judgment that I should tremble to pronounce; but this I will say, that judging of pictures of Claude's that are perhaps in the best state that pictures of that date can be, namely, the Doria, Claude's, I think that if the pictures here had been brought to as completely pure a state by any process of cleaning as that in which the Doria pictures now are, I should, for the time, until I had got a new train of associations towards the pictures, have regretted the change in ours. I believe that the same effect was produced in the minds of many when that very distinguished Claude was brought up from Lord Burlington's residence at Holkar, where it had remained *perdu* for many years; that was considered to be in a state of great purity and brilliancy of colouring.

5076. Had that picture been cleaned?—No, I believe not; I think it had been left in the country altogether; that is what I understood. I do not know how it had been treated, but that picture many persons thought looked a little raw; and I think that the Doria, Claude's, also would have looked raw if one of them had been hung up between two of our pictures of Claude's, before the cleaning.

5077. With regard to the Annunciation, by Claude, which you describe as being comparatively disagreeable in its effect, do you attribute that to its hanging in the gallery among other pictures which have not been cleaned, or do you attribute it to what have been the results of the operation?—I think it is the result of the operation itself, of course considerably augmented by the contrast with the other pictures. If the Paul Veronese, for instance, stood between the Lazarus and the beautiful Salvator Rosa that is there, which is almost lost in its

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its present condition, I have no doubt the strong change which has been made in it by cleaning would be considered repulsive to the eye. I think there was a combination of both causes, the cleaning and the contrast with uncleaned pictures. I am only giving my own opinion, which is worth very little; I do not say that the effect which I regret for the time, as far as my own taste goes, in the picture of the Annunciation, is produced simply from its being surrounded by other pictures. I think it is partly from the effect of the change produced by cleaning.

5078. Do you think it would be equally disagreeable if we had that picture in this room, away from all others with which it might be contrasted?—Not equally; but I am quite sure you would find it so if you compared it with the beautiful copy by Constable, which the Committee may, no doubt, have a full opportunity of doing, if they like.

5079. Had the picture greatly changed since the period when it was copied by Mr. Constable?—I think it had got somewhat darker; I think the human breath and the dust brought in by the crowds of people in the gallery (for I put it more upon that than anything else) has the effect of darkening the pictures.

5080. Mr. *B. Wall.*] Was not Sir George Beaumont in the constant habit of cleaning, varnishing, and washing with some preparation that little Claude, with which he always travelled?—I think he was; I am aware that, so far as washing and removal of common dirt; I am aware that he dealt with it almost as a man would deal with a child he loved; he travelled with it; carried it about with him; and valued it, I believe, beyond any picture that he had. He valued it, I have reason to know, from what he considered to be the very pure state of the picture.

5081. Mr. *Charteris.*] Do you think that if he could rise from the grave and see that picture now, he would recognise the child he so much loved?—I must be a prophet, and able to call him from the grave, before I could answer that question.

5082. You say it had somewhat changed since the period when it was copied by Mr. Constable; do you think it had changed sufficiently to justify its cleaning?—I think it had changed sufficiently to justify the removal of any discoloured varnish that was upon it, and that was all that the cleaner was authorised to do. I think the mere removal of the discoloured varnish could not be otherwise than useful to the picture; whether more than that has been done is a point upon which I have expressed no opinion at all, because I think even the mere removal of the discoloured varnish would for a time produce the disagreeable change of which I have spoken, but this is a matter of association more than of judgment.

5083. The result, however, is, that the picture, to you, as an amateur, is now less agreeable in its effect than it was before it was cleaned?—That is because I was accustomed to it in its previous state. If you were to ask me what I consider the effect of the picture would be upon me, if I saw it now for the first time, I have no doubt that I should consider it as in a purer state now than it was then. The effect which is now produced upon my mind arises from my old associations of mind, and from my comparing what I have seen with what I am now called upon to see. I should like to have upon that subject the judgment, I do not say of Dr. Waagen, because he might have seen it in its former state, but of somebody who had not seen it before.

5084. Do you believe that the dirt upon that picture was injuring it?—I should have thought it was injuring it less than many other pictures, and I do not think it required the same extent of cleaning that some other pictures that have been dealt with required; the Paul Veronese above all.

5085. Do you apply the same remarks to the Annunciation, and the Queen of Sheba?—No; the alteration which is made, and which I regret, is infinitely stronger, in my judgment, in the picture of the Annunciation than it is in the Queen of Sheba.

5086. Do you recollect the circumstances attending the cleaning of the pictures in 1844, particularly a picture that was cleaned by Mr. Brown, the Judgment of Paris?—I remember its having taken place.

5087. Were you aware at that time that the picture required restoration?—No, certainly not; nor was I aware, until in conversation lately with a gentleman on the subject, I learned, much to my surprise, that it was touched with colour, which is what I presume you mean by restoration.

5088. Do you consider that any picture which the trustees authorise to be cleaned, and in which restorations are required, should be submitted to the trus-

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tees before their authority is given, and that they should be made conversant with all that the picture requires?—I think that if any portion of the real effective part of the painting required to be touched with colour, and to be repainted in any degree, that would be a question that ought to be distinctly stated to the trustees, and ought to appear in the order which they gave. I would exclude from that rule such a trivial case as that which I described when I was last examined, where, in the beautiful picture of Ariadne, by Titian, there was a little portion of the canvas at the corner doubled down, and where there was a crack which had to be restored. I should not have looked upon that as a restoration in the sense in which I am now speaking; but if any portion of the real picture itself, that is, of the subject of the picture, was to be touched by any modern painter under any circumstances whatever, I think that ought to be specifically brought before the trustees and sanctioned before it is done.

5089. That was not the case in regard to the picture to which I have alluded, was it?—The best answer I can give to that is, that I was not aware that it had taken place until the proceedings of this Committee, I believe, brought it under public notice.

5090. Were the trustees ever in the habit of delegating their corporate authority to one of their body?—No, not that I know of; though I know that I individually, and I presume other trustees, would never hesitate to give an order on behalf of the trustees in a case that was very pressing, and in which the public interest required it. I will give you, as an example, an instance in which I may say that I acted as the corporate body (if we are a corporate body) on the day of the special constables being called out; finding that by accident no order whatever had been given for closing the doors of the gallery on that day, I went there and communicated with Colonel Thwaites, and gave him my order instantly to shut the door and the iron gates, and to allow no one to go into the gallery on that day. I am speaking of my own actions, not because they are more material than anybody else's, for I think them less so, but because I can speak of them with distinctness. I have often suggested to Colonel Thwaites to call a meeting of the trustees, and to state specifically, for instance, what the subject of the meeting was, if there was anything specially required; but with the exception of matters such as that, I have never felt myself authorised to give an individual order, nor should I ever dream of doing such a thing.

5091. Are you aware that during the vacation in the year 1845, according to the printed copy of the minutes which has been laid before Parliament, Sir Charles Eastlake applied to Sir Robert Peel with reference to the cleaning of a picture called "Susanna and the Elders," by Guido, and that that picture was cleaned upon the sole authority of Sir Robert Peel?—Yes.

5092. Do you consider that to have been a regular or an irregular proceeding?—All I can say is, that if Sir Charles Eastlake had placed so ill-directed a trust in me as to ask my opinion, I should have said, "I think this is a matter "upon which the trustees should be consulted, and I will give you no answer at "all;" that is the way in which I should have dealt with that proceeding, considering that it would have been irregular on my part to act otherwise. But then it should be recollected that Sir Robert Peel was in the position of being first Minister at that time, and if there was something which was considered to be urgent in the condition of that picture, I think he was rightly appealed to, and I think he was right in giving his direction; but as a general proposition it requires no further reply than that I should have felt it wrong to do it in my own person.

5093. According to your present constitution, supposing any question arises with reference to cleaning pictures during the vacation, should you think that the keeper was authorised in the absence of the body of trustees in applying to the First Lord of the Treasury for instructions as to what ought to be done?—Not except in a pressing case. I have frequently myself acted when I was a Minister, in matters that indirectly concerned the gallery, without the trustees knowing the least in the world about it. As a trustee I have gone to Sir Robert Peel, for instance, when a beautiful picture of Rubens' was on sale, the worth of which I well knew, and which was about to be sold instantly, and I suggested to Sir Robert Peel the propriety of purchasing that picture, and he gave me authority to complete the purchase, which was done on the spot. It was the sketch by Rubens that is on the walls of the gallery now. It had been acquired by Wilkie in exchange for a picture of his own. In like manner as a Minister, without consulting the body of trustees, I have bought pictures for the gallery

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and sent them in without the trustees, as a body, knowing the least in the world about it; the St. Catherine of Raphael was of that character.

5094. During the time that Sir Charles Eastlake was keeper, did Mr. Seguier attend the meetings of the trustees?—The elder Mr. Seguier used to attend our meetings regularly. He was in a different position from his brother. The present Mr. Seguier does not attend our meetings unless sent for.

5095. Has it been the custom for Mr. Seguier to attend the meetings of the trustees since Mr. Uwins has been keeper?—No; he only attended when he was sent for.

5096. Was it the custom in Sir Charles Eastlake's time for him to report upon the pictures which required cleaning?—He was a party to all the transactions we had; but I have already told you we had no reports, and that I think is a deficiency in our system which ought to be amended.

5097. Since Mr. Uwins' time, are we to understand that Mr. Seguier has attended the meetings of the trustees?—Only when sent for, I think; I am not aware of any instance in which he has attended without summons.

5098. Has he attended all meetings where questions relating to cleaning were discussed?—He has attended the meetings at which directions were to be given to clean particular pictures; when we wanted his assistance we sent for him; but we might have discussed, and did frequently discuss, the question of cleaning particular pictures.

5099. Have you called upon Mr. Seguier to report upon those pictures which required cleaning?—We have called upon him occasionally to express his opinion when circumstances arose to require it.

5100. Mr. *B. Wall.*] Was an expression of opinion given by him upon the nine pictures which have been referred to, before they were cleaned?—I am not quite sure; I cannot speak from memory as to whether Mr. Seguier was present at that meeting or not; but I should almost conclude that he was from the terms of the resolution, because the resolution is, "That Mr. Seguier be "requested to complete during the approaching vacation the necessary operations "for putting in order those pictures which he has recently reported to the "trustees." The terms of that resolution would lead me to imagine that he was present, but I cannot speak with any positive certainty to it.

5101. Who do you imagine to be the proper person to give authority to Mr. Seguier to clean the pictures; who informs him of what the instructions of the trustees are; do you imagine it to be the keeper, Mr. Uwins, or the secretary, Colonel Thwaites?—I should think the keeper; the keeper would naturally act in conjunction with Colonel Thwaites, and would refer to the minute of the committee, as recorded by Colonel Thwaites, from which his authority was derived; but I should imagine that the keeper would be the proper person, being a professional man, to give directions to the cleaner as to the mode of carrying our intentions into effect, more particularly when, as I have shown you here, at the close of the transaction, Mr. Uwins reported to us that he had attended daily to inspect the operations, and that he was perfectly satisfied with the care and attention with which the whole was done; that would seem to be hardly consistent with the original instructions being given not through Mr. Uwins, who had so expressed his opinion, but through our officer, who is no artist.

5102. Mr. *R. Currie.*] I will call your Lordship's attention for a moment to some evidence we have received from the keeper of the gallery: "With reference "to the nine pictures which have lately been cleaned in the gallery, was it your "opinion, although that opinion was not asked, that it was desirable that they "should be cleaned?"—"That opinion never has been asked of me; I do not feel "that it is my duty to give an opinion about that." "As keeper of the gallery, "and being in the constant habit of inspecting the pictures, and considering it to "be your duty to attend to their welfare and condition, would you not naturally, "for your own satisfaction, form some opinion as to whether nine pictures, worth "a great many thousand pounds, and forming part of the national property under "your charge, should or should not be subjected to an operation, which is well "known to be pregnant with great danger?"—"You must perceive that my instruc- "tions are to attend to the directions of the trustees, and therefore I should consider "that that was a question that had been well discussed, and I had no opinion to "give about it. When the list was given into my hands, my duty only was, as I "said before, to attend to see that no mischief was done to those pictures; I had "no opinion to give." "But to return to my previous question, will you favour

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"the Committee, for their own satisfaction, with your opinion, as keeper of the "gallery, with regard to the desirableness of subjecting those nine pictures to the "process of cleaning?"—"If it had been for me to suggest, I should not have "done it, certainly; but it was not; Mr. Seguier was consulted." "Will you "have the goodness to state to the Committee your reasons for considering "that it would not be desirable to subject those pictures to the process of "cleaning?"—"I had a great many reasons, connected with my position in "the gallery; and, as I have already said, I had only to listen to what was "dictated to me." I would ask you (though it is hardly necessary) whether you differ *toto cælo* from those views which Mr. Uwins takes of his position and responsibility?—I can only say that that exposition of his view of his own functions and duties is entirely at variance with what I have uniformly considered it to be, and with the uniformity which I have considered to be the practice likewise; we have invited the fullest and freest discussion on the part of our keeper, whether he was Sir Charles Eastlake or Mr. Uwins, and we have in many instances, as I have stated, not only given weight to their judgments, but adopted them; and that we are to have a professional man, an artist of eminence, placed at our table in the condition of keeper, that he is to sit by, and have a strong impression of a negative kind with respect to a proposition that was before us, with the execution of which he was afterwards charged, and on which he was afterwards called on to report in writing, that he should have a negative opinion, and never express it, is a matter which excites the most unbounded astonishment on my part, and comes upon me utterly by surprise.

5103. Mr. *B. Wall.*] With regard to the lining of pictures, it has been represented in the evidence, that that is a more difficult process than picture-cleaning; it is in evidence that Mr. Seguier was employed, and solely employed in the cleaning of them, but I apprehend that the trustees did not even know to whom the pictures that were new lined were committed, because I should rather apprehend from the evidence that has been given, that they were given into Mr. Seguier's charge, and that by Mr. Seguier they were given to somebody else, in the event of its being necessary that they should be re-lined; am I correct in that opinion?—I consider that Mr. Seguier was responsible for the work; as to who the exact executive officer might be that he might employ under him, was a question into which I do not think we much entered. It was still Mr. Seguier, although he might employ another hand; we may have discussed it, but I do not think we ever ourselves employed a separate person from Mr. Seguier; therefore, although he might have employed, if he did employ somebody in that particular branch of the profession, he still was a person for whom he was responsible.

5104. Do you not think that, considering the importance and difficulty of re-lining, and the hazardous nature of the operation, it would be desirable that there should be some person whose name is known to the trustees, who would be responsible for that act, Mr. Seguier himself not being able to undertake it, the profession of the cleaner and liner being entirely separate?—I certainly agree with the honourable Member.

5105. Lord *W. Graham.*] When Mr. Uwins was first appointed keeper, did the trustees give him any general instructions?—None whatever; he was in habits of intimacy and friendship with Sir Charles Eastlake, his colleague at the Academy; we considered that he succeeded to execute the functions Sir Charles Eastlake had performed, and that probably in communication with him he would learn exactly what those functions were; but, be it a defect or not, there certainly are no written instructions, and there are no written regulations, so that we could not, as it were, hand them over. We knew Mr. Uwins was bound to attend to our directions; if we told him to go and see a picture that had been offered to us, either as a gift or to purchase, he was bound to do it; it formed part of his duty to attend our meetings, and I always considered that he was to give us such advice as occurred to him from his knowledge of the arts. I find there is only one instance in which the question of lining has originated with the trustees, and that was not with reference to a purchased or perhaps a very valuable picture; it was a portrait of Mr. Lewis, the comedian; a direction was given that that picture should be lined, but it has never been done, so that the question now raised has never practically arisen.

5106. Was Mr. Uwins appointed on the recommendation of the trustees?—No; we knew nothing of his appointment.

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5107. It emanated directly from the Treasury, without any previous recommendation by the trustees?—Without any recommendation from the body of trustees, or, to my knowledge, from any individual trustee.

5108. Mr. *Vernon.*] On referring to answers given to certain questions, from Question 862 to 864 inclusive, it would appear that Mr. Seguier did not consider himself responsible to Mr. Uwins for the cleaning of the pictures. I presume that does not agree with your Lordship's view of his position and responsibility?—Most assuredly not; as will appear more conclusively by the written proceedings of the trustees themselves. For instance, in the resolutions of the 12th of November, it is stated in reference to the last cleaning, that the operations had been performed by Mr. Seguier under the superintendence of Mr. Uwins, which was the direction given; and what is still more conclusive, in his written report which was made at the conclusion of those operations, Mr. Uwins states: "I have to state that I attended daily at the gallery to watch "the proceedings. Nothing could exceed the care and caution with which Mr. "Seguier executed his commission, and I feel confident that the results will be "found satisfactory." Now, if Mr. Uwins was attending daily to watch the proceedings, it is a matter very much to my surprise that Mr. Seguier should consider that Mr. Uwins had no authority over him.

5109. Desiring to be perfectly fair to all parties, I think it right to say that it appears to me probable that these answers may have applied solely to the manner of the cleaning; but the impression left on my mind, and I believe on the minds of some members of the Committee was, that Mr. Seguier is, as regards the cleaning of pictures, entirely irresponsible to, and a distinct officer from Mr. Uwins; whereas your Lordship considers him as directly subordinate to the keeper?—I consider him to have been acting there under the direct superintendence, by our direction, of Mr. Uwins; and I considered, therefore, Mr. Uwins bound at the close of of the whole transaction; it was on my motion that the thing was done; we required not only a report from Mr. Seguier how the thing had been executed, but also the judgment of Mr. Uwins with respect to the care that had been taken.

5110. Then may I understand that your Lordship, as one of the trustees, considers that Mr. Uwins is responsible to the trustees for the manner of cleaning all the pictures submitted to Mr. Seguier?—I consider that he is responsible to see that the original instructions of the trustees are carefully carried out by Mr. Seguier, as in this instance we directed that the varnish should be removed, and that new varnish, where it was necessary, should be substituted. I think that Mr. Uwins was responsible to see that that, and nothing else was done, and that it was done in the most careful manner. If Mr. Seguier had applied a brush with colour on it to that picture, in order to repaint any portion of it, I think Mr. Uwins would have been responsible for that departure from our instructions; as to the mode of taking off the varnish, I think Mr. Seguier was the best person to judge of that; he was employed for the executive department, but Mr. Uwins was a check on behalf of the trustees, to see that their orders were carefully obeyed.

5111. *Chairman.*] In answer to question 699, Mr. Seguier is asked, "Your "instructions then came from Mr. Uwins, and not from the trustees, as you men-"tioned, in answer to a former question, was usual?" The answer is, "I have "always been in the habit of receiving my instructions from the keeper." That you imagine to be the theory and practice of the system pursued at the National Gallery?—I can hardly say that it was, because it was inconsistent with his attendance upon us with respect to the cleaning of the last pictures; we came then to a resolution that Mr. Seguier was to clean, but the preceding resolution was that he was to clean under the superintendence of Mr. Uwins; therefore the first authority proceeded from the trustees, but the responsible superintendence was vested in Mr. Uwins. The Committee will have the goodness to bear in mind that when I am asked questions with reference to the evidence of a witness who has been already examined, it becomes exceedingly difficult to answer them, without reading the whole of the evidence, which I have not done, and I hope the Committee and others will bear in mind, that if there be any discrepancy between me and them, it is scarcely possible to do justice to previous witnesses from reading a particular question and answer. I may apparently contradict them, when on a review of the case I should be very little disposed to do so.

5112. Have you any further suggestions to make with reference to the subject of cleaning?—There is only one point to which I should wish to direct the

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attention of the Committee. I had intended to bring, and indeed on the former occasion I did bring with me, a communication which I had from Sir Robert Peel, in the year 1846, with respect to the cleaning that then took place, and the public observations which were made upon the cleaning at that time. He was in the country then, but I wrote to him as one of the trustees, before the next meeting of the trustees took place; I received a letter from him on the subject; and in revising my evidence, with the permission of the Committee, I will put in that portion of the letter which refers to the question of picture-cleaning. Extract: "Drayton Manor, 27 December 1846. My dear Lord, I have observed with "great regret that there is so much malevolence among disappointed persons "who live on the outskirts of the arts. Every newspaper is ready to lend its "columns to effusions which are dictated, not by the love art, but by hatred of the "successful professors of it. I quite concur with you in the advice given in respect "to the mode of dealing with the complaints made of the supposed over-cleaning "of valuable pictures in the National Gallery. I think with you that there ought "to be a very early meeting of the trustees, and that no intermediate steps should "be taken." There is also one other observation which I should take the liberty of very respectfully making to the Committee, and it is this: it must never be forgotten that the Angerstein Collection, and the subsequent purchases which have been made by Parliament, by no means in value, and still less in the number of pictures, are equivalent to what the trustees, on behalf of the public, have derived from the generosity and the gifts of private individuals; I wish to call the attention of the Committee very respectfully to this fact, not, as I think, an unimportant one, that amongst those collections which have been given to us, many are derived from the trustees themselves, who were active members of the Board, and who were fully cognisant of the mode in which the pictures were dealt with. We have Sir George Beaumont's and Mr. Holwell Carr's pictures, and they may to a great extent be considered as the founders, or at least amongst the founders, of the National Gallery; for they stated, I believe, before the gallery was founded, that if a gallery were founded they would devote their own collections to it. We have also Lord Farnborough's collection; he was a long time one of the trustees, and was the donor of very valuable pictures. My late friend and colleague, Mr. Wells, only gave us one picture, but he would have been disposed, I have been informed, but from particular circumstances, to have endowed the gallery with a much larger collection. We have living trustees also who have also expressed an intention of making gifts to the gallery. Now, I wish the Committee to consider that these trustees who have so given their own pictures (and I see honourable Members about me who know the species of attachment that subsists between a real lover of art and the pictures which he has collected), had full opportunity of knowing the manner of proceeding on the part of the trustees; and I do not think that they would have entrusted the trustees with the care and responsibility of their pictures, if in their judgment they felt that a system was pursued which was dangerous to the pictures themselves. I only take the liberty of mentioning this, because it is appealing in some respect, not only to the evidence of men no longer having the power of speaking for themselves, but men whose knowledge of art is perhaps as unquestionable as that of any persons now living, or to be found at any time in England.

5113. Have any of these bequests to which you have alluded been made since the question of cleaning was mooted in 1845?—The last of those I have named was given by Mr. Wells; I think that must have been later; Mr. Turner's great collection, which is valued at 60,000*l.*, was given to us, and Mr. Vernon's collection likewise was given to us, after a great deal of complaint had been made: I am not saying whether it was a well-founded complaint or not, it is sufficient for me to say that it was *post litem motam*, that is, after the public attention was called to the supposed neglect or misfeasance of the trustees; even subsequent to that there are the enduring acts of these men in giving us their pictures. There are, to my knowledge, persons living now who intend to give their pictures to the National Gallery, and who are parties knowing everything that has been done, reading everything that has been written, and hearing everything that has been said upon the subject.

5114. Mr. *R. Currie.*] In immediate illustration of what you have just expressed, I will read you a passage from a letter written by Sir George Beaumont himself to Lord Dover: "My idea therefore is that the few examples which "remain perfect can never be so safe as under the guardianship of a body which

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"never dies; and I see every year such proofs of the carelessness with which "people suffer these inestimable relics to be rubbed, scraped, and polished, as if "they were their family plate, that I verily believe if they do not find some safe "asylum, in another half century little more will be left than the bare canvases." I wish to ask whether, with your Lordship's present experience, you think the pictures have, in the National Gallery, as now administered, really found that safe asylum to which Sir George Beaumont alludes?—In reply to that, I should say that they have found, in my judgment, as safe an asylum as I know to have been granted in many of the greatest collections that exist throughout all Europe; and taking the whole of the extract to which you have called my attention, undoubtedly even if any hesitation was expressed with respect to the affirmative part of the proposition, I think the negative part of the proposition has been entirely escaped from by the deposit of those pictures in the National Gallery; they have not been "scraped, polished and rubbed, as if they were family plate;" they have not been destroyed; if you look at the collections that most of the honourable gentlemen whom I have the honour of addressing have seen abroad, you will at once admit that, even taking the supposed defects of cleaning at the uttermost, there is scarcely a gallery in Europe in which they have not examples of an infinitely stronger kind. I recommend the Committee to go both to France and Italy or to Dresden, and look at the *chef d'œuvres* of art there, and compare them with even the most exaggerated statement that has been made with respect to the care of the pictures in the National Gallery.

5115. Is it not the fact that the pictures in the Dresden collection suffer very much from the atmosphere in which they are placed, there being no artificial temperature kept up, so that they are scorched in summer and frozen in winter?—That may be the case, but at the same time I could refer to living witnesses, who have informed me that they have seen the palette knife applied strongly to the surface of pictures at Dresden for the removal of supposed accumulations of dirt and other things, and scraping going on in a way very different from that which is even suggested to have ever taken place in our collection; this is, however, as you will see, an immaterial matter, because if there has been any wrong done, and if wrong can in future be averted, it is no defence whatever to say that greater wrongs have been done elsewhere. I have been anxious to bring these things to the notice of the Committee, considering the mode in which the whole of this case has not only been brought before their impartial and better judgment, but brought before the public at large, and considering that matters are put forward as matters of pre-eminent and peculiar blame attaching to the management of the National Gallery, which will be found not to be matters of peculiar blame, but if blame at all, blame in a less degree than would be applicable to many of the greatest collections in Europe; and more especially it becomes material to consider this, if the suggestion be to make an alteration in the mode of management of the gallery, and to adopt a system of management more in analogy to foreign galleries, in which the results have been at least more imperfect than they have been in ours.

5116. Do we understand your Lordship to say you consider that the management of the National Gallery, in reference particularly to the question of cleaning, is susceptible of considerable improvement?—Most assuredly; some of them are clear; some of them I have taken the liberty of suggesting; many of them I doubt not will come from other witnesses of more authority than myself, and many of them will occur to that, to which I look with greater confidence than the evidence, the good sense and experience of members of the Committee.

5117. I think we may gather from what has fallen from your Lordship, that in your opinion the gallery is as likely, if not more likely, to acquire a fine collection of pictures by bequest as by purchase?—Most assuredly; and it is on that account—it is from no personal feeling as being a member of the Board of Trustees, believe me—on that subject I stand conscious of my own inadequacy to deal with questions of cleaning, declaring from the outset that all I feel is, that I would deal with these pictures as I should if they were my own; I should employ the best man I could get, and place in him very large confidence. It is not to defend the trustees that I have taken the liberty of stating this, but because if an undue impression should go abroad that pictures are sent into the National Gallery to be sacrificed, and to be ruined, and to be scraped down in a way that is to be heard from one end of a great room to the other; if it is to go forth that the time taken for the performance of these barbarous operations is a time when the room is full of artists, and that all this is to be credited even without a suggestion of any

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defect being manifested upon the pictures; if it is to go abroad that the National Gallery is an unsafe place of deposit, I fear that the natural supply which might otherwise be expected from the generosity of our fellow countrymen may be cut off, and that people will be unwilling to put their pictures into the gallery, from an exaggerated apprehension of the evils that those pictures may be subjected to; that has been my motive in expressing a strong opinion on the subject, and I can assure the Committee I have had none other.

5118. Do you consider it to be of the utmost importance that the public mind should be set at rest on this question of picture-cleaning?—Yes, in two ways; first, by removing an impression caused by any statement which has been exaggerated; and secondly, by suggesting, so far as the Committee have power to suggest, all practicable improvements in the system of cleaning.

5119. Your Lordship has stated with reference to the question of bequests, that there were living trustees from whom you expected bequests of pictures to the National Gallery; have those trustees from whom you anticipate such bequests seen the nine cleaned pictures since the operation of cleaning has been performed upon them?—I can speak with respect to one whom I am sure the Committee will not ask me to name, but who has seen them in all their stages; and I have no reason to believe that his determination is in any respect shaken.

Mr. *George Lance*, called in; and Examined.

Mr. *G. Lance.*

5120. *Chairman.*] YOU are a Painter, chiefly of flowers and fruit, are you not?—The greater part of my time is now devoted to that, but my previous study was historical painting.

5121. Sir Charles Eastlake, in the course of his evidence, in answer to question 4477, stated what I am now going to read to you: "With regard to "removing the glazings, I am not sure that that would not be advisable in some "cases; for example, the Velasquez, now in the National Gallery, was very much "injured long before it came into the National Gallery; I never heard this at the "time it was purchased, or I should have made it known, but I know that that "picture, when in the hands of the liner, in consequence of the iron roller being "too hot, was very much injured, and portions of the picture came off in flakes; the "person who had to restore the picture, whose name I have heard was Thane, "was in despair; he applied to an artist now living, whose name is George Lance, "to restore the picture. I have never conversed with him on the subject, but I "have heard this from an intimate friend of his, and I have no doubt of the truth "of it; I give his name, in order that you may ascertain the fact, if you please." Now, I wish to ask you what are the facts, with reference to that picture of Velasquez, as far as they have come within your own knowledge?—I think, about 20 years ago, a gentleman called upon me, stating that a picture was in the possession of a dealer I had not the pleasure of knowing, and that it was a picture of great importance.

5122. Was it Mr. Thane who called upon you?—No, it was a mutual friend, a Mr. Thomas; the picture, I believe, had formerly been in the possession of the King of Spain, where Lord Cowley had been ambassador. Lord Cowley placed it in the hands of Mr. Thane to keep, but not to repair; he kept it, I believe, for many years, and after a considerable time, Mr. Thane, as I heard afterwards, had been commissioned to clean the picture and reline it.

5123. Do you know by whom he was commissioned?—I believe by Lord Cowley, as far as I know. A colourman was employed to reline the picture, a most skilful man, and in relining it, I understand he blistered it with hot irons. I do not know the process of lining pictures, but I believe that in the process hot irons are used at the back. When the picture was returned to Mr. Thane in this condition, it naturally distressed him very much; he was a very conscientious man, and he became very deeply distressed about it; he saw the picture passing over his bed in procession; after a certain time he thought it got worse, and that the figure of it was more attenuated, and at length he fancied he saw a skeleton; in fact the poor man's mind was very much injured. It was then proposed that he should employ some painter to restore the picture, and three persons were selected for that purpose; Sir David Wilkie, Sir Edwin Landseer, and myself were mentioned, but it was supposed that neither Sir David Wilkie nor Sir Edwin Landseer would give their time to it, and that probably I might; and therefore the picture was placed with me, with a representation that

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if I did not do something to it serious consequences would follow to the cleaner. I undertook it, though I was very much employed at the time, and to be as short as possible, I painted on this picture. I generally paint very rapidly, and I painted on that occasion as industriously as I could, and was engaged for six weeks upon it. When it was completed, Lord Cowley saw it, never having been aware of the misfortune that had happened to the picture; it was then in Mr. Thane's possession, and remained with him some time afterwards. From that time I saw no more of the picture until it was exhibited in the British Gallery sometime afterwards, where it was a very popular picture, and was very much thought of; since then I have heard it was sold to the nation, and twice I have seen it in the National Gallery; I saw it only about a week ago, and I then thought it was not in the same condition (indeed I am certain it is not) as when it was exhibited in the British Gallery formerly, after I had done it.

5124. What was the state of that picture when it came into your hands?—There were portions of the picture entirely gone.

5125. What portions?—Whole groups of figures, and there was a portion of the foreground entirely gone also.

5126. Do you mean that celebrated group which is so often copied; the man in a red coat?—That is original; I think that any man with any knowledge of art will see at once that that is original, and I am only surprised that it has not been seen that other parts are original also.

5127. Which portions of these groups did you chiefly restore?—You are very near the mark when you speak of the red coat; it is the group on the right hand; the outlines were entirely gone.

5128. Do you mean to say that the whole of the paint was removed from that part of the picture?—Entirely.

5129. Was the canvas laid bare?—Entirely.

5130. Mr. *Labouchere.*] What guide had you in repainting those groups?—Not any.

5131. Did you repaint groups that you yourself imagined and designed?—Yes.

5132. Lord *W. Graham.*] Did Lord Cowley not distinguish any difference in the groups?—Not any.

5133. *Chairman.*] What was the extent of paint wanting on that group which you say you repainted on the right; was it a portion as large as a sheet of note paper?—Larger, considerably; the figures themselves are larger than that.

5134. Was it as large as a sheet of foolscap?—About that size, I should imagine.

5135. There was a piece of the original paint wanting as large as that?—Yes, in the foreground.

5136. It was totally wanting, and the canvas to that extent laid bare; is that so?—Yes.

5137. And on that bare canvas you painted the groups of figures we see now?—Exactly.

5138. Will you have the goodness to describe to the Committee any other portions of the picture where the paint was in a similar or in an analogous state?—The whole of the centre of the picture was destroyed, with slight indications here and there of men; there were some men without horses, and some horses without men.

5139. That is in the arena?—Yes.

5140. You are speaking of the figures on horseback?—Yes; some riders had no horses, and some horses had no riders.

5141. And were they injuries of the same kind, so that the paint was actually removed, or was it that merely the outlines of the figures were rubbed out?—I am totally ignorant of the process of cleaning or repairing pictures; I know nothing about it, except with reference to this one picture.

5142. Was the arena, where you say there were some horses without men, and some men without horses, in the same state as the foreground?—It was not so far gone; it gave one more the notion of a dissolving view; some portions of it were bright enough, other parts partially, and others were entirely gone.

5143. Were there any other parts of the foreground, except this one group, that you repainted?—The principal part, in fact, almost the whole of the centre portion, except what I allude to, was in a good state, not much repaired.

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5144. The centre portion?—In the front and the foreground, the most important part of that picture is original, I believe, at the present moment.

5145. With the exception of this important group?—Yes.

5146. What was the state of the sky?—The sky is very much damaged.

5147. Was the light portion of the sky, above the wood, your repainting?—No, the thicker parts of the picture were safer; the thinner parts of the picture were gone, and the shadowed parts; the whole of the green landscape was put in.

5148. The wood is yours?—Nearly the whole of it.

5149. Do you know how many square feet there are in that picture?—I have not the slightest notion.—(Mr. *Morris Moore.*) There are 63.

5150. *Chairman.*] Assuming that there are 63 square feet in that picture, how many of those square feet may we now consider to be the original work of Velasquez, untouched by you?—The whole of the foreground, with the exception of that portion to which you allude now, of the size of a sheet of foolscap paper.

5151. Was it larger than a sheet of foolscap paper?—No, certainly not.

5152. Was it as large?—As far as my eye enables me to judge; it is a large picture, but taking a small object and placing it in proportion to a large picture, it is not easy to decide.

5153. Besides the figures which you say were partially destroyed, was the ground injured?—Yes, very much.

5154. Did you repaint much of the foreground?—Nearly the whole of it.

5155. That was wholly gone in parts?—Yes.

5156. The wood, you say, you painted almost entirely?—I went over the whole of the wood.

5157. And you say you likewise painted a considerable portion of the sky?—Yes.

5158. But not the high lights of the sky?—No.

5159. If we add that portion of the foreground which you painted to the whole of the centre which you say you painted——?—You do not quite understand what I meant about painting; going over an object and painting it are two distinct things.

5160. Did your brush more or less actually go over the whole centre of the picture?—Yes, more than that.

5161. Did it go over the whole of the centre?—Yes.

5162. Did it go over the whole of the wood?—Yes.

5163. Did it go over a portion of the sky?—Yes.

5164. Did it go over the whole of the sky?—With the exception of the principal lights; those lights are perfect still; nearly the whole of that picture is painted with great power, and great body, and there it seems to have resisted the means that were used for lining, which injured the other parts; it appears to me that the thinner parts have suffered more than the thick parts.

5165. May we assume that, wholly or in part, your brush went over fully one-half of that picture?—If you take the number of square feet, a great deal more.

5166. Your brush, wholly or in part, taking the number of square feet of that picture, went over a great deal more than half?—Yes.

5167. So that a great deal more than half of that picture is your picture, and not the picture of Velasquez?—The surface was mine; I am sorry to say that it is now almost gone back to Velasquez mutilated; I do not know that I should say I am sorry for it, for that is like vanity.

5168. That was the state in which you left the picture?—Yes.

5169. Did you employ glazing at all in the process of painting?—I not only employed glazing, but a great portion of it was put in with water colour.

5170. A great portion of your part of the work?—Yes.

5171. Did you put a general glaze of transparent colour over the whole of it to bring it into uniformity?—No; I glaze very little at any time; it was chiefly solid painting.

5172. Was any coloured varnish put over the picture by you or by Mr. Thane before it went back to Lord Cowley?—No; I do not know any one that uses coloured varnish at all.

5173. Do you know what description of varnish was used?—I believe that after this picture was finished by me, it was varnished by the person who repaired it, Mr. Thane, but I do not know what varnish he used.

5174. After it left your hands, it returned to those of Mr. Thane?—It was never in my possession at all.

5175. Not

5175. Not after you left the picture?—No.

5176. Mr. Thane worked upon it, did he not?—No.

5177. He varnished it?—Yes, but I would not call that working upon it.

5178. You are not aware of the nature of the varnish that he used on that occasion?—No; but I should imagine he used pure mastic varnish.

5179. Did you see the picture after he had varnished it?—I saw it in the British Gallery.

5180. And have you seen it since it has been cleaned this last time?—I saw it last week, and had not seen it for many years before; and, certainly, a great portion of the execution that I put upon it is gone; but whether that has been done lately, or whether it was done some time since, I am not aware.

5181. You saw that picture before it was purchased by the Nation, and then your work was visible upon it?—Yes.

5182. You have seen it since it was cleaned?—Yes.

5183. And you say your work has disappeared?—Very much.

5184. From a large portion of the picture?—No; it is chiefly in the arena of the picture, where the boar hunt is.

5185. Mr. *Labouchere.*] Have your figures been obliterated?—They are very much gone.

5186. *Chairman.*] Is the group you painted from your own head still uninjured?—That is still in the foreground.

5187. Was that portion of your work, where you painted this group, entirely done in the same way and with the same material as that other portion to which you have referred, in the arena, and which you say has been obliterated?—Yes.

5188. Has that part of yours in the wood and sky been injured?—No, it does not appear to have been touched at all.

5189. Lord *W. Graham.*] Do you mean that the water colour you put on is still there?—Yes.

5190. Was that portion, which you describe as injured in the arena, done in water colour?—No, in oil; water colour was chiefly used in the landscape.

5191. It was only the wood that was painted in water colour?—Only the wood.

5192. And that has not been touched?—No.

5193. Mr. *Labouchere.*] To what do you ascribe the unequal and irregular effect produced upon your work by the process of cleaning?—I can only imagine that if it has been cleaned by any one, it is pretty clear that they have discontinued the cleaning.

5194. You think it has been partially cleaned?—Yes.

5195. Are you of opinion that the picture has been highly cleaned?—I do not understand the process of cleaning; I know nothing about the process.

5196. You state that you executed very extensive re-painting upon this picture of Velasquez', the painting of some of which was executed in water-colours, and some in oils; do you believe that that part which you did was likely to last, or that it was only calculated for a time to give the appearance of a perfect picture, or that it would alter in process of time?—My own opinion is, that it will last as long as oil; I have adopted that practice in some of my own pictures, and found it very successful.

5197. I think you have stated that, in your opinion, parts of that which you painted have been damaged by the cleaning?—Yes.

5198. *Chairman.*] Removed, I think you say?—Removed nearly.

5199. Mr. *Labouchere.*] Did you observe whether any of Velasquez' painting had been removed in the same way?—No; I should imagine that from the way in which that picture was painted, no cleaning would have removed any part of it; it was only the process used in lining that blistered it.

5200. Why do you suppose that what you painted was injured, while none of Velasquez' was?—Because the slightest effort would remove a modern colour, which would not remove that which had been long painted.

5201. I suppose the picture-cleaner was hardly aware how large a share you had in painting that picture which was supposed to have been painted by Velasquez?—No; and I may mention that many years ago, when the picture was at the British Gallery, I was invited by a member of the Academy to go and look at it; and when I went there, Mr. Seguier and Mr. Barnard (who was also a picture-cleaner) were present. They said, "I know what you have come for; "you have come to see this magnificent Velasquez." I said, "Well, I have;" and with the greatest simplicity in the world I said it gave me a notion that some

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part had been much repaired and painted upon; upon which Mr. Barnard, the keeper of the British Institution, said immediately, "No, you are wrong there; "we never had a picture so free from repair in our lives." I did not think it at all desirable to make any statement that the picture had been injured unknown to Lord Cowley, as I had thought that the best thing I could do was to restore it as well as I could, in order that he might have his picture returned to him as near its value as I could bring it. I should state that Mr. Thane watched me while I painted, in order that I should never paint over any portion of Velasquez' work, which was much to his credit, and therefore I never put my brush over any part of Velasquez' work that I considered finished. I endeavoured to fill up the canvas, such as I supposed Velasquez would have done if he had been painting upon it; and I had great facility in doing that, because if there was a man without a horse here, there was a horse without a man there, so I could easily take his execution as nearly as possible, and my own style of painting enabled me to keep pretty near the mark.

5202. Mr. *B. Wall.*] How did the damage occur to the picture?—I only know from Mr. Thane.

5203. Is he alive now?—No, he is dead; and this circumstance I never mentioned, nor did any of Mr. Thane's friends, during Lord Cowley's lifetime, nor during Mr. Thane's life; it was a peculiar position that Mr. Thane was placed in. I only did it because the poor man's mind was in such a state that I supposed that unless something was done, insanity would have followed.

5204. Do you suppose he did anything to the picture when he was under the delusions of which you have spoken?—He could not paint; he had no power to paint.

5205. In making your reparations, had you any engraving or copy of the picture to work from?—No.

5206. Is there any engraving of the picture?—I should hope not. If there is an engraving in existence, my work would at once be detected; the group in the foreground would surely be detected, because that is entirely my own, without anything to guide me.

5207. Mr. *Labouchere.*] But you were well acquainted with the picture before, were you not?—No; I had never seen it in its perfect state.

5208. Mr. *B. Wall.*] Do you remember, when you repaired the picture, whether there was a small tear in the sky, above that part on which you painted in water colour, to the left of the picture?—No, I do not.

5209. Mr. *Vernon.*] Are you aware that when the picture was given to Lord Cowley, a copy of it, as it then was, was left in the Madrid Gallery, and that it is there at the present moment?—No, I am not.

5210. Are you aware that the present state of the picture is, in the arena, at all events, extremely like the copy that was taken then, and that, consequently, we may presume that some of your repairs must have been brought away?—No.

5211. In your repainting of the trees, you say you used water colour?—Yes.

5212. Then I presume that your repainting was, in fact, only a light touching up and finishing in parts?—No; anything but that; you would have to use body colour, and this is only transparent colour; it was to strengthen the shadows.

5213. That is a different thing from actually repainting the trees?—Yes; of course if you paint a tree you paint the lights, and you may call it painting in the shadows, because glazing is simply painting in transparent colours, to my mind.

5214. You did not, of your own fancy and out of your own head, paint in trees in that forest, did you?—No, not entirely; I had not wit enough for that.

5215. You rendered the shadows in the shadowy parts of the trees more transparent?—Probably a tree in one place may have been perfect, and in another a small portion may have been rubbed away; another portion may have been slightly indicated, and another not at all. With a little experience and knowledge, you would know how to fill up those spaces with colour, so that instead of having a patched tree you would have a perfect tree.

5216. *Chairman.*] Is there any tree that you painted entirely?—No.

5217. Did you paint the lights of the trees as well as the shadows?—Very little.

5218. Then were the lights untouched and uninjured?—Nearly uninjured.

5219. When you undertook this work, were you conversant with the works of Velasquez?—Yes; but I had never studied them particularly.

5220. Had you ever seen a picture by him?—Yes.

5221. Were you conversant with his method of painting?—No.

5222. You stated, in answer to a previous question, that the painting of Velasquez was of such a character that cleaning would not injure it?—Any man who paints with a strong body colour is less likely to have his picture injured than a man who paints with transparent colours.

5223. Is there any transparent colour over the body colour used by Velasquez?—I should think not much.

5224. In that famous group, is there no transparent colour apparent on the body colour?—I do not know; but my impression is, from the rapidity with which that picture appears to have been painted, that he painted the whole of it without touching it a second time.

5225. Mr. *B. Wall.*] Is there not in existence a sketch of the picture that was formerly in the possession of Lord Cowley?—I do not know anyone who knows less about the picture than I do, except as to the mere circumstance of having painted upon it.

5226. *Chairman.*] Is the centre part of the picture now reduced to the state in which it was when it was brought to you?—No.

5227. Colonel *Mure.*] Did the work you did to the picture never transpire at all, or become known to the public, or to any individuals, until you stated it on this occasion?—No; one or two of my friends have lately heard me speak of it.

5228. Lord *W. Graham.*] It has been stated that since the picture was cleaned the middle distance comes much more forward than it did before; I suppose that is hardly your opinion?—I have not examined it to criticise it at all.

5229. I thought you said that the middle distance had not been cleaned?—It has been cleaned, I think.

5230. Colonel *Mure.*] Have you ever restored any other picture in the ordinary course of your professional practice?—During the time I was engaged upon that picture at Mr. Thane's, he had a picture belonging to the Archbishop of York, to which rather an amusing thing occurred.

5231. What was the subject of it?—It was a picture of Diogenes in search of an honest man, by Rembrandt; a portion of it was much injured. Mr. Thane said to me, "I wish you would help me out in this difficulty." He did not paint himself.

5232. Mr. *B. Wall.*] Which archbishop was it?—The Archbishop of York. I said, "What am I to do? Tell me what you want." He said, "There is a "deficiency here; what is it?" I said, "It appears to me very much as if a cow's "head had been there." He said, "It cannot be a cow's head, for how could a "cow stand there?" I said, "That is very true, there is no room for her legs." I fancied first one thing, and then another; at one time I fancied it was a tree that was wanting, and at length I said, "Well, I will tell you what will do; if you "will let me put in a black man grinning, that will do very well, and rather help "out the subject." He said, "Could you put in a black man?" I said, "Yes, in "a very short time;" and in about half an hour I painted in a black man's head, which was said very much to have improved the picture. Shortly afterwards Mr. Harcourt came in, and seeing the picture, he said, "Dear me, Mr. Thane, how "beautifully they have got out this picture; my father will be delighted; we never "saw this black man before." And that is the extent of my picture repairing.

5233. Colonel *Mure.*] You say you painted in a man sometimes when he was wanting to a horse, and sometimes a horse to a man; did you ever in that picture of Velasquez, paint in an entire man and horse?—No.

5234. You always had some guide?—Yes, some figure which I could follow out as near as possible.

5235. But you did not paint in even a single man quite independently of any other group, without some trace of a previous figure having been there?—Except in the foreground.

5236. There you painted entirely new figures?—Entirely new.

5237. Could you distinguish those figures now?—Yes, and I am surprised that other persons have not done so.

5238. Could you describe them?—Yes; there are two mules; it is very near the beautiful figure on the right hand.

5239. *Chairman.*] Was the painting in the black man immediately after your painting of the Velasquez?—At the same time; it was while I was in Mr. Thane's house.

5240. Was Mr. Thane in the habit of having many pictures entrusted to him?—Yes, the most valuable pictures in the country; he had the whole of Lord

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Cowley's pictures, the Marquis of Anglesey's, and the Duke of Bedford's. He was a man of great reputation and great integrity.

5241. Do you know what the state of that picture, to which you have referred as being the property of the Archbishop, was before it came into Mr. Thane's hands?—No.

5242. Did it suffer in the process of cleaning?—No; it came in the first place as an injured picture to him.

5243. Were you ever called in in any other case by Mr. Thane?—No; I might have been during the time I was in his house; I was there six weeks, painting; and during that time I might have given occasionally a touch to a picture, but I cannot call to memory things of that kind, occurring so long since.

5244. Mr. *Labouchere.*] The picture into which you painted the black man had not been injured by accident while it was in the picture cleaner's possession, had it?—Not to my knowledge.

5245. So that the artifice of adding that figure could have had no object except unduly advancing his reputation as a picture-cleaner, by producing an effect which was a complete deception on the person who employed him?—The picture had been injured in that portion, and wanted repairing; it was sent to him to repair it, and he could not make out whether it was a portion of a figure or what it was, as you frequently find to be the case in damaged pictures.

5246. Colonel *Mure.*] Did you think it a fair transaction in him, without informing the person who confided the picture to him, to place the black man there?—That is a matter of opinion as to his moral principle under a peculiar circumstance.

5247. Do you consider that among picture-cleaners generally it is considered fair and honest to paint in figures where they appear to them to be wanted?—All I can say is, that if I were to entrust a damaged picture to a cleaner, I should be satisfied if he did his best; and if he turned it out to my satisfaction, I should not question him as to how he did it.

5248. If a painter painted in a black man, and said, "I have done it, and I "hope you will be satisfied," that might be fair; but do you think it would be fair in a man to paint it in, and then to lead his employer to suppose that it was there originally, and that it was only restored?—That is assuming a position which is not warranted by what I said. He may have done so.

5249. Mr. *Vernon.*] When did this take place?—Twenty years ago.

5250. Colonel *Mure.*] I thought you said, that when Mr. Harcourt came in, he said, "I am much pleased with this black man"?—But it does not follow that Mr. Thane had not told Mr. Harcourt about it.

5251. Mr. *Vernon.*] What was the size of the picture of which you have been speaking?—As far as I can recollect (and 20 years ago is a long time to remember), it was about five feet square; it was a Rembrandt, I think; a very beautiful picture.

5252. Mr. *B. Wall.*] Was it before you painted the Velasquez?—At the same time.

5253. Colonel *Mure.*] Was it a picture that belonged to Bishopsthorpe?—I think it was. With respect to the Velasquez, it was more desirable to use water than oil, because in the water colour you get more the grain of an old picture. There is a peculiar texture in old paintings, as if the particles of colour have got into it.

5254. Mr. *R. Currie.*] Could you, with perfect certainty, point out the figures in the Velasquez that you painted in?—Yes; if you would go with me to the gallery, I could do so.

5255. Colonel *Mure.*] You were going to describe some mules that you could point out to those who remember the picture?—Yes, in the centre of the foreground. No portion scarcely of the original paint was covered; great precaution was taken not to cover any of Velasquez' work by mine.

5256. *Chairman.*] I understood you to say that there were many portions of the picture that were entirely removed, to the extent of laying bare the surface?—Yes; but those parts of the picture that were not damaged were not touched.

5257. But the pure portions which were untouched by you did not amount to half the picture?—No; but you will bear in mind that I said a quarter or an eighth of the picture. You will recollect that a small part of the canvas is occupied by the figures.

5258. Then you correct your answer to this extent, that instead of its being

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one half, or rather less, that was untouched by you, you would be nearer the truth in stating that it was one-fourth or one-eighth?—Yes, if you bear in mind that the essential part of the picture itself occupies a very small part of the canvas.

5259. You believe that about one-eighth of the canvas, when the picture was purchased by the nation, was the pure untouched painting of the original master?—Yes; but rather an important part.

5260. Colonel *Mure.*] Have you looked at the picture lately?—A week ago.

5261. Can you observe your own repairs yourself distinctly, and distinguish them from the original work?—Not so distinctly as I could formerly, because I imagine that it has been cleaned, and that the new paint has gone off.

5262. Should you have said that a gentleman possessing a high character for discernment and penetration in judging of pictures, ought to have discovered those repairs?—No, I do not think he ought, if unaware of the circumstances.

5263. You think them so exceedingly well executed, that he would not discover them?—That is a delicate question for me to answer.

5264. From your own experience, do you think that a gentleman claiming infallibility ought to discover it?—I think that if he claims infallibility he ought.

5265. *Chairman.*] Did you know the Queen of Sheba picture before it was cleaned?—No; I should not like to give an opinion as to the cleaning of any pictures in the National Gallery.

Veneris, 10° die Junii, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Vernon.
Mr. Baring Wall.	Mr. Raikes Currie.
Mr. Charteris.	Mr. Labouchere.
Mr. Ewart.	Mr. Monckton Milnes.
Lord William Graham.	Mr. Stirling.
Mr. Stirling.	

COLONEL MURE, IN THE CHAIR.

The Right Honourable Earl *Aberdeen,* Examined.

The Right Hon. Earl *Aberdeen.*

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5266. *Chairman.*] I BELIEVE your Lordship is the only surviving original Trustee of the National Gallery?—I may say so; but Lord Ripon was an original trustee; he was Chancellor of the Exchequer when the trust was constituted, but he never attended any more than Lord Liverpool. I think that in addition to myself, Sir Charles Long, Sir George Beaumont, Sir Thomas Lawrence, Lord Liverpool, and Mr. Robinson, these constituted the trust.

5267. I believe your Lordship was associated with Lord Liverpool in the foundation of the establishment?—By no means; Lord Liverpool merely told me verbally that he wished me to be one of the trust in conjunction with the other gentlemen I have named; that was after the purchase of the Angerstein Collection; it was thought right, I suppose, to put that collection under some sort of superintendence and control; and therefore he named the four gentlemen I have mentioned.

5268. When I used the word "associated," I meant consulted. Your Lordship being conversant with and taking a great interest in subjects of fine art, was probably one of the first persons he consulted?—I do not think there was any consultation in the matter; he merely requested me to become one of the body of trustees.

5269. And it was agreed that the Angerstein Collection should be purchased, and a vote of Parliament was taken for the purpose?—I think the purchase was made first; it was in consequence of the purchase that it was thought desirable to put it under some superintendence.

5270. At a later period, there was also a grant of money for the erection of a

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building to hold the collection, was there not?—Yes; but it remained in Mr. Angerstein's house, I suppose, for 10 years, before it was removed to the National Gallery. I should say that our duties as trustees were very trifling; they were merely to regulate the mode of admission of the public, to look after the pictures, and to direct Mr. Seguier as to what should be done.

5271. Could your Lordship explain the circumstances under which the management, and I may almost say the property of the collection, and subsequently of the building, devolved upon the Treasury?—No; I took it for granted that the property could only be considered as the property of the public; of course, to a certain degree, it devolved upon the Treasury as having to advance the money for the purchase, for the management, and for the expenses attending it; but I know of no particular authority by which it was vested in the Treasury; it came to them in much the same way as everything else does that requires the expenditure of money, and is not attached to any other department.

5272. The establishment remained tacitly in the hands of the Treasury, in the same way as some other public establishments remain in their hands at this moment, without its being accurately known on what constitutional principle it is done?—Just so; it goes to them more as a matter of necessity than anything else where the expenditure of money is concerned.

5273. I believe that the first appointment made by the Treasury in reference to the charge of the gallery was that of Mr. William Seguier, who received certain general instructions as to the management, and it is stated in the minute of his appointment that he is to be responsible to the Treasury, and that he is to take further instructions as may be required from them?—I think he was appointed at the same time as the trustees, and he was directed to attend to our instructions; what his relations were with the Treasury I do not know, but we gave him such instructions as we thought proper at all times.

5274. By the minute it appears that the appointment of Mr. William Seguier took place in March 1824, and that the appointment of the trustees took place in June of the same year; is not that so?—I am sure he was appointed as early as the trustees; I suppose he was the sole keeper of the collection in the first instance, and probably Lord Liverpool thought it desirable that a few gentlemen should superintend his conduct.

5275. The result I believe was, that in June there was the appointment of a committee, the members of which committee your Lordship has mentioned, and of which you were one, who were at that time called a "Committee of gentlemen" for the management of the National Gallery?—There was never anything written in the matter; it was merely a verbal communication between Lord Liverpool and the others, as far as I know; but I thought we were called trustees from the first; one or two others not now living were added immediately afterwards.

5276. I think it is stated in the minute of June 1824 that they were appointed to superintend the management, and that Mr. Seguier should take his instructions from them?—I am quite sure we had no written instructions from Lord Liverpool or anybody else; it was a mere verbal appointment.

5277. It would appear that Mr. Seguier having been originally appointed by the Treasury, and having been told, as appears by the minute of his appointment, that he was to take his instructions from the Board, and having afterwards been instructed to take his orders from the gentlemen of the committee, was under what may be called a twofold responsibility?—Quite so as it would appear from the date of his appointment; I was not aware that he had any relation to the Treasury.

5278. There were no further instructions or regulations of any kind laid down by the Treasury?—None whatever.

5279. Does your Lordship recollect the circumstances under which the number of the members of the committee was so greatly augmented?—No; the first augmentation was the addition of one or two gentlemen, now dead; after that, as far as I recollect, there were none added till about 1830, since which time, a fit person to be entrusted with such a charge has been named from time to time by the Treasury, according to the discretion of the Minister of the day.

5280. About that time the title "Committee" was changed into that of "Trustees", was it not?—I am not at all aware of the name "Committee" having existed.

5281. Ever since your Lordship remembers, they were always called familiarly "Trustees"?—Yes.

5282. I presume your Lordship took an active part in the early period of the trust?

trust?—I attended very regularly, but the meetings were not very numerous, for we had not much to do; for many years we heard nothing of cleaning; we did once recommend the purchase of a picture, I think, and as far as I recollect, only once, during Lord Liverpool's life.

5283. After the appointment of so many younger members, I presume your Lordship thought the responsibility might reasonably devolve in a great degree upon them rather than upon yourself, you having a great many other avocations?—To say the truth, I never felt that there was much responsibility imposed upon us; there were no duties prescribed for us, and as I said before, it was much more for the convenience of the public that we acted than anything else; of course we were bound to see that the pictures were preserved and kept safely.

5284. At that period, in fact, Mr. William Seguier may be considered to have been the responsible and principal director of the gallery, and the trust may be said to have been limited to what are the proper functions of trustees, namely, to examining from time to time, and seeing that nothing improper was going on?—Yes.

5285. The trustees did not at that time take upon themselves the minute management of details to the same extent as they have done latterly?—Not at all; we recommended, as far as I can recollect, only one picture to be purchased.

5286. During the earlier stages of the institution, was the original constitution of the trust considered well adapted to the purposes for which it had been established?—Yes; there was no system at all; the question of forming a national collection hardly existed; they had bought the Angerstein Collection, and the object was to preserve it. For 10 years, I suppose, Mr. Angerstein's house was full; there were no means of increasing the collection; and after that time, and, indeed, up to this day, there has been no system at all of forming a gallery; a picture has been bought here and there as it has been thought desirable from its own intrinsic merit, but not at all with a view of forming any plan of a gallery.

5287. I presume your Lordship is of opinion that the change of circumstances, and the progress of public opinion, with regard to questions of fine art, render the present system no longer adapted to its object, as it was perhaps at the time your Lordship first took part in it?—I think now that the number of trustees is too great, even if it were to remain as it is; but I think there might be great improvements in it.

5288. I presume your Lordship would consider that if the trustees were continued, besides limiting their numbers, their duties should return to what the previous understanding appears to have been; namely, their being merely visitors, or controllers of the general management, and not special managers themselves?—Entirely so.

5289. Your Lordship has probably become aware that a want of definite and well sub-divided responsibility is the main defect of the institution as it exists at present?—Yes; I think that where the trustees are numerous, and their attendance is not compulsory, there is great uncertainty; different persons attend on different days, and come with different views and different projects.

5290. You would probably consider that those who are charged with a responsibility for the practical management of the details of the institution, should be salaried officers, and not an unpaid committee?—I think, on the whole, that that would be best, provided they were properly inspected, and were under proper control.

5291. Might not that inspection be safely lodged in the Treasury, or some other public department?—I do not know; it happens that I have through all my life attended a little to pictures; but there might very well be a person at the head of the Treasury, whose superintendence would be practically of no sort of use.

5292. Does your Lordship think it would be requisite that the persons appointed as a visiting or controlling body should have a knowledge of art?—I think it would certainly be desirable, without interfering arbitrarily in that way.

5293. Might not a person who has a thorough knowledge of the subject, but who is appointed as a salaried officer, manage the thing without the immediate control of any trustees, with an injunction, however, to take advice and assistance, under certain circumstances, from persons who might be pointed out by the Treasury?—Undoubtedly much better than at present.

5294. Since the commencement of the institution have there ever been any funds that could properly be appropiated by the trustees to the purchase of pictures at all?—Never.

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5295. They have only been purchased by occasional grants from Government?—Yes; on the application, I think, always of the trustees; I do not recollect Government ever suggesting to the trustees anything of the kind.

5296. Does it appear to your Lordship desirable that there should be a fixed sum placed at the disposal of whatever the management might ultimately be, to be expended on pictures?—I think that is very doubtful; I think that if there were a fixed sum it would be quite certain to be very hastily, and very likely injudiciously spent, particularly if the Board were constituted as it is at present; a gentleman comes and speaks in great raptures of a picture, and strongly recommends it; of course the trustees who are present have some little delicacy in differing from him, and the matter is not perhaps very maturely and properly discussed; I think that if a fund were at the disposal of the trustees it would easily be expended. I do not think there would be due examination and check. I think that moderately good pictures would be bought which pleased the fancy of individual trustees. If there is an appeal to the Treasury, the state of the exchequer at the time may create a difficulty, as it frequently has done; and I think it would not be at all disadvantageous that there should be some appeal even to the House of Commons, rather than that the matter should be left arbitrarily in the hands of any body of trustees. I should say that in a case of this kind there can be no real responsibility; in matters of taste people proverbially differ; and one man may think he has obtained the greatest treasure in the world, while his neighbour thinks he has got merely rubbish; that is in the nature of things.

5297. Is it not the fact practically, even at present, that pictures have been bought under the present system before any positive consent has been given by the Treasury?—I think not; I am not at all aware of it, and I do not think it possible. It was only the other day that two pictures were bought, which I never saw; but then I took the recommendation of the trustees as being conclusive and sufficient for me to act upon, and I gave my consent accordingly.

5298. But your Lordship did not either inspect the pictures yourself or cause anyone else to inspect them; they were bought virtually, were they not, under the recommendation of the trustees and the persons whom they consulted?—Certainly.

5299. Does not your Lordship think that if the trustees, instead of buying those pictures at the price of 2,000 *l.* or 3,000 *l.*, subject to the consent of the Treasury, had bought them out of a sum which was at their own disposal, they feeling their own responsibility, might have been under the same sort of restraint respecting the purchase?—It depends on what the pictures may be at the time; I should not have wished to trust to my own judgment exclusively, but I might easily have been in a position in which I could form no opinion on the matter, and therefore, the Treasury wishing to exercise more caution, could only consult the same kind of persons that the trustees themselves must have consulted.

5300. Has your Lordship, with your long experience in matters of antiquity and fine art, turned your attention to the question which has been agitated of late years, as to the desirability of combining our art collections in one repository?—I think, on the whole, that as far as ornamental art is concerned, that must be desirable, but I think there are objections to removing some things from the Museum; in the first place, the practical objections are considerable in the way of moving the mass of marble that is there collected; I also think there are other objects there which perhaps are more appropriately placed in the Museum than fit to be removed elsewhere; for instance, inscriptions, coins, and various objects connected with literature more than with art; I do not know that there would be any advantage in moving them two or three miles distant.

5301. Where anything like a palpable distinction can be drawn between antiquity and the fine arts, your Lordship is of opinion that it would be desirable to keep the antiquities in the Museum?—I think so; it would be a great advantage to literature their being there, and it would be none to art to remove them.

5302. I believe you are the oldest surviving trustee of the British Museum?—I am afraid I am.

5303. From your Lordship's knowledge of the British Museum Trust, which I believe is a trust in a more strict sense of the word than that in relation to the National Gallery, would there be, in your judgment, any considerable difficulty, in a legal point of view, in effecting such a combination?—With respect to one part of the Museum property, that of pictures, a portion of the pictures in the National Gallery at present belong to the Museum, and of course I presume the

the Museum could not be divested of them without an Act of Parliament; those pictures are now deposited in the gallery by the trustees of the Museum, who I think periodically every year make an inspection of what they consider their property.

5304. I believe you are aware that in several of the neighbouring countries, as in France and Prussia, the whole of the art collections are placed under one supreme head, not an artist, but a nobleman or gentleman of high attainments in those matters, in whom the country has confidence?—Yes, I believe so, a sort of minister; but in a country where there is the same freedom of discussion that there is here, I should not envy the person occupying such a position.

5305. If the system were placed on a more regular footing than at present, and if there were a paid management with a more definite responsibility, does not your Lordship think, that the occasional expression of public opinion might come to be neutralised to a certain degree by the thing being placed like any other department of Government, on such more specific footing?—I think it might be certainly improved, and I am far from objecting to a public expression of opinion; I think also that discussion in the House of Commons is exceedingly useful on such matters, as leading to a more minute and active control than has existed.

5306. Your Lordship probably considers it desirable that the public mind, even if sometimes a little excited, should become alive to and interested in matters connected with the fine arts?—There cannot be a doubt about that.

5307. Has your Lordship any further observations with which you could favour the Committee?—I am not aware of any; I think you have pointed to the obvious improvements that might be made; and if anything like a regular system could be laid down, instead of the mere desultory objects which the trustees have now, and always have had as far as the collection is concerned, it would, I think, be very desirable; as far as the acquisition of pictures has been concerned, the trustees have been without any regular system, or any definite object. I think if we are to form a National Gallery, some regulations ought to be laid down beforehand, both with reference to history and to art. It all depends of course upon the character of the collection; hitherto it has been merely like the collection of a private gentleman, and nothing more.

5308. Does your Lordship consider that it would be desirable to have some kind of chronological arrangement by epochs and schools of art?—If it is to be formed upon such a scale as would entitle it to be properly called a national collection.

5309. Mr. *Milnes*.] May we understand that your Lordship would recommend the removal, if practicable, of the great works of sculpture from the British Museum, to any establishment which was devoted to the fine arts?—On the whole, I think it would be desirable; there is a good deal to be said on both sides; but I think it would be desirable.

5310. In the present state of mechanical science, does your Lordship think there would be any danger incurred in the removal of those monuments of art?—No, I do not suppose there could be any danger; they have been brought there with great difficulty, and are occasionally moved, though even but a few feet, with great difficulty; of course, however, it could be done without injury.

5311. It would take a considerable time?—Yes, and expense; but still, on the whole, I should say it would be desirable.

5312. Does your Lordship think it would be possible to draw at all accurately such a distinction between objects of antiquity and of the fine arts as that to which you have alluded?—I think sufficiently for any practical purpose; but at the same time the whole might be removed.

5313. Lord *W. Graham*.] Does your Lordship think that an annual report from the trustees to Parliament on the state of the gallery would be advisable?—Yes, I think it might be.

5314. If you were to have an eminent professor as keeper of the gallery, who should devote the whole of his time to it, do you think that a salary of 200 *l.* a year would be a sufficient remuneration?—Not for such a man as has been pointed out; it is quite sufficient as the gallery is at present; and I think it would be extremely difficult to find such a person as has been described.

5315. He ought, I suppose, to be resident in the gallery?—I do not think that would be necessary; I should think he ought to be a description of person who could hardly be confined to such a residence.

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5316. Mr. *Vernon.*] Assuming that you do not approve of a fixed sum of money being placed at the disposal of the trustees, and there should appear to be an opportunity of improving the national collection, can you make any suggestion of some mode by which the judgment of the Chancellor of the Exchequer should be assisted as to the propriety of making such purchases?—Yes; at present the trustees are the persons who recommend the purchase of any pictures to the Chancellor of the Exchequer, and there still would be either such persons or professional artists whom he would consult before he recommended anything to the House of Commons. I still think it would be very desirable that the recommendation should go before the House of Commons before any final purchase is made, except in the case of the purchase of some single picture, which ought to be made without much publicity, otherwise the price would be materially affected.

5317. Does it not occur to your Lordship that when a sale of valuable pictures occurs in a public auction it is exceedingly desirable that the trustees of the gallery should be able to avail themselves as secretly as possible of such an opportunity, and that there might be some mode of strengthening the Chancellor of the Exchequer with the public, so that an immediate decision might be given without the necessity of a reference to the House of Commons?—Certainly; it is only purchases of importance that I think would require to be sanctioned by the House of Commons; it could not be necessary to do so in the case of the purchase of individual pictures at sales, but the Chancellor of the Exchequer would act exactly as I acted the other day, in listening to the recommendation of the trustees, and those by whom they were advised; he would go to them for advice.

5318. Would you not consider it desirable that there should be a fixed and limited number of the trustees upon whom a more distinct responsibility should be thrown to decide on such questions, and whose opinion should be more or less binding?—I very much agree in that notion.

5319. Your Lordship is aware that opportunities have occurred for the purchase of pictures which belonged to Mr. Solly, Mr. Conyngham, Mr. Younge Otley, and various other gentlemen, and some persons regret that we have not availed ourselves of those opportunities; I presume your Lordship conceives it might be desirable that authority should be given to a limited body of trustees to give a positive recommendation in such cases to the Chancellor of the Exchequer?—Yes; I think that would be very useful, but at the same time on all these subjects people differ very much; among those who are generally supposed to understand matters of art exceedingly well I have never found two agree. In the case of pictures not already enjoying public notoriety and celebrity, you are always liable to that; one man will think that he has found something that is invaluable, while others will think that it is good for little or nothing; you are always liable to a difference of opinion, and the selection must be left to those who are admitted to be the best judges. I do not ever expect to see a tribunal in which there will not often be a great difference of opinion on matters of art.

5320. But do you not consider it desirable that as competent a tribunal as can be devised should be obtained, for the purpose of coming to the Treasury, and of recommending the purchase of a picture, where previous reference to the House of Commons is either impossible or difficult?—Certainly, that would be very useful; and I think that a body of that sort ought to be composed, both of lovers of art and professional artists; I would not trust either the one or the other exclusively.

5321. Does your Lordship not think there might be some difficulty with regard to the purchase of pictures abroad unless some specified sum were placed at the discretion of an individual or board, under the strictest possible regulations that could be adopted against error or mismanagement?—I think that recently we undertook something of the kind; we sent to look at a collection privately, without exciting any notice; we sent also to Venice, to look at a collection there, an extensive collection, which would have involved a large outlay, but it was found not to deserve the reputation we were told it had, and so nothing was done. We sent a picture-dealer, Mr. Woodburn, I think, went, and Mr. Uwins, the secretary, and they examined, and made a report upon the collection.

5322. That was a collection, I think, for which so high a price was asked that, in any case, it would have far exceeded any annual sum that has ever been proposed or thought of as a sum to be placed at the disposal of the director; for instance,

instance, with regard to the Continent, and picking up an occasional picture there, might it not be desirable that a sum should be placed at his disposal, so that he might not lose the opportunity of making an advantageous purchase, when he had it not in his power to consult anybody at home, without occasioning so long a delay as to render nugatory his negotiation?—The objection I feel as to having a sum placed at the disposal of the trustees, or any body of that sort, is, that I am sure it would be expended too easily and hastily; of course if there is a picture to be sold in any other country, it would be very easy to send some person to ascertain its condition, and to recommend it, if it was thought desirable, to the Chancellor of the Exchequer.

5323. Mr. *Labouchere.*] Would your Lordship's objection to a fixed sum being set apart for the purchase of pictures be at all obviated if the discretion were given to the Treasury rather than to the trustees?—I think, at all events, the Treasury ought to exercise a control or check; it is easy to conceive a case in which the Treasury might be quite incapable of forming an opinion upon the subject; they would know whether they could spare the money or not, but as to whether the picture was worth buying or not, the Treasury itself, speaking generally, could know nothing.

5324. Mr. *Ewart.*] Does not your Lordship think that if a fixed sum were set apart for the purpose it might almost invite the trustees to make purchases?—I fear so.

5325. Were not the costs of the excavations now being made at Nineveh, and elsewhere, in Asia, in Egypt, and of the publication of the work illustrative of the exploration of the catacombs at Rome, put to the vote and carried in the late Legislative Assembly of France?—I do not know under what circumstances those things were done; but at the British Museum also we have directed excavations to be made, and have obtained grants, though not very large ones, for the purpose.

5326. Do you think it has been too much the practice in this country to entrust the management of the British Museum, National Gallery, and other places to unpaid authorities?—I must say, with regard to the British Museum, that a great deal of business is done there, and I do not think that anybody could do it better than the trustees of the British Museum have done it.

5327. But has it not been too much the practice, as a general question, to call in unpaid authorities, while if a smaller number of paid authorities had been called in they would have acted with more vigour?—In the National Gallery there is, in fact, so little to do that it is of no great consequence; but in the case of the British Museum, although it appears that the constitution of that body is anomalous, their duties are certainly very excellently, most conscientiously, and most laboriously performed.

5328. In any proposed change in the present system of managing the National Gallery, would you have a certain number of unpaid trustees?—I think so; more as visitors, I should say, than as trustees; I do not think they should interfere with details; such, for instance, as the question which has excited so much interest of late, I mean that of cleaning; I think that is an operation that should be undertaken with great caution, and very reluctantly. I do not think these amateurs are very good judges as to the mechanical operation of cleaning.

5329. In cases of purchase of works of art, might not a jury of experts be called in with advantage?—Certainly; professional and non-professional.

5330. If it consisted of a fixed body one might not have an opportunity of introducing into it so large a portion of persons possessed of the most recent information, but if it were a jury called *ad hoc* they might then possess the most recent intelligence upon the subject, and apply it to the question before them?—I dare say that must be the case.

5331. Mr. *M. Milnes.*] Does your Lordship happen to know whether any project was entertained of a National Gallery before the transaction took place with regard to Mr. Angerstein's Collection?—There was nothing very definite; I had heard it often spoken of, and, if I recollect rightly, the late Lord Dover made some motion in the House of Commons on the subject; before that I do not recollect any proposition at all of a practical kind; I think he made allusion to the subject.

5332. Mr. *Charteris.*] I believe there is an annual vote, is there not, for the purpose of providing for the purchase of objects connected with the British Museum?—Yes; each department has a sum allotted to it.

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5333. Has your Lordship in that case seen any of those evils arise that you anticipate from a similar course being pursued with regard to the purchase of pictures?—I think I have, but the sums at the disposal of the different departments have not generally been large, they have not amounted to more than a few hundred pounds.

5334. Supposing the present constitution of the National Gallery to be altered, and that the responsibility of purchasing pictures rested on one individual, and not on the body of trustees, or on a committee appointed by them, would your Lordship's objections to an annual vote be in any degree obviated?—I own that I should be sorry to entrust the purchase of pictures exclusively to any one person.

5335. Mr. *Labouchere.*] Have not the pictures of the National Gallery been purchased rather from the supposed merit of the particular pictures bought than with a view to form a gallery illustrative of the history of art?—The collection has been made in the same way as collections of private gentlemen are made, without reference to any system.

5336. Does it not appear to your Lordship, that if there were a fixed sum set aside for the purpose, it might be very advantageously expended, under proper advice, in forming a gallery that would illustrate the history of art?—No doubt.

5337. Mr. *M. Milnes.*] Your Lordship is probably aware that the gallery at Berlin has been formally established upon the basis of a historical collection, preferring occasionally the possession of even inferior pictures of inferior schools, to having none at all of those schools?—Yes.

5338. Would your Lordship be inclined to recommend that, if we had a National Gallery, we should act upon that principle?—At present I do not think we have done ill in our purchases; our collection being so small, perhaps our first object ought to be to get good pictures, and after that the collection might be extended to antiquarian and mediæval pictures with advantage; but if we were to make that too much an object at present, the formation of a large collection of good pictures would, I think, be very much impeded.

5339. Mr. *Charteris.*] But even with respect to that antiquarian period, does not your Lordship think it desirable to have some inferior specimens rather than none?—Yes; I think so. The National Gallery ought to comprise everything that can show the progress of art.

5340. Mr. *Vernon.*] Does not your Lordship think that if you cast too much responsibility on one individual, he might hardly dare to recommend the purchase of pictures, which many persons might think pictures of an inferior character, although they might be very necessary with a view to illustrate the history of art?—That, of course is possible; but, at the same time, I think it would be rather a salutary check. I think that the danger is the recommending too much rather than too little.

5341. It is extremely difficult, as we know, to get at all times pure specimens of the ancient masters, and yet it is desirable to have specimens of the various schools of ancient art, and even specimens which are not perfectly pure; would not, therefore, the appropriation of a fixed sum, under a proper guard, be likely to secure the purchase of such pictures?—It might be so, certainly; but I cannot help thinking that if any particular sum were allotted and were allowed to be at the disposal of a numerous body of persons acting merely upon their own taste and their own personal impulse, the money would be expended hastily, rashly, and often very injudiciously.

5342. *Chairman.*] Might it not be desirable, if there be any general impression in favour of an annual grant, to make trial of it for a year, and then to stop it if it should be found to lead to abuse?—No doubt; I should be very sorry to say anything that looked as if I desired to check the liberality of the public; on the contrary, I should be very glad to see it if the money could be placed in hands which we were sure would well dispose of it.

5343. Lord *W. Graham.*] Do you recollect a negotiation with the late Mr. Woodburn about the purchase of his collection?—I do.

5344. Do you know why it was broken off?—It was recommended by the trustees, and I think it was only broken off on account of the inadequacy of the funds; I think it was a great loss, and I have always been very sorry that the purchase was not made. I forget who was Chancellor of the Exchequer at the time,

time, but I remember that the refusal of the money necessary for the purpose was quite peremptory.

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5344*. If a sum had been set aside annually and allowed to accumulate, would not that difficulty have been obviated?—I have no faith in any sum being allowed to accumulate.

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5345. *Chairman.*] I BELIEVE your Lordship is not a very old trustee of the gallery?—No, I am nearly the last appointed trustee, and in consequence of my absence abroad during a considerable part of the time that I have been a trustee, my experience is very limited.

5346. You were appointed, I believe, in the year 1851?—In 1850, but the first meeting after my appointment was in the year 1851.

5347. Has your attention been directed especially to the earlier system of management, and to the details of it?—Not at all.

5348. I presume that from your own short experience you have been able to form a general opinion as to the merits or demerits of the system?—Of course as the system has proceeded I have watched its operations, as an ordinary observer would, and I have formed a judgment upon it.

5349. With regard to the general mode of conducting the business, is there a fixed quorum of trustees for each individual meeting?—No, I am not aware of there being any fixed quorum; we meet under a summons issued to all the trustees, and before we commence business we wait until there are assembled such a number of trustees as would appear to be reasonable.

5350. But there is no obligation to have the attendance of a certain number of trustees in order to assure the public that the business of the trust is regularly and properly done according to the practice of the institution?—I am not aware of any positive rule requiring it; it is left to the good sense of the parties present; if there are only a very few present they would merely go through the ordinary routine business.

5351. There have been instances, have there not, during the existence of the trust, though not during your connexion with it, of a single trustee being present at a meeting, and transacting business?—I am not aware of that circumstance, but I should presume that he would only transact the ordinary routine business, that being a matter more of form than of substance; and that he would adjourn the meeting to that day week, or order another meeting of the trustees to be summoned with a view of obtaining the presence of a greater number of trustees.

5352. What is the smallest number of trustees that you have ever observed present at a meeting?—I cannot speak with confidence upon that point, but I think three is the smallest number.

5353. The summonses are issued to all the trustees in writing, are they not?—That I understand to be the case.

5354. Even to those who are absent in the country?—I have no knowledge upon that point.

5355. Another peculiarity in the minutes of the trustees, is that the minute of a particular meeting is not signed by the chairman of that meeting, but by the chairman of a subsequent meeting, when that subsequent meeting takes place?—Yes, I believe that to be invariably the case, whenever minutes are kept; the minutes of the meeting are drawn up after the meeting has been held; they are read the first thing at the ensuing meeting, and whoever is in the chair upon that occasion, asks whether those minutes are approved by the meeting, and upon their approval he signs them as approved.

5356. Is that the case where the chairman of the former meeting is not present?—Yes; the chairman of the meeting of which the minute is recorded, may not be present at the second meeting at which those minutes are read over and approved; according to my experience that is the invariable course.

5357. Mr. *Ewart.*] The minutes of the one meeting are read at the next for the purpose of their being confirmed?—Yes; a report is drawn up by the secretary of what took place at a given meeting; and then at the next meeting that minute is read, and if it is approved of it is declared to contain a correct account of what took place at the previous meeting.

5358. *Chairman.*] You are aware from the minutes that there are very long vacations of the trustees, and that during those vacations none of them are present

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at the gallery at all. In some instances, the vacations appear to have been as long as seven months, and generally five or six months; do you think that that is a desirable mode of conducting the business of the trust, which trust takes so large an amount of management and of detail as the trustees of the National Gallery do?—I think the answer to that question must depend upon the nature of the business of the trust; there is power vested in the secretary to summon the trustees, if he finds that there is any occasion for so doing. During the autumn, and the early part of the winter, probably, there are but few trustees accessible for the purposes of business, but even in their absence there are still the means of reference to the ultimate tribunal, namely, the Treasury.

5359. Do you consider it desirable that a body which takes so extremely minute and close a management during six months of the year, even with reference to the nicest details, such as to sweeping the floors and dusting the pictures, should be altogether absent during the rest of the year, and take no charge whatever of the institution?—I apprehend that the remarks which have been made with regard to the minuteness of the management, merely arise from the circumstance that during the period when meetings of the trustees are taking place, the subordinate officers of the establishment very properly report at those meetings, but in the absence of the trustees, those minute occurrences might very properly be disposed of under the authority of the subordinate officers.

5360. Then your Lordship is not aware of any inconvenience arising from the present system, under which the trustees attend so closely for five or six months, and pay no attention to the gallery during the rest of the year?—During my short experience in the trust no particular inconvenience whatever has come under my notice; but if the present advanced ideas of the public should be carried into execution, the duties of the trustees will be very greatly extended and multiplied, and then, undoubtedly, further regulations must be made, and more frequent meetings of whatever body may be intrusted with the management of the gallery must be held.

5361. Do you not think it rather an unfair burden to throw on the shoulders of subordinate officers whose duties are almost performed for them by the trustees for six months, to leave them entirely to their own discretion during the remainder of the year?—I think there is a fallacy involved in the assumption that the duties of the subordinate officers are almost performed for them by the trustees during six months of the year. I am not aware of that being the fact. What I stated was, that the subordinate officers, when meetings of the trustees took place, reported to them everything that was going on, and, as far as practicable, took their authority for everything that was done, and perhaps took their authority for some *minutiæ* where their authority was unnecessary; but that really arises from the fact that, after all, everything is referred to the approval of the Treasury; that even the trustees have no power whatever; they are simply a body whose duty it is to advise, recommend, suggest, and give information; but the smallest alteration of salary, or the smallest change in the most subordinate office, cannot take place except under the authority of the Treasury.

5362. But the subordinate manager of the gallery is subject, is he not, to a double responsibility, inasmuch as during six months of the year he refers to the trustees, and then when they go into the country for the other half-year he is responsible to the Treasury?—I think, again, there is a fallacy in the assumption of a double responsibility. I think that the trustees, when the matter is properly understood, are nothing more than the Treasury present at the gallery, represented by gentlemen who are called in as *amici curiæ* to the Treasury, and being present at the gallery giving that personal attendance which the Treasury cannot give, but acting as the Treasury on their behalf, and in their name.

5363. Were not the trustees originally appointed by Lord Liverpool, and was not their appointment subsequently maintained by the First Lords of the Treasury upon the ground that the First Lord of the Treasury's hands were so full of other matters that the assistance of those gentlemen was required to act intermediately in the management, and to see that everything in regard to the gallery was rightly conducted?—It is difficult to say that there was any definite object or purpose in the appointment of the trustees; it arose, probably, as a matter of convenience at the time. If you look through the whole of the minutes of the proceedings of the trustees, you will see nothing like a definite view developed; they are characterised from beginning to end by offers of advice, or suggestions, the conveying of information

information to the Treasury, which asks for advice and information from the trustees for the purpose of enabling the Lords of the Treasury to decide upon any matter with reference to the gallery. On one occasion there was a distinct minute of the trustees affirming the fact, that the whole custody of the gallery is vested in the Treasury, subject to the control of Parliament; and a similar principle and a similar feeling will be found to pervade all the meetings of the trustees held from the commencement of the trust to the present time.

5364. Your Lordship was speaking as to the indefinite powers of the trustees, and the general looseness of the system; but the question which I meant to ask you was, whether a body of gentlemen have not been appointed by the Treasury to assist the Treasury, and to take from the First Lord of the Treasury, who has a number of other things to look after, the immediate superintendence and control of the gallery, and whether it is desirable, in your opinion, that that superintendence and control should be exercised on behalf of the First Lord to save him that trouble during six months of the year, and that it should not be at all exercised during the other six months?—That is only asking me, in other words, whether the suspension of the meetings of the trustees from the end of the Parliamentary Session until the commencement of the next Parliamentary Session involves a practical inconvenience; and to that question I have already replied that, as far as my limited experience has gone, I have not observed such practical inconvenience. But, undoubtedly, if the National Gallery should be very greatly extended, inconveniences such as those you suggest might arise; and, when they do arise, a remedy for them will, of course, be desirable.

5365. Are you aware that in former years the successive keepers have sometimes, during the absence of the trustees for the vacation, felt themselves under the necessity of applying to the First Lord of the Treasury, and that they have said, they have thought that it involved an unpleasant responsibility on their part to take the sense of the Treasury in preference to that of the trustees, who are, properly speaking, those to whom they are immediately responsible?—I am not prepared to criticise what may have been said by other witnesses, I should adhere to my former answer. I say I have not observed any practical inconvenience to result from the absence of the trustees during the vacation; but at the same time it is right I should state, that during a considerable part of the time that has elapsed since my appointment as trustee I have been absent abroad, and have not been an active member of the trust for more than one session.

5366. Supposing a question of great importance to the gallery to occur during the vacation, as it did occasionally in the time of Sir Robert Peel, when he had the affairs of this empire, and of a great part of the world, on his shoulders, does not your Lordship think that great inconvenience would arise from a direct appeal from the keeper of the gallery to him, with reference to the purchase or cleaning of a picture, when none of the trustees were present to attend to the matter at all?—Although not present, if the point or question were one of serious importance, it would be easy to refer to them; there is no doubt that the trustees, on an adequate emergency, could be brought together. The difficulty is, I think, theoretical rather than practical or real; but as the management of the National Gallery becomes more active and progressive, the difficulty will assume a more serious character.

5367. Can you suggest any improvements in the present system that would tend to obviate such anomalies as may exist, or to render the management more specific and more concentrative?—That is an exceedingly wide question, because it amounts to asking for a new scheme for the constitution of the National Gallery. Before that question can be approached in a sensible and rational manner, it is necessary to define clearly what are the objects which the nation contemplates and wishes to have carried out in forming a National Gallery; and, secondly, what is to be the character of the contents of that National Gallery. When you have defined those two things, you can reasonably proceed to consider the organisation by which those objects and ends can be most efficiently accomplished.

5368. Are you aware of any improvement that could be framed in the present system, supposing it to remain unaltered with reference to the office and duty of trustees, or do you think that the present system is satisfactory?—I think the present constitution of the gallery is formed and adapted only for a quiescent state of the institution; and that if you intend to infuse more life, activity, and progress into it, there must be modifications of the constitution, and alterations in the management of it; but still the nature and character of those modifications must

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partake of and be determined by the new character which you propose to impress on the whole institution.

5369. You have been in the habit of taking part, have you not, in the discussions at some meetings where the purchase of pictures has been considered?—On one or two occasions only. The occasions on which I have been present where any such purchase of pictures has been decided upon have been very rare.

5370. Did you understand that the responsibility in the case of the purchase of pictures attached entirely to the trustees?—Responsibility in all cases is a vague and indefinite thing. What I have understood is, that no picture can be purchased without the consent of the Treasury. The Treasury are always ready to receive and consider a recommendation from the trustees, and the trustees are responsible if they make a recommendation on insufficient grounds.

5371. In Question 4419, Sir Charles Eastlake is asked, "Did you give any "instruction to Mr. Uwins in reference to the cleaning of pictures, or otherwise as "to his responsibilities in that matter, when he became your successor in the office?" and he answers, "Yes; I gave him general instructions as to his duties, and I gave "him one special piece of information, which was, that he was not to hold himself "responsible for the purchase of any pictures, that point having been established "when the Holbein was purchased." Is your Lordship aware of any change having taken place in the responsibility of the keeper, or that it was the general opinion of the trustees that any change had taken place in consequence of the purchase of the Holbein?—I am not at all informed as to the circumstances attending that purchase, or as to the consequences that followed from it. I consider that the recommendation to the Treasury to purchase the pictures rested with the trustees; I consider that the trustees would naturally consult with the keeper, and that they would not address a recommendation to the Treasury without being in possession of the keeper's opinion upon the subject; that opinion might have more or less weight with them, but of course it would have considerable weight.

5372. That is to say that legally or penally speaking, the keeper would not be responsible to the trustees, but professionally and artistically speaking you consider he would be responsible; that, being himself an artist of experience, you would naturally expect that his opinion should be taken, and that it should be a good opinion?—I consider that the keeper, in all matters connected with the National Gallery, is under the obligation to give his best advice and assistance to the trustees; and that that obligation becomes more distinct and definite as the subject before them assumes an artistic or technical character.

5373. Did your Lordship take any part in the proposal for the purchase of the Manfrini collection at Venice?—Yes; I believe I was present at all the meetings which were held with reference to that subject.

5374. Will you have the kindness to mention to the Committee your recollection as to the circumstances attending that proposal?—As far as I can recollect, the keeper, Mr. Uwins, laid before a meeting of the trustees a letter which he had received, announcing that such a collection might be treated for by private contract. Sir Charles Eastlake was present and stated that, according to his recollection, that collection of pictures, as he had seen it eight or ten years before, was a very good one; and that the proposal was one which deserved to be considered, if the pictures were in the condition in which they were when he had seen them. On that recommendation we wrote out for a catalogue of the collection, which was transmitted to us. Sir Charles Eastlake, on looking at the catalogue, said it appeared to him to contain the pictures which he remembered to have seen, and he spoke of it as a very important collection. Upon that some discussion arose as to whether, under those circumstances, any steps could be taken by the trustees with regard to the matter; and after some hesitation and some discussion, it was determined to open a communication with the Treasury upon the subject. The Treasury, of course, were very guarded and cautious, as the purchase, if it should be entered into at all, was one which would require a large amount of money. They said they could not undertake to sanction the purchase of a very large and valuable collection of pictures, except on some such grounds as you would expect a popular assembly like the House of Commons would approve of; but they stated that on sufficient grounds they would not shrink from going into the matter; and it ultimately resulted in their authorising us to go to an expense not exceeding 500 *l.* in sending out a mission to Venice, to have the collection examined and reported upon. The mission went out, and

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upon their report the trustees felt that they could not undertake the responsibility of recommending the Treasury to proceed further with the negotiation.

5375. It appears by the Minute of the 14th of July 1851, that "Mr. Uwins "submitted to the trustees a detailed valuation made by Mr. William Wood- "burn, of 120 pictures of the Manfrini Collection;" did the report which was furnished to the trustees enter into minute details as to the state and value of the pictures?—I do not recollect the precise purport of the report; but certainly it was not so detailed as I had hoped and expected it would be.

5376. Does your Lordship remember the price that was said to be asked for the whole collection?—My recollection upon that subject is not very accurate; but I have an impression that the price asked was from 40,000 *l.* to 50,000 *l.*

5377. Was the report and valuation of the 120 pictures so specific as to enable the trustees to compare it with Sir Charles Eastlake's descriptive catalogue of the pictures to which your Lordship has referred?—I really do not very distinctly recollect the precise nature of the report. The catalogue to which we referred was simply an ordinary catalogue of a collection of pictures about to be submitted to sale, and it was handed to Sir Charles Eastlake in order that he might determine whether the pictures now in the collection were, as regarded the most important of them, the pictures which he remembered to have seen; and he said that such appeared to be the case. When we got the report from Mr. Uwins and Mr. Woodburn, the conclusion to which, upon their statement, we came was that the collection did not contain a sufficient number of pictures of the first importance to justify us in recommending the Treasury to sanction so large an outlay as would be required for the purchase of the whole collection.

5378. The 120 pictures mentioned in this report or valuation of Mr. Uwins were valued, it appears, by the minute at 22,340 *l.*?—Yes; the exact detail of that valuation does not remain very clearly in my memory.

5379. My reason for asking you these questions is, that I heard it stated lately by a high authority resident at Venice, that in his opinion from 20 to 50 pictures among those in the Manfrini collection were fully worth the 22,340*l.*, which it appears was not considered a reasonable price for the 120 pictures; have you any recollection of any comparative analysis of the valuation of Mr. Uwins and Mr. Woodburn, as compared with Sir Charles Eastlake's catalogue?—I do not quite see the drift of that question; Sir Charles Eastlake's catalogue was an ordinary catalogue of the whole collection of pictures. I speak now from probability rather than from direct recollection; the 22,340*l.* was the value put, not as I understand upon the whole collection, but upon 120 pictures in the collection, which we may safely assume to have been the 120 principal pictures; and the conclusion to which we came was, that the collection did not contain a sufficient number of pictures of first-rate value to justify us in going to the Treasury and asking for so large a sum; my impression is, that the question which came before us was with reference to the purchase of the whole collection. I am in some little doubt as to whether the 120 pictures were offered distinct and separate from the rest; it may have been that only a portion of the pictures in the collection were thought worthy of a detailed valuation; my impression is, that the 120 pictures were not offered to us separately.

5380. Mr. *Charteris* (to Mr. *Uwins*).] Has the valuation which you made of the 120 pictures in the Manfrini collection, which you valued at 22,340. *l*, been preserved?—I am not aware that it has, unless it appears in the minutes.

5381. *Chairman* (to Colonel *Thwaites*).] Are you aware whether it has been preserved?—I think it has, and I think I could produce it on a future day.

5382. (To Mr. *Uwins*.) Did the 120 pictures in your valuation correspond with a similar number in Sir Charles Eastlake's collection?—Sir Charles Eastlake's catalogue was a catalogue of the whole collection, and those pictures corresponded with it, certainly, because there were certain numbers in that catalogue.

5383. Were the 120 pictures that you valued the best pictures in the collection?—Yes.

5384. Were you given to understand at Venice that they were likely to be procured for the sum of 22,340*l.*, or was it merely that you and Mr. Woodburn placed that price upon them?—Mr. Woodburn undertook the money valuation of the pictures, and he always consulted me; we were a very long time at the palace making a very correct examination of every picture; and I recollect that, on speaking to our consul there, he said, that although the 22,340 *l.* was less than half the sum which was demanded for the whole collection, that sum being

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48,000*l.*, he thought that if the sum of 22,340*l.* was proposed by the British Government the family might be disposed to accept it, and I wrote home to that effect; and then it seemed to be determined not to offer even that sum, and in point of fact it never was offered.

5385. According to your minute, the 22,340*l.* was your valuation of the 120 pictures which were selected by yourselves as the best?—They were the pictures which seemed to us to be the most desirable to place in the National Gallery; other parts of the collection might, as a matter of profit, become valuable in some shape or other; but those pictures certainly were the pictures that seemed to us to be the best, and of each of them we made a distinct valuation, that valuation being what we considered they would be worth in the market.

5386. Did you yourself consider that those 120 pictures were fully worth the price that you put upon them?—Yes, I did.

5387. Mr. *Charteris.*] Was it a joint report drawn up by you and Mr. Woodburn?—I had Mr. Woodburn's list, and inclosed it in my own letter, with the sums attached to each picture, according to Mr. Woodburn's judgment.

5388. You wrote a letter enclosing his estimate of the value of those pictures?—Yes.

5389. And that valuation amounted to 22,340*l.* for 120 pictures?—Yes.—(Lord *Overstone.*) The Committee will, of course, bear in mind that a collection of 120 pictures may be justly estimated as of the value of 22,340*l.*, but that may be by no means a justification for the trustees to purchase those pictures at that value. In this case it appeared to us that we should have to purchase the whole 120 pictures in order to get possession of a very limited number of first-rate pictures; our inquiries therefore were directed to the question as to the number of pictures in that collection that would be desirable for the National Gallery to possess, and which we could not reasonably expect to pick up from time to time as single pictures coming into the public market of Europe; and upon the whole we came to the conclusion that there was not a sufficient number of pictures so circumstanced to justify the trustees in recommending the Treasury to purchase so great a number of pictures at so large an outlay.

5390. *Chairman* (to Lord *Overstone*).] Would you have thought it desirable, supposing there had been a sufficient number of pictures worthy of a place in the national collection, to purchase the whole with a view to select some and to sell the remainder?—This was the first transaction of importance that occurred with the trustees after I entered the trust; I said I thought that that was an occasion on which our activity and efficiency should be put to the test; I said I thought we could not pass by such a collection as that was described by Sir Charles Eastlake to be, without inquiry; and that if upon that inquiry it should appear that there were an adequate number of first-rate pictures which were not easily obtainable from other sources, we ought to submit to the Treasury the propriety of purchasing the whole collection, in order to secure such pictures as it was desirable for the nation to possess.

5391. The resolution states, "That in the present state of the information in "possession of the trustees, they do not find themselves in a condition to recom-"mend to Her Majesty's Government any negotiation for the purchase of the "Manfrini collection;" so that, in fact, it would appear that the negotiation was closed at that point from want of sufficient information, and not from the report of a feeling that the pictures were not of such a nature as to make it desirable that they should be bought for the nation?—Our minutes are not always drawn up with a view to so very close and critical a deduction from them; of course the trustees could form no opinion as to the merits or value of the collection except from the report of the parties sent out to Venice. One of those parties remained at Venice, and the other returned to us; therefore our communications with them were of a broken and desultory character; one of the parties who was sent out on the mission remained at Venice. It was possible that further information might be obtained, and perhaps the minute was drawn up with reference to that; the result, however, was, that no information reached us which we felt would justify us in resuming the matter.

5392. Was the object of the mission to buy either the collection, or as great a part of it as could be got for what was considered a moderate sum, or was it to examine some of the individual pictures and see whether they were fit for a place in the gallery?—Nothing came under our notice to lead us to suppose that we should have an opportunity of purchasing anything but the whole collection.

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That was laid before us. We therefore sent out a mission to determine whether the collection was such as would justify us in going into so peculiar and novel a transaction; and, secondly, if it was not, that we should have in our possession such a *catalogue raisonné* as would be useful to us hereafter; and I think that when the valuation is produced, it will be seen that it would have been more satisfactory if it had been more detailed and complete.

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5393. Have any other purchases been made since your connexion with the trust on which you could give us any information which you think deserves attention?—I think not. There was a purchase made when I was abroad, of a portrait of Rembrandt by himself; I was not a party to that purchase. I have only been connected with two recent purchases, which have not yet been hung up in the gallery; the Tribute Money, by Titian, was purchased when I was abroad.

5394. Your Lordship is aware that there has never been any principle of purchase carried out, as Lord Aberdeen has stated, by the trustees?—The collection of pictures is under the control of the Treasury; the Treasury call in the aid of the trustees to assist them in managing the details of business, and when what appeared to the trustees to be a good picture has presented itself in the market, they have made a representation to the Treasury, and upon that representation the picture has been bought; but the whole proceedings of the trustees have been, as I have said, of a desultory kind, without any definite purpose, and with no distinct definition of their duties.

5395. Do you concur in the opinion which has been frequently stated, that our national taste requires improvement and refinement, and that it is desirable that our larger purchases should in future, as far as possible, be made from those schools which represent art in its purer, more ideal, and more refined state?—There is no doubt that our knowledge with reference to matters of taste, and matters of art, is exceedingly deficient, and that it requires great cultivation and great advancement; what is the best mode of accomplishing that end, is a question more deep and refined than I pretend to be able to fathom.

5396. Are you of opinion that the two pictures which have lately been purchased, or rather that the picture by Velasquez, of the Adoration of the Shepherds in particular, is calculated to improve the taste for art in this country?—That is a question which would be more properly addressed to some eminent artist; but I apprehend that it is. I apprehend that improvement in art may be effected by presenting to persons even those works which may not be desirable for direct imitation; even faults and errors may be exceedingly useful subjects of instruction, and still more of comparison with reference to different schools, and different masters; in what respect they excelled, and in what respect they were deficient. I should apprehend that if such a picture as that of Velasquez were placed in the National Gallery, with a proper professor to lecture upon it, it might be made a subject of very useful instruction. There might be a lecture given on that picture of Velasquez, comparing it with the best works of the Italian school; and I should imagine that a descriptive lecture on that picture would be rendered highly instructive, and the presence of those pictures would aid the lecturer in conveying that instruction.

5397. Does not that remark apply rather to a gallery on a more extensive scale, with already a fine collection of works of different schools, than to one which is very imperfect, and which contains very few, or scarcely any specimens of the higher treatment of sacred subjects by great artists?—The more complete the gallery, no doubt the more complete will be the force of your observation.

5398. Do you not think that the purchase of such a picture as that would be more appropriate in a gallery containing several thousand pictures, like the great galleries abroad, than in a gallery which is singularly defective in the higher specimens of the school; and do you not think that to place before the public for their inspection and admiration a picture of that character, being a representation of a sacred subject, is calculated to deteriorate rather than to improve the taste of the public?—I do not at all intend to set myself up as a judge of what is calculated to improve or to deteriorate the taste of the public; we must deal with all human affairs as they present themselves; you must first see whether you have an opportunity of purchasing better pictures. In the second place, you must watch your opportunities; it may be, that you would rather at the present moment have purchased a picture of a different character, and that you would have postponed the purchase of these pictures; but that assumes that you have before you the opportunity of purchasing

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a picture of a different character, and that you will by-and-by have that opportunity which is now passing by you. I apprehend that, in forming a great National Gallery, you must take things as they turn up; provided you take care as you go on to make the gallery more and more complete.

5399. Has not that principle of purchase, which you describe as one of chance, that is, purchasing any picture that may take the fancy of the moment, been exactly the principle upon which you have proceeded, instead of commencing with the higher and nobler specimens of art, and proceeding on a regular system for the purpose of doing that which is considered so desirable, improving the taste of the British public?—I think that in that question there are several expressions which assume that which I should not be prepared to admit; but passing that by, I do not look upon the matter as one of limitation and bounds. I look upon it as a limitation of opportunities. Show me the means of purchasing that which, as the gallery becomes more and more complete, I believe will be more and more useful, and fill up a desirable gap, and I will recommend the purchase of it; but I apprehend that the nation is quite unworthy to set about furnishing a National Gallery, unless it has sufficient funds to enable it to take advantage of opportunities that may offer. The only question therefore is, whether the picture which they present to you for purchase is one which, when the National Gallery is completed, will occupy an important and a useful position in that collection, and the absence of which in that collection would be a thing to be regretted.

5400. Are you not of opinion that the taste of the mass of the people, who frequent the National Gallery, and who are not used, or but little used to see objects of that kind treated in the way in which they ought to be treated, is likely to be deteriorated by having placed before them a very large picture, treating a very sublime and very sacred object in a very low and undignified manner?—As I said before, everything connected with the National Gallery is dependent on your clearly setting down what you are going to aim at; if you merely aim at presenting before an uninstructed public a collection of a few pictures, which either from the sentiment and feeling and devotion thrown into them shall excite the moral feelings, and exercise a moral influence upon the public, that is one thing, and if that be the only great object you aim at, it should be distinctly understood. If it is to be a great school of art, in which the public mind of all orders and classes is to be trained up; that is to say, artistic taste, the knowledge of amateurs, and the knowledge of professional artists, then you must purchase on different principles.

5401. In the infancy of such an institution as our National Gallery, your Lordship sees no objection to buying pictures of that description, in reference to the effect it may have in deteriorating rather than improving the national taste in the absence of other pictures treating the subject in a different manner?—I am quite prepared to take my share in the responsibility of having recommended the purchase of that Velasquez; and I believe that the ultimate results we look to will be most surely accomplished by looking to the formation of as complete a National Gallery, in the widest and largest sense we can; and as we approach more and more nearly to that, I feel perfect confidence in the true results coming out, and that we shall advance artistic knowledge, and the knowledge of the cultivated and enlightened amateur, while we shall do nothing to deteriorate the moral sentiments of the uneducated classes.

5402. Has not that been the principle on which hitherto the collection has been formed; that, namely, of picking up, as opportunities occurred, pictures of any school or master, a principle which has been objected to by several witnesses who have stated their opinions before us?—I do not think that the collection has been formed on any principle whatever; when a picture has been presented to our notice it has been inspected and looked at. I think the pictures have been purchased more with reference to the name of the master than the real character of the work. I should be very glad to see every trace of the name of the master effaced, and I should desire that every picture should be judged of by its own merits. I think we buy pictures too much because they are attributed to this or that master.

5403. Do you not think that the value in the case of the Velasquez, consists in the celebrity of the master, more than in the way in which the subject has been treated?—The celebrity of the master brings attention to the picture; but unless we are greatly mistaken, in proportion as persons are intelligent on the subject of art,

art, that picture would attract their notice without reference to the question by whom it was painted. Unless that is the fact we have made a false purchase.

5404. Mr. *Charteris.*] In the purchase of that picture, did you and the other trustees have in view the historical value of the picture as a specimen of the work of Velasquez at an early period of his painting?—That was referred to; the views were not very definite about it; it was thought that there was an opportunity of purchasing a specimen of a master of whom we knew but little in this country; we thought it belonged to a department of art which it was desirable that the people of this country should have more knowledge of; we felt that this was as good a specimen as we were likely to obtain.

5405. *Chairman.*] Is not the Spanish school generally looked upon as, more or less, a corruption of the lower Italian schools?—I would rather not enter into a discussion upon that question.

5406. Mr. *Vernon.*] Is not your Lordship of opinion that it is desirable that the National Gallery should at least combine the works of acknowledged great masters of all schools?—Yes; I think it very desirable that a National Gallery should present to the students of art at the present time the best specimens that can be collected of all those schools of art that are acknowledged to be deserving of attention.

5407. Do you not think that a catholic taste in art, as in music, is capable of appreciating merit in all schools?—Yes; of course I assume that they are schools deserving of the name of schools; the very fact that they are called schools is an acknowledgment that they contain works of art, such as instructed and intelligent people recognise as interesting, and as capable of conveying instruction. A National Gallery is sufficient for its purpose, precisely in proportion as it presents to the community the most effectual and most complete collection.

5408. In music some persons prefer Handel to Mozart, and some prefer Rossini to either; and, in the same way, it is extremely possible, is it not, that some persons may derive almost equal pleasure from the Spanish school as may be derived by others from the Flemish, or even the Italian school?—Yes; I cannot for a moment listen to the idea that the Spanish school is a school from the study of which nothing is to be gained.

5409. Is not Velasquez a painter whose reputation is almost unrivalled in his particular line?—I am rather cautious in giving an opinion on points on which my opinion is not worth having; I am speaking as a person who takes pleasure in the contemplation of works of art, but I do not pretend to a critical knowledge of the details of art.

5410. *Chairman.*] Is it your opinion that it would be desirable to combine our art collections in one?—If they are in the same metropolis they are, in fact and in substance, to a great degree combined; if you have a building of adequate size and of adequate grandeur, and if you have parts of that building decorated by sculpture, as the passages through which you approach to the smaller works of art, it will be agreeable to the feelings of an intelligent mind, and will be calculated greatly to advance and improve the public taste.

5411. Since your appointment as a trustee have you had occasion to take into consideration the question as to the state of the gallery, and the influences to which it is exposed, in the way of disfiguring or injuring pictures?—I think it is impossible to have anything to do with the gallery without being at once struck with the enormous evil of the present building in every respect; it is unsightly and dirty; the atmosphere of it is horribly unpleasant; and the sensations which you experience there are destructive of that state of feelings and of mind in which alone you can study the pictures to any rational purpose. When you talk of injury which may have been done to the pictures by the various processes to which they have been subjected, it is not at all comparable to that injury which they are daily suffering from the state of the atmosphere in the gallery.

5412. Has it ever occurred to you that by any improved system, or by a new building with better ventilation, and such other precautions as could be suggested, a gallery upon the present site might be made a proper receptacle for pictures in that part of London?—It might be rendered better than it is at present, but it could not be so good as a gallery in some other situation.

5413. You would be an advocate for its removal to a more airy situation?—Certainly.

5414. Mr. *Charteris.*] In answer to a question from the Chairman, with reference to your views as to the constitution of the gallery, you stated that it would

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depend on what the objects in view were. Supposing the object in view was to have a picture gallery, apart from other collections of art, worthy of the nation, and combining the finest works of different masters, with at the same time an historical collection of works of art, chronologically arranged, what system, with reference to management, would you propose to establish as distinguished from the present?—I think the great deficiency of the present system is that we have no defined duties, no distinct powers, and no distinct responsibility; we have no security for regularity and continuity of action; in short, we want the essentials for anything like an active and effective system of management; and that defect, I apprehend, might be remedied by constituting some central authority, and a concentrated responsibility in the principal of the board; and that probably might be combined with some sort of council or combination of persons acting under the centre authority, who would be aided by their advice.

5415. Do you think that that centre authority should be a member of the Government, or that he should be in Parliament?—That might, or might not, be desirable.

5416. Do you think that that centre authority should have a thorough knowledge of art, or do you think it would be sufficient that there should be some one Minister responsible to the public in Parliament, aided and assisted by some such council as that to which you have referred?—According as to your view of the council to be associated with him. I apprehend that the desirable thing would be to have one person capable of exercising a sound judgment upon works of art, from his own knowledge; and that he should call for the advice and assistance of other persons to whatever extent he might think it desirable; but still I would make him responsible, and I would make him give an annual account to the First Lord of the Treasury of his proceedings; but it is very easy to suggest a theoretic government. The great question will be, can you find individuals qualified to fill the position you so sketch out for them.

5417. Supposing this individual possessed of qualities to which you have referred, what would you propose the nature of his council to be?—That is a question which requires some consideration; my general idea would be, that he should be invested with a very large share of power and authority and responsibility, and that the council should be very much in the nature of persons whom he might consult, and with whom he might advise when necessary; but I think that the responsibility of action should rest principally with him.

5418. Under this head, "Officer and Council," you would, I presume, have some other officer, whose office should be equivalent to that of the present keeper of the National Gallery?—Yes, that would be a matter of detail; if once I established an efficient officer at the head of the department, I would take care to make him responsible that the business of the department should be properly done.

5419. With respect to purchases, would you look to the responsible officer to advise as to the pictures that ought to be purchased, to attend sales, and to be on the look out for opportunities of adding to the collection?—That again is going into a matter of detail which would require advice and consideration; I can only say generally that all the superior authority, power and responsiblity should, in my opinion, concentrate in him; I would give him an adequate salary and position, and then I would hold him responsible for having the thing well done. I would give him a council who would act very much as, according to my view, the trustees act now with regard to the Treasury, taking care not to weaken the authority, power and responsibility of the head authority.

5420. Would you allow him to appoint his own council?—I think it would be best that the council should be appointed by the First Lord of the Treasury, that is, by the country; and that, of course, they should be, in a considerable degree, in communication with him.

5421. Supposing the collection of pictures in the National Gallery were to be combined with those other fine art collections of marbles, coins, and so forth, in the British Museum, would you have a separate head, responsible and well paid, for each collection, with no general control over the whole, or would you have one individual responsible for the management of the whole institution?—In answering the question theoretically, I would say I should prefer having one individual, if you could get one individual competent to such a duty; but in practice that would be found to be extremely difficult.

5422. Supposing the present system with regard to the trustees continued, with modifications, would you think it desirable that their attendance at meetings should

should be so far compulsory that if a trustee failed to attend the meeting he should cease to be a trustee?—I think the present system is one so totally destitute of anything like system or principle, that you could not do any good by departing from the simple practice of trusting to the good feeling, the good sense and honour of the parties; I think you cannot substitute anything which would justify the change.

5423. Do you apprehend any of those evils which Lord Aberdeen apprehends from an annual grant of money for the purchase of pictures, supposing the system of management to be such as you have sketched out, and the whole establishment to be placed on what you consider the proper footing?—Of course I should be very cautious in expressing any opinion with reference to anything that has been stated by Lord Aberdeen; but I must say I differ from him on that point; but that difference of opinion, after a short mutual explanation, would, I think, at once vanish. I think that his objection rests on the notion that a numerous and imperfectly constituted body would be loose and extravagant in the expenditure of the money with which they were entrusted; and so far I agree with his Lordship; but I think that is an evil which ought to induce you not to abandon the plan, but to protect it against that apprehended danger. I think that if you invested some one person with the authority to which I have referred, that would go a great way to meet his Lordship's objections. I think also that you might make further regulations; I think you might entrust one single authority with an open credit to be used by him at his own discretion; but that, within a week after acting upon that credit, he should be bound to report to the First Lord of the Treasury, stating, first, the grounds which had necessitated his acting without the previous sanction of the Treasury; and, secondly, the general grounds and reasons on which he had made a purchase. Fortified by such or similar regulations, I think that the danger of an abuse of the credit might be effectually guarded against.

5424. Should you think it desirable that, whatever system of management might be established, an annual report should be laid before Parliament, stating all that had been done in connexion with the institution, with reference to the purchase or cleaning of pictures, or with regard to any other matter?—I think that the minutes of the trustees, or of the persons in the position of trustees, should always be laid before Parliament in sufficient time to admit of their being discussed before the termination of the Session.

5425. And you would have them kept, I suppose, with the utmost accuracy?—With all business-like accuracy.

5426. At present do you think they are kept with such a degree of accuracy as would be desirable under those circumstances?—Of course the knowledge that they were to be laid before Parliament would secure all the accuracy that would be requisite.

5427. Mr. *Vernon*.] Should an opportunity occur of making a purchase of valuable pictures at a sale, and should there not be sufficient time to make an application to Parliament in reference to the purchase, which may involve a considerable sum of money, would your Lordship recommend any means by which the Chancellor of the Exchequer, or the First Lord of the Treasury, might be encouraged to sanction the application of money for that purpose?—I think the true course is to give an open credit to the party in whom is vested the management of the National Gallery; I do not think that that credit need be a formidably large one, because I cannot conceive that it would apply to the purchase of more than one, or at most two pictures; with regard to purchases at public auctions, I think that is a case in which the apprehension of Lord Aberdeen would be in great danger of being realised. I think that the person intrusted with that open credit ought to hold it subject to such restrictions as I have already alluded to, which will make him feel that he is acting under a serious responsibility, and that his conduct will be brought under immediate, distinct and definite public discussion; unless that security is sufficient, I think you can have no other, but I apprehend that a credit for a very moderate sum would be sufficient; it would not be possible to guard against all mistake; you will never make a National Gallery, or any other great work, without occasional error.

5428. *Chairman*.] Is it not the case that the purchases which are made at auctions are made virtually by the trustees in the same way as they would be made if they had an annual sum at their disposal; are they not sometimes undertaken in the first instance on their own responsibility, trusting that the Treasury,

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except in some very unreasonable case, will sanction what they have done?—I think there are many cases in which an open credit would be very beneficial, though perhaps less so in this country than in others. When the King of Holland's pictures were sold I think the principle of an open credit might have been acted on beneficially; one picture was bought at that sale by the French Government which ought never to have passed to them while we were forming a national collection. I think that an intelligent man at the head of our gallery would not have suffered the opportunity to have passed by; the difficulty of acting through the Treasury under such circumstances is considerable, and there is no doubt that many opportunities of making good purchases are lost owing to that circumstance. I find no fault whatever with the Treasury, for they have latterly exhibited as much liberality as I think they could be fairly asked to show.

5429. When the trustees buy pictures at a public sale, do they ever buy them, in so far as dealing with the owner or the seller is concerned, on their own responsibility, trusting that the Treasury will sanction what they have done, unless there should be some serious objection to the course which they have taken?—They always hold a communication from the Treasury beforehand, and they have authority from the Treasury before any purchase is made.

5430. Mr. *Vernon.*] With reference to the present state of things, do you consider that the keeper is a mere clerk to execute the instructions of the trustees, or do you consider him to be a person to whom the trustees appeal, and by whose opinions they may be guided?—I consider him in a situation much higher than the first part of your question assumes. I consider him to be a person occupying a distinguished position with reference to art in this country, selected by the Treasury for the purpose of taking the personal custody, superintendence, and control of the gallery, and responsible for the discharge of the very important duties of that office to the Treasury. I consider that that responsibility passes in a certain undefined manner to the trustees, they being really part and parcel of the Treasury present in the gallery. The keeper acts in concert with the trustees; he is always present at their meetings, and is received and treated almost as one of themselves, there being the most free and confidential intercourse, and the trustees expecting from him the most unreserved communication on all matters, especially artistic matters, which come under their cognisance.

5431. Then you do not agree with the statement that the keeper of the gallery has no opinion to give, but that he has merely to follow the direction of the trustees; you do not consider that to be his just position?—I should not wish to comment on the expressions used by any other person; I would rather keep to my own. I think that the duty of the keeper is to communicate freely with the trustees; his communications are always received with great respect; I think he is bound to communicate freely with the trustees, and that obligation comes more strong, as the subject matter under consideration belongs more to his department.

5432. Mr. *Hardinge.*] Would your Lordship recommend that a certain portion of the members of the council you suggest should be professional artists?—I think it is exceedingly desirable that a certain proportion of them should be; we feel the presence of Sir Charles Eastlake among us at the present moment to be most important, and his assistance most valuable.

5433. How many professional men would you have?—I do not think that things are in such a state as to warrant one going into such details; I think that some definite artistic knowledge among us is very essential.

5434. Mr. *Charteris.*] Should you think it essential or desirable that that one responsible head, which you think ought to be established for the well-working of the system, should be an artist?—My first impression would be that I should hardly think it was desirable, but I would not without further consideration give an affirmative or negative answer to the question; I think it would depend upon the character of the men.

5435. Mr. *M. Milnes.*] Do you think it could be hoped that a sufficient annual grant would be agreed to by Parliament to cover the expenses which might be required to be incurred, for the purchase of important works of art, on particular occasions?—That is not my view of the open credit I speak of; my view of the open credit is merely to give to the authority the power of acting on the moment, in those cases in which time for consultation and for the obtaining of authority does not occur; in the case of the purchase of a large collection of pictures or of a small collection of important works, you can hardly imagine that there would not be time for consultation with the Treasury; the object of the open

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open credit would be to provide for cases in which, but for the facilities it would afford, a good opportunity for a purchase might be lost, by reason of not being able to strike at the moment. It is merely with that view that I would propose an open credit; and I think that a sum of 5,000*l.* or 10,000*l.* would be abundantly sufficient.

5436. Do you not believe that the appearance of the trustees of the National Gallery, as competitors at a sale for the purchase of pictures, would not have the effect of enhancing their price?—I think that on many occasions there would be great danger of it; we know that the ordinary tricks which are played at auctions find their way into picture sales as much as in others; and when parties hear that there is somebody present with large means, and prepared to act boldly, there is no doubt that the knowledge of that fact is likely to induce an endeavour to work them up to the highest price.

5437. Do you suppose it is generally known that the National Gallery is a competitor for a picture?—It is very difficult to conceal it.

5438. Have not instances occurred in sales in which the largest numbers of pictures have been sold at very moderate prices, where a picture which the National Gallery intended to purchase has been run up to a very high price?—I cannot answer that question.

5439. Are you not aware of the sale which took place of the Duke of Lucca's collection?—I am not conversant with the details respecting the sale of that collection.

5440. *Chairman.*] There was a statement circulated in certain parts of the Continent, when your Lordship was abroad, that you had a kind of commission from the National Gallery to inquire about, and make purchases of pictures if any should fall in your way, which you thought desirable on behalf of the nation to purchase; is it the fact that you had any such commission?—There is not the slightest foundation of any sort or kind for such report.

Michael Faraday, Esq., called in; and Examined.

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5441. *Chairman.*] YOU were one of the Members of a Commission in the spring of 1850, I think, with instructions to report as to the state of the pictures in the National Gallery, and the influences to which they were exposed?—I was.

5442. And upon some points which were adverted to by you in that report, you stated that you hoped to be able to undertake some further experiments which might enable you to throw more light upon the subject?—I did say so, in reference to the value of varnish as a means of protecting the surfaces of the pictures from the effects of the atmosphere; such experiments I have made since, and I have come to certain useful conclusions upon the subject.

5443. Did those experiments apply simply to the effect produced by mastic varnish, as a means of preserving pictures, or did you make any experiments as to the different effects produced by mastic and other varnishes, particularly that varnish which has been stated to have been employed in the gallery, in which a portion of linseed or other oils of that description have been mixed?—I experimented only upon the mastic varnish.

5444. You have not had your attention called to the other classes of varnish?—I have not.

5445. Then you are not able to give any opinion as to the effect which admixture of oil with pure mastic varnish would produce on the appearance of pictures over which it might be spread?— No; I am not able to form a judgment upon that subject.

5446. What has been the result of your experiments with reference to the mastic varnish?—That mastic varnish, where it is properly applied to the surface of pictures, and where it is not drawn apart by any contraction of the painting beneath, is a perfect defender of the surfaces which it covers from the bad action either of a sulphuretted atmosphere or the other substances which may float around.

5447. Can you exhibit to the Committee the experiments which you have made?—Yes; this was a new canvas (*producing it*), which was covered with three coats of white lead obtained from Winsen and Newton's; these constitute the ground of the picture. Over that I applied the varnish, first one coat, then another over three-fourths, then a third over two-fourths, and then a fourth over one-fourth. I considered the white lead the surface of the painting. That being done, and

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the surface of the canvas so prepared, it was put into a box where the atmosphere was continually charged with sulphuretted hydrogen, and there it was exposed for several weeks, being subjected to that bad atmosphere from the 4th of November to the end of that year, 1850. Since then I have removed certain parts in order to observe the effects on the painting beneath. The effect has been absolutely nothing where the varnish was perfect, even where there was but a single coating; but where contraction of the surface has taken place, so as to cause cracks, you will see that the deleterious agent has penetrated, and has produced the black lines and that mapping out which you may perceive wherever a crack has occurred.

5448. On the thinnest coat of varnish black marks, like hairs, are very perceptible?—Yes; from imperfect covering. If you wish to contrast the effect of what would happen without the varnish, you have only to look at the edge of the canvas, and you will see the result which has been produced upon the white lead in those parts by the sulphuretted hydrogen. It is perfectly black.

5449. The parts that are white represent the picture with the varnish removed, and the white lead ground or paint exposed?—Yes, recently exposed.

5450. Has the effect of that exposure to the atmosphere enabled you to draw any further conclusions?—No; the exposure was made to compare the colour at the time with white lead which had been freshly spread, and I have not examined it since.

5451. Lord *W. Graham.*] Was the mastic varnish removed by friction?—No, by spirits of wine.

5452. *Chairman.*] Have you observed much discoloration on the surface of the thicker coat of varnish since it was put on?—I have not.

5453. Will you explain the object of removing the varnish where the white surface was exposed?—In the two smaller places the varnish has been removed over parts one and two and parts three and four, in order to see whether there was any difference in protection between one or more coats of varnish; I could see no difference in the amount of protection.

5454. Mr. *Charteris.*] How did you remove the varnish?—By spirits of wine.

5455. Was it diluted or strong?—Strong.

5456. *Chairman.*] Do you consider that on these portions (*pointing them out*) any dirt was deposited on the surface of the picture?—No; the effect was produced by bad atmosphere.

5457. On removing the varnish and exposing the surface of the picture, did you observe any dirt upon it?—No; it has since been kept in a drawer where it was not likely to get any.

5458. I allude to the effect of these small cracks which, where the varnish has not been removed, appear like black lines upon the picture seen through the varnish below; where the varnish has been removed by spirits of wine for the purpose of showing forth the ground again these black marks have disappeared?—They have partly disappeared; but I used powerful means to remove the varnish.

5459. Do you think that no part of the surface of the picture itself has been removed with these black lines?—Not of that picture.

5460. Mr. *Charteris.*] You say you used rather powerful means to take the varnish off, and that you removed these black streaks, which are apparently on the white priming below the varnish; supposing there had been any delicate colour instead of this pure white, would any portion of that colour have been removed by spirits which you applied?—The process which I adopted for the removal of the varnish was, first of all, to moisten the place with alcohol, and then to wipe it and the varnish off with a soft cloth; there is no doubt that I could easily remove those fine black lines by rubbing with a soft cloth; they are exceedingly superficial.

5461. *Chairman.*] Are you of opinion that, by applying the spirits of wine in the mode you describe to this particular surface, you do not at all affect the paint, but merely remove the dirt which was upon the paint?—That is so; and the strongest evidence of it is, that the spirits of wine did not touch the white lead and the oil with which that white lead had been charged. But, at the same time, I have other experiments here, which will show the strange and uncertain conditions of pictures with reference to the agents which may be applied to them.

5462. It appears then that where the coat of varnish is thin and cracked, the deleterious atmosphere which you have created for the purpose of trying the experiment does come through, and does affect the picture?—Yes.

5463. Are you of opinion that that effect is really injurious to the picture, or that

that it is comparatively of little importance, except as disfiguring it for the time?—As far as the effect extends, it turns white into black, and where there is a mixed tint it turns that mixed tint more or less black.

5464. These black streaks go so completely through the varnish to the coat of paint, that they cannot be removed without taking the varnish entirely off, and cleaning the surface of the actual picture after the varnish is gone?—Yes; it is part of the surface of the picture; it is quite superficial; it penetrates to no distance; in time, and in a very bad atmosphere, it would go on, and perhaps ultimately penetrate a picture, unprotected by varnish, throughout.

5465. Would even a thick coat of varnish, in a decayed state, admit the noxious influences, of which you have spoken, through the cracks and fissures of the varnish?—Yes, through the interstices.

5466. If this picture had remained longer exposed to the noxious atmosphere to which you subjected it, do you believe that these black streaks would have eaten into the white paint below?—It is possible that they may, and have extended laterally, inasmuch as the cracks are doors by which the atmosphere has entrance to the surface of the picture.

5467. Mr. *Marshall.*] Within what time were these portions of varnish removed?—The two smaller portions were removed, I should think, five or six months since; the one at this corner (*pointing it out*) was removed only about a week ago, since I have been in communication with the Chairman of the Committee regarding the effects of solvents on pictures.

5468. *Chairman.*] Is it your opinion, that unless the pictures are protected by a thoroughly sound coat of varnish, the influence of the atmosphere of London coming through the pores is decidedly calculated to injure them?—Yes.

5469. Are you of opinion that the site of a gallery in the centre of London does peculiarly expose pictures to damage?—My opinion remains unchanged in that respect; besides which, much harm may happen to pictures by the access of the atmosphere to the backs of them.

5470. You are aware that there has been a general impression hitherto that the influence of the dirt or smoke, and the bad effluvia to which the gallery is subject, are confined entirely to the coats of varnish, and that they have no real effect upon the surface of the original paint; what is your opinion upon that subject?—I can only refer you to the experiment I have described.

5471. Has the result of your experiment been to show that those influences may be very injurious to pictures, unless they are thoroughly protected by varnish?—Certainly.

5472. Will you explain a little more particularly to the Committee your experiments with spirits of wine, as affecting the coats of paint on the picture?—You wished me to ascertain the effect of spirits of wine upon the surfaces of pictures.

5473. Will you allow me to ask you first as to this; this is what may be called a new coat of paint, is it not?—That picture or canvas was painted three years ago.

5474. And do you consider that the pigment which you used in making this imaginary picture, as I may call it, fairly represents what is commonly called a coating of oil paint?—Yes; it was white lead obtained from Winsen, as the varnish and other things were; it had three coats in succession, at intervals of eight or nine days, and after it was dried I applied the varnish.

5475. With respect to the application of spirits of wine, which I believe you applied within the last few days to this surface of paint, which you say is about three years old, the effect of it was to remove the varnish entirely, and to eat down through it to the surface of the paint?—Yes.

5476. After the spirits of wine had eaten through the varnish, were you of opinion that it at all ate into the coat of paint, or do you think its action was stopped by the substance of the paint which was below the varnish?—The effect is very beautiful, and I think very instructive as regards the media which painters may use as their vehicles; I took off the varnish from the picture, which is of the age I tell you, with absolute alcohol; I could remove the varnish entirely and easily, wiping away the alcohol with a soft cloth, but there was no appearance of the picture itself being touched; I worked upon it coarsely and rudely, in order to ascertain what would be the extreme effect, but I could see no trace of the removal of any of the white lead from the picture by the effect of the alcohol.

5477. Lord *W. Graham.*] How long did you leave the alcohol on the picture?—I put a disc of filtering paper over a given place, and added enough spirits of

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wine to flood that part of the picture, and I covered the whole with a glass in order to prevent evaporation and to enable the spirit to soak into the pictures for ten minutes; at the end of that time I could easily take off the varnish down to the surface of the picture, but there was no oil dissolved. I repeated the experiment five or six times on the same place, and although the white lead was so far affected that it became soft when it was touched with a knife, no part of it was removed; not the slightest portion of the paint was taken up on wiping it with a soft cloth, so that I am free to say that, as regards removing varnish of this kind, there was no tendency to the removal of the surface of the picture with it. There was the most perfect distinction between the varnish and the surface of the picture; the spirits of wine, which was even absolute undiluted alcohol, did no harm to it. After the picture had been so dealt with, I tried the effect of oil of turpentine, and found that the oil and the white lead were immediately removable; the least touch took it up, and the picture came away. The effect of the spirits of wine was to soften the oil, but it did not allow its removal; and I may mention that there was not the slightest penetration of the spirits of wine to the other side of the picture; there was not the slightest trace of it. I have here a picture which was painted for me by Mr. Penry Williams when I was a young man; I had certain little views of waterfalls taken for me, this is one of them (*producing a picture*); it is thirty-three years old; I thought it an oil painting, and I dealt with it recently as I dealt with the first picture, but the result was exactly opposite; the spirit not merely took off the surface, but it went on, removing down to the very canvas, and nothing remains below. I conclude that this picture was painted almost entirely with varnish. As regards the action of spirits of wine, the picture is as though the whole of it were painted with varnish, except where the waterfall contains a little more white lead than in other parts; in that part of the picture there was a little more resistance to the spirits of wine, but you have in this case and the former the extremes of the condition to which paintings may be subject in respect of alcohol, according to the mode in which they are painted; one of the pictures is absolutely gone, and the other is absolutely untouched. I worked on one part of this painting (*producing an old oil painting*) the other day. I know nothing as to its age or how it has been treated, but I used spirits of wine to attack the picture from above. I found that the spirit took away first the varnish, which is soluble in spirits of wine, but from underneath the first surface of the varnish, there came away coloured matter, which I could not distinguish from the surface varnish; and I have brought this paper (*producing it*) to show what came off on the slightest touch. The colour began to go from above downwards; the picture gave way with great ease at the surface when I applied the spirits of wine, and with more difficulty below; but as far as I could judge, if I had gone on, I should have come to the canvas here (*pointing to a part of the picture*). I feel persuaded that this picture, when it was painted, was covered with a tint of varnish, or something equally soluble, between it and the upper varnish, and whether that is to be called picture, painting or varnish, I cannot tell; at all events, it came away with the spirits of wine. When I had made way through all that varnish or glazing which I thought might have been put on by the painter, or by the dealer who purchased the picture, and when I came down to what I thought the true picture, the picture still gave way under the influence of spirits of wine. On attacking a certain place with alcohol in the manner I described just now, that is, by placing a piece of paper upon it, and flooding it with spirits of wine, I afterwards rubbed the place with a soft cloth, and I have brought these cloths with me (*producing them*), which are very useful to a philosopher (although they may seem very humble instruments to you), for they indicate the way in which the colour came off. For instance, after I got to the greenish tint the varnish came off of this colour (*referring to one of the cloths*), whilst pure varnish gives to the same cloth little or no colour; that which I am now showing you is the colour that came off with the varnish under the surface, before I got to what I should have thought was the picture. The various portions to which I am now pointing refer to different parts of this picture-structure, built up with painting, coloured varnish and other varnish; and those colours were brought away by the spirits of wine, after going to what I thought was really the picture, and dealing with it in the way described. These are the portions of colour which the varnish brought up; you see that is part of the general colour. Here you will perceive I have gone so low that the texture of the canvas is shown; I should soon have reached the canvas where the branches of this tree are, to the left hand of the picture.

5478. Mr. *Hardinge.*] How did you apply the spirits of wine?—I applied it freely and harshly; my object was to ascertain what the extreme effect of it would be. I should say that that picture stands, as to the action of alcohol, midway between the picture of white lead and the picture of Penry Williams.

5479. *Chairman.*] Have you any means of judging what were the different ingredients used, and what was the cause of the picture being so differently affected by your experiments?—No. The moment I got below the varnish, then the irregularities of the surface of the painting became apparent; this picture is painted very strongly and the touch is very hard; so that whilst I was removing the mere surface of a depression, I was taking away the body of an elevation. Here you see on the cloth a red tint, taken from the place where the picture has still a greenish or yellowish tint, because I was rubbing through two or three tints at once.

5480. Is it your opinion that the difference was owing to the admixture of entirely different substances with the white lead and oil which was used in the first specimen?—I incline to think that the different parts of the picture are soluble in spirits of wine in consequence of something which has been used when the colour was applied, and not to the mere oil of the picture changed by time; because, although I had no oil of the same age as that picture, which might have assumed somewhat of a resinous character, yet I did make the alcohol experiment on oil which I found outside a bottle many years old, and which was still untouched by spirits of wine.

5481. Suppose, instead of having simply white lead and oil, there had been mixed up with that white lead and oil other pigments used by painters to produce a variety of colours, do you not think that your first specimen, if it had been composed with that instead of with a whole coat of white lead and oil, might have been affected in the same way as the second specimen you have shown has been affected?—I am not inclined to believe that any difference in the mere pigment, not acting chemically upon the oil, would alter the character of the oil in relation to the spirits of wine.

5482. You think there is no admixture of pigment which would alter the character of the vehicle oil to such an extent as to render it much more susceptible from spirits of wine than the white surface which you prepared?—I am not very conversant with the subject, but I know of no unchangeable colour that an artist could use, which would produce that effect.

5483. You say that the second coat under the varnish appeared to you to be a portion of the original picture, which you said was affected very much in the same way as the varnish; did you observe any distinction in regard to substance and quality between the two, or were they very much the same?—The second coat was equally soluble with the superficial varnish.

5484. But do you think it was soluble as being itself varnish, or was it soluble as being some other substance different from paint, and also different from varnish?—Whether there were any colouring, bitumen or asphaltum dissolved by the varnish, I cannot say; it gives a general tint, and you may see partly what the effect is, because I have given a thin coat of fresh varnish over a place where the old varnish, &c. have been removed; I have re-varnished this part (*referring to one of the specimens*), and the difference between it and the untouched part shows you what is the tint or glaze, or medium, given by means of the under varnish; I have also varnished this place (*referring to another specimen*), and you may see what the general tint is there and around it; the tint came off, leaving it in the condition which you now see.

5485. Was the tint to which you allude below the varnish, and above the actual oil surface of the picture, of one general hue or colour, or was it varied according to the body of the colour below it?—I think it was varied. I may also say that that portion of the red colour on the left hand side was reduced to a grayish green by something as soluble in alcohol as the varnish.

5486. Mr. *Charteris.*] Was it by the discoloration of your cloth that you discovered the difference between the varnish and the under transparent colour, or was there any manifest distinction in the quality of the two?—It was after I discovered that the varnish came off in such an extraordinarily coloured manner that I was led to examine more carefully the superficial coat, and that then seemed to me to be a good clear varnish. There was no other certain distinction between the qualities of the two.

5487. Do you believe that the colour which I have given here, and which the

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picture generally has, is the result of the superficial varnish, or of the transparent colour which you have described?—My impression, which I give with great hesitation, is, that a general tint has been put over the whole of this painting by a coloured varnish, or something like it; but at the same time I do not think that the whole of that which has been removed was coloured varnish.

5488. Do you think that different degrees of transparent colour were placed over the picture?—Yes.

5489. Which you removed by spirits of wine?—Yes.

5490. Does that picture impress you with the idea of its having been painted a hundred years?—I see it has been taken off another frame, and stretched on this canvas and frame; it has been remounted. I suppose it is an old picture.

5491. In removing the superficial varnish from this picture, supposing the other varnish or the transparent colour to be below it, would it be possible, using pure spirits of wine, to remove the one without injury to the other?—No; it seemed to me that the coloured portion came off with the varnish.

5492. Mr. *Vernon.*] The picture to which you have been referring appears to have been remounted, does it not?—Yes, it has evidently been remounted.

5493. It is not impossible, therefore, that at that time a more modern coat of glazing may have been put on the picture, in order to give it a pleasanter appearance?—Perhaps so. If a coloured varnish had been then put on, I should by the alcohol have taken it away.

5494. I suppose, in fact, you did not intend to give this picture a chance; you left the alcohol upon it, in order to give it the roughest *experimentum in corpori vili*?—Yes; in that particular place about the size of half-a-crown.

5495. You intended that the spirits of wine should have full action upon it?—Yes, in that part.

5496. You therefore did not use any caution in your mode of dealing with the picture, as you would have done if you had valued it?—Not the slightest; my object was to ascertain the extreme action of the spirit.

5497. Do you consider that the same effect would have been produced if you had applied the alcohol lightly, and then rubbed it off rapidly with a soft material?—I could not remove the varnish without removing, at all events, this tint.

5498. And you have no means of knowing whether that tint is of ancient or modern date?—Not the slightest; I know nothing of the picture, either mechanically or pictorially.

5499. Mr. *Marshall.*] You made your experiments on this picture, in order that you might draw a comparison between it and the canvas which you strained, and painted on with white lead?—Yes; the Chairman did me the honour to send me that picture as a specimen to work upon; but I know nothing about the history of the painting.

5500. Mr. *Charteris.*] If you had used pure spirits of wine, and had treated this picture with the utmost possible gentleness, do you think you could have removed the superficial varnish without affecting the transparent colour, which you described, below?—That would have been quite impossible.

5501. I understand you to say, that the transparent colour below is not a general wash of the same hue over the whole of the picture, but varies in parts in tone and colour?—My impression is that there is a general wash; but when that was removed, there were parts beneath which were touched by spirits of wine. I think the painter may have painted his picture and covered it in certain parts with materials which the spirits of wine took away; I could not stop the action of the spirits of wine between the one and the other, for in that respect they passed into each other. My impression is, that there has been a general tint put upon the whole picture in order to warm it.

5502. You are aware, of course, of the difference between transparent and opaque colours?—Yes.

5503. Do you believe it possible to use the spirits of wine without affecting thin transparent colours?—I really do not know enough of the practices of artists to answer that question; I do not know how much varnish he may use, or whether he may use maguylp, or other matters soluble in spirits of wine.

5504. Is it your impression that they would or would not be more easily affected than an opaque colour?—I should think they would be more easily affected, but my opinion upon that subject is really not worth having.

5505. *Chairman.*] Do you think it would have been possible for you to have formed

formed any clear idea without having operated upon the picture, through the dense coat of varnish and dirt which was upon it, what the picture was painted with, and how far it might safely be exposed to the influence of spirits of wine, after the varnish was taken off, without an actual experiment on some portion of the picture?—I should conceive that even a person of great experience, and fully competent to judge of the media which artists either use or have used in former times, and competent to judge also of the effect of spirits of wine more or less diluted upon those media, would still require experiment upon a given picture before he would be able to decide whether the parts below the mere varnish might be touched by alcohol.

5506. By merely examining or looking at the surface of a picture covered with a good thick coat of varnish, and perhaps very dirty, could you have ascertained what the picture was painted with below that varnish, and how far it was liable to be affected by spirits of wine; could you have ascertained that by your eye merely, without trying an experiment upon the picture, to ascertain what it was composed of below?—Certainly not; with regard to the picture by Penry Williams, I took it to be an oil picture, but I got to the painting itself at once; if that picture had been covered up in varnish in the same way as the other, I could not have told by the eye whether it was oil or not.

5507. Mr. *Hardinge.*] What is the difference between the processes you used in the different parts of the picture to which you have referred?—The same process was applied, but partially. The whole picture is painted alike; I first began to take off the varnish on one side, as I thought, but I very soon found out the picture went also.

5508. *Chairman.*] Are you able to form any judgment as to the length of time which would be required for spirits of wine remaining on the surface of a picture to produce any mischievous effect?—In the case here present to which I refer you, the effect was immediate.

5509. Mr. *Vernon.*] Supposing water colour has been used as a wash, or to paint transparently on the surface of a picture, and then the varnish was taken off, the colour would be easily affected, would it not?—Yes, very easily, by spirits of wine.

5510. There would be very little chance of the water colour resisting it at all?—Very little; it would become impregnated with the resin of the superposed varnish, and it would become in fact a picture so far painted in varnish; the water would, of course, have been evaporated.

5511. When the varnish came away, the pigment, of which the vehicle was merely water (and which would have evaporated), would come away with the varnish?—Yes; it would be a picture in which the colours were laid on with water and varnished over.

5512. *Chairman.*] Then a picture-cleaner, taking the picture, and supposing it from its general appearance to be strictly an oil-painting, without making any experiments upon it in the first instance, and applying spirits of wine, would destroy the picture if it should turn out to be painted in the same way as this picture was?—Yes; if he went on as I went on, or as far as alcohol would carry him.

5513. You say the effect was immediate?—Yes; the alcohol would take away that varnish, but whether that varnish is the application of the picture-dealer, or whether it is what the painter placed there as part of the picture, I do not know.

5514. Using a very gentle application, would he have taken away anything below the general tint of which you spoke?—The gradation of effect between the destruction of the picture, and the destruction of the varnish, was so perfect that I could make no distinction between them. If I had used a weaker spirit the varnish, &c. would have come away with far less facility. It is a question of degree.

5515. Lord *W. Graham.*] Do you consider that vehicles which are soluble by spirits of wine would get harder by time, so as to resist its action?—I do not think that ordinary mastic varnish would change much in that respect by the action of time.

5516. How long has that picture been in your possession?—I think it was painted by Penry Williams in 1820, when he was a young man.

5517. When was the experiment performed?—Last week. I may mention that as regards the action of oil of turpentine, this picture resists it perfectly.

5518. Mr. *Charteris.*] Have you tried any experiments as to the vitality of the varnish, or can you state how long pure sound mastic varnish, if applied in

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sufficient quantity to the surface of a picture, will continue to be a protection to that picture?—I am not aware.

5519. From its nature, do you imagine it to be perishable?—It appears to me that in this picture, which is now 30 years old, the mastic varnish is pretty much in the same state as when it was applied.

5520. *Chairman.*] Did you not try some other experiments conjointly with Sir Charles Eastlake, on pictures of the Venetian school of painting, some time ago?—I looked a little into a portion of a picture which he gave me for the purpose of remarking on the series of colours. My efforts to separate them were very imperfect, and I do not think my observations were such as to be worthy the attention of the Committee; the matter required too much time and attention, and I was too little of an artist to go on with the experiments.

5521. When was that?—I forget the date; it was when the Commission was sitting at Gwydyr House.

5522. Did you observe any peculiarity in the ingredients which had been used in painting that Venetian picture on which you operated?—No, it was only part of a very dark picture. I did not use solvents, but only careful mechanical means.

5523. Mr. *Charteris.*] You say you did not use solvents, but that you applied mechanical means?—Yes, careful scrapings; my object was to see if I could ascertain what vehicles had been employed, but I found that the research would occupy too much of my time; the investigation is an exceedingly difficult one to work out.

5524. Do you consider that solvents, very much diluted, and in careful hands, may safely be applied to the surfaces of pictures with a view to the removal of decayed varnishes and impurities?—If a solvent be employed, and there is dirt upon the picture, it will be removed by the solvent power; but if sufficient solvent power be retained to remove the varnish, that which is beneath, which consists of part oil and part varnish, will also be partly removed. If there were little varnish and much oil, there would be very little danger in it; but one is always in the condition of passing gradually and unawares from danger to security, and from security to danger, inasmuch as whatever will remove varnish will remove in some degree the under parts of such a picture.

5525. *Chairman.*] You have mentioned the influence of sulphuretted hydrogen upon the surface of pictures, where varnish is not a complete protection; are there any other noxious influences upon which you have had occasion to form an opinion, as influences to which the pictures in the National Gallery are exposed in consequence of the present site of the gallery?—There are other noxious influences, as, for instance, sulphurous acid and other miasma of various kinds; I used sulphuretted hydrogen, because whatever holds good as to that would hold good in respect of penetration, of any other injurious quality in the atmosphere.

5526. Do you consider that the pictures, if they were removed to a site in the neighbourhood, but at some little distance from London, would be so much less exposed to the injurious influences to which they are now subject, as to effect a decided improvement in the present appearance and in the future preservation of the pictures?—That would depend upon the site chosen; you might go further from London and get into a worse atmosphere; you might get more sulphuretted hydrogen if, for instance, you were near gas-works, though you would have less dust, dirt, and nuisance of other kinds than you have at present.

5527. Of course I do not speak of a place where there are volumes of smoke coming from a particular work; but, generally speaking, do you consider that the pictures, if the site of the gallery were in the environs of London, to the westward, would be in a finer state of preservation than they could be in the centre of the town?—I think that if you went towards the west, taking particular care in selecting the locality, you might get into a better situation; but if you went south-west towards Vauxhall, you might get into a worse.

5528. Have you turned your attention further to the subject of protecting pictures with glass?—No, I have nothing to say in addition to what appears in the report which lies before you. I can see no harm in protecting pictures either before or behind, by glass or by covering; I see no chemical harm that could result from that.

5529. You have not altered your opinion as to the great importance of preserving the backs of pictures free from accumulations of dust or dirt?—No.

5530. Mr. *Charteris.*] Do you think that in order to reap all the advantage that

that is to be reaped from glass, which you desire to reap in the shape of protection, it should be hermetically sealed?—No, I do not think that is at all essential.

5531. It is sufficient, in your opinion, if a glass is placed before a picture, which may be occasionally removed, or opened by a hinge?—Yes; the glass can be made to shut down on velvet, so as to exclude dust.

5532. Mr. *B. Wall.*] If those mechanical processes to which you have alluded, viz., covering the fronts of pictures with glass, and their backs with some impermeable material, are adopted, it becomes of less consequence whether the gallery is removed to a purer atmosphere at the west end of London, or whether it remains where it is?—Those mechanical processes would not shut out entirely the sulphuretted hydrogen; it is impossible to seal up glass hermetically.

5533. Mr. *Charteris.*] Do you think that, with reference to the chemical action of the atmosphere, it is essential that the glass should be placed at any given distance from the surface of the pictures?—No. The glass should not touch the picture. I think that the sun should not be allowed to fall on a picture, whether glass is before it or not.

5534. Mr. *Vernon.*] It has been stated to me by the superintendent of the French gallery, that the action of the temperature where the pictures are protected as much as possible from the atmosphere by glass, is to turn the varnish or surface of the picture black, whereas it generally turns rather yellow when it is merely exposed to the atmospheric influence; is that your opinion?—I should not expect a difference; I believe that the authorities at the National Gallery obtained evidence from the different galleries of Europe regarding the glazing of pictures; but I have no opinion upon the subject to give.

5535. Do you consider it desirable, with a view to the general health of the pictures, if I may use such an expression, that there should be a constant succession and change of air?—After a picture has been well dried and varnished, I am not inclined to think that it would be injured by being properly boxed in.

5536. Do you not think that that boxing in would heat the picture, and so produce chemical changes in the varnish which would injure the picture?—Of itself boxing in has no such power over the varnish.

5537. Your great authority is against the statement to which I have referred?—We have no power of raising the temperature of anything by merely sealing it up either loosely, closely, or hermetically.

5538. Mr. *Charteris.*] The air within is the same as it is without, unless there be some animal heat within?—Yes; I am not speaking of a case in which the sun's rays are allowed to fall upon the pictures; that ought never to happen.

5539. *Chairman.*] Do you not think that if a picture were what has been called hermetically sealed with glass in front alone, that might preserve its surface against the air; but if the back of the picture were also covered up nearly to the same extent, might not the circulation of air be so much affected as to injure the picture?—I do not think it possible that you could make it closer than a Ward's case, and supposing the picture to be sufficiently dry, I think the air would be sufficiently changed by the ordinary diurnal and occasional changes of temperature.

5540. That is even if the front and back were both to be shut up as closely as possible?—That is my opinion.

5541. With respect to the different effects of mastic and oil varnish, do you think you could collect a little information upon that point; mastic and oil varnish having been extensively used in the National Gallery?—I will make any experiments on anything you can put before me, but I should not like to go into any large experiments with reference to oil varnish.

5542. Could you not make inspection of the pictures in the gallery; and, comparing those which have been varnished with the mixed oil varnish with those which have been varnished with mastic varnish, without performing any operations on the surfaces of the pictures, form an opinion with respect to the alteration of colour, the attraction of dirt, and so on?—No, I could only speak of experiments made under my own eye from first to last. I can form no judgment as to whether any change which may be observable is a change in the colour of the varnish by time, or whether it is colour put on by the artist or dealer to give an effect to the picture. I suspect the latter is often the case.

5543. Suppose you were to prepare another small square surface of the picture, and were to varnish one end with mastic varnish, and another part with mastic varnish mixed with linseed oil, and were you to expose it to the influences to which

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you exposed the specimen to which you have before called our attention, do you not think that in that way we might form an opinion as to the different effects of the two varnishes?—You must let the oil varnish have its due and proper proportion of time for drying before you can attempt to act upon it with solvents.

5544. I am speaking not of solvents, but of the influence of the atmosphere. What I said was, supposing you were to take one of those pictures, and were to prepare it in a similar manner to one you have shown us, and which you had varnished with four different gradations of mastic varnish. Supposing you were to prepare one portion with mastic varnish, and another portion with mastic varnish and oil combined, could you not then form an opinion as to the different effect produced by the two varnishes?—Yes, if it were exposed for some time in some place where the dirt and air were of a given character and proportion.

5545. Supposing it were exposed to the same influences as those to which you exposed the one you have shown?—The effect there was the effect of a purposely bad atmosphere acting chemically upon the colour. It was not the effect of dirt adhering to the picture.

5546. But such an experiment would be valuable, would it not?—I should think so; I can only wonder if artists and others have not made like effects their study long ago.

5547. Do you not think that if you were employed professionally or officially to make certain experiments with reference to the preservation of pictures by means of varnishes or other things, very beneficial results might accrue from such experiments?—I only do those things as a matter of good will towards the Government; I could not devote my time to it professionally, but I have not the smallest doubt that a person of competent chemical knowledge, and a little acquainted also with the practice of painting in ancient and modern times, might be valuably employed in ascertaining such points; and I wonder that it should be left as it were to accident, when accurate knowledge upon the subject might be so easily acquired.

5548. And a certain amount of the knowledge procured by such experiments might have a very beneficial effect, might it not, as regards the uncertainty and difficulty of picture-cleaning?—No doubt it might bear largely upon what I suppose to be the practice of picture-cleaning; I am sure that no person trusted with the cleaning of a picture would venture to touch it without taking the greatest possible care. You must not suppose that I have intended by my experiments to imitate picture-cleaning; I have merely undertaken to illustrate the effect of alcohol or such like powerful solvents.

5549. Mr. *Charteris.*] Do you think that if you were to inspect narrowly one of the nine pictures in the National Gallery which have lately been cleaned, you, with your chemical knowledge and experience, would be enabled to state whether the under-colour had existed upon it, and had been removed; provided always that a portion of that apparently colouring material had been left in parts of the picture, and had been removed in others?—I do not think I could undertake to say what the artist had put there originally, and what might have been added by the fancy of persons into whose possession the picture came afterwards; I do not think I could undertake to judge of that.

5550. Supposing it had existed over the whole, could you say whether you saw marks of its remaining in parts, and that it appeared to you to have been removed from other parts of the picture?—I think I should not be able to say so with reference to pictures cleaned in the gallery; I can speak to those cases where I have watched the process, but in the case of a picture with whose previous state I was not acquainted, I could not form a judgment.

5551. Lord *W. Graham.*] You examined the small Claude, did you not?—I have no doubt I looked at it.

5552. And you found it, I believe, very dirty and covered with a thick film?—I do not remember. In the report you refer to, we were each responsible for our own judgment.

5553. Can you state the nature of the dirt with which you thought the picture was covered?—No; I think there were three of us, Sir Charles Eastlake, Mr. Russell, and myself, and I left matters of that kind rather to them. Different substances, and amongst them oils and resins, attract dirt of peculiar kinds; I have repeatedly hung up a piece of sheltered platina in inhabited rooms, and found after the lapse of two or three weeks it smoked, when heated, showing the evidence of deposited matter upon it, in addition to what we commonly call dirt.

5554. Is it your opinion that spirits of wine can be used so as not to interfere with the glazings of the master?—I am not competent to say what would pass as a glazing of the master; or where the varnish ceases and the glazing begins.

5555. Mr. *Charteris.*] I see that on one of the pieces of canvas you have placed two pieces of tinfoil, one on the front, and the other on the back; what was your object in doing that?—It was for the purpose of seeing whether there was any penetration through the varnish, which I did expect there would be, considering the strong measures I used. The covered places would have made the difference manifest.

5556. Mr. *Vernon.*] Has your attention ever been turned to the question, as to what amount of age gives oil pictures any security against the influence of solvents?—No; my idea of the composition of an oil picture is very confused, for I find that sometimes the vehicle used is a mixture of oil, and sometimes resin, and sometimes other things. We have heard that the age of a picture will protect it, after a certain number of years, from the action of a solvent.

5557. Have you any particular opinion to give us upon that subject?—My answer to that is, that three years is enough to protect a true oil picture, as shown by the white lead painting, but that 33 years is not enough to protect a picture called an oil picture, which has been painted very much, if not altogether, in varnish or maguylp.

5558. You cannot say whether or not recent additions may not have been made to the picture on which you have experimented?—No.

5559. Mr. *Charteris.*] That picture which was sent to you by the Chairman, and on which you produced the same effect with spirits of wine as were produced on the picture painted for you 33 years ago, you believe to be a picture of considerable age, do you not?—There is no doubt that it is an old picture.

Sir *David Brewster*, called in; and Examined.

5560. *Chairman.*] I BELIEVE you are prepared to make some statements to the Committee with regard to certain optical observations which you have made, more especially as regards the paintings of Claude?—I have examined these paintings with very great care, not in reference to this question, but in reference to the principles of harmony of colouring. I have made it my business to study these and other pictures. I saw several of them before they were cleaned, and I have examined several of them since.

5561. Will you have the goodness to mention what particular experiment or observation you have made upon the subject?—I have been very much struck with the injury done to all these pictures by the cleaning, especially with regard to the change of colour; I am of opinion that the picture of Poussin, "The Plague at Ashdod," is exceedingly injured, that the colours are now much brighter than they were before the cleaning, and that the general tone and harmony of the picture is injured; I venture to think that some of the Claudes also have been injured, especially the Claude which goes by the name of "Rebecca." It appears to me that the yellow tint which distinguishes the pictures of Claude has been completely taken away, and I think that this may be proved by looking at the picture through a glass which gives the yellow tint of the pigment that has been removed. By using several of these glasses I found that the colouring of Claude was restored, so far as that tint was concerned, and the picture brought back to its original soft and harmonious appearance. These are the tinted glasses that I used (*producing them*).

5562. Have you any reason to believe that the fine yellow effect, which you formerly observed in the paintings of Claude, and which you now miss, was originally produced by Claude's own operations, or may it not have been the effect of varnish, or of some subsequent application, which has been since removed?—I cannot doubt that it was a yellow pigment of some kind or other that was put upon the picture previous to varnishing.

5563. Lord *W. Graham.*] All over the picture?—All over the picture.

5564. Have you examined some of the uncleaned pictures of Claude in the gallery, to test your supposition by a comparison of these pictures with the pictures that have been cleaned?—I think that the pictures that have not been cleaned are perfect Claudes, especially Cephalus and Procris, and David at the Cave of Adullam. These pictures are in a perfect state, particularly the Cephalus and Procris; I conceive that to be a perfect Claude. These glasses are called

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Claude Lorraine glasses,—a name given to them for centuries, because they give to nature the same colour that Claude was in the habit of giving to all his pictures.

5565. *Chairman.*] Do you mean that Claude gave a certain colour to all his pictures, irrespective of the particular period of the day, or tone of light, in which the scene he represented was to be viewed?—My notion is, that generally speaking, the colour of daylight in a warm climate, and when the sun is low in altitude, is the colour that Claude has given to his pictures. The picture of Rebecca, which has been lately cleaned, seems to me not to possess the colour of such light; it wants the yellow. The colour of the sun, if there were no atmosphere, would be perfectly white, but when the colour of the sun passes through the atmosphere it is gradually deprived of all its blue rays; and therefore the sun's light, and consequently natural objects, are most purely white when the sun is vertical, which can only happen within the tropics. In other latitudes the colour of the sun's light approaches to yellow. Several of these pictures of Claude show the sun at a low altitude, and then the light of the sun is yellow, and all objects are yellow. The shadows are then all necessarily blue, independently of the blue of the sky, because the eye, being affected with the yellow, the shadows give you blue as the harmonic colour. It is a physiological property of the eye, that when you see yellow you see at the same time blue, which therefore appears in all the shadows. In the picture, No. 5, an Italian Seaport at Sunset, the colour is very different from any of the others.

5566. Claude being in the habit of giving by preference a pure yellow tone to his pictures, to what do you attribute the fact that in this particular one there appears to be a strong red colour under?—To the fact that it represents sunset, and that a greater quantity of the blue rays are absorbed. When the sun's light passes through a great thickness of atmosphere it becomes red altogether. All the green and blue rays are absorbed, many of the yellow, and even all the orange, in certain states of the atmosphere.

5567. Do you consider that the difference in the sea-port picture, called the Queen of Sheba, and that which you now describe, is, that the one is a sunrise, and the other a sunset picture?—No; in the latter the sun is at a considerable altitude. In the former it is nearer the horizon.

5568. In the Queen of Sheba the sun is above the horizon?—Yes.

5569. Mr. *Charteris.*] Do you consider that a sunrise or a sunset picture?—I cannot say.

5570. Whether the sun is ascending or descending, if it be at the same altitude the colour of the landscape would be the same, would it not?—No, there is a difference arising from the state of the atmosphere; the whole character of the light is changed in the afternoon.

5571. *Chairman.*] The inference which you have drawn has been from your sense, first, of the great accuracy and nicety of Claude in observing the states of the atmosphere; and secondly, from your own scientific knowledge of what those states of the atmosphere ought to be, but not from any previous observation of colours or tones in the picture which were there formerly, and which are not there now?—Yes, I infer that Claude must have used a general pigment, because the pigment is entirely removed in the Rebecca picture. There is not the slightest trace of a general yellow tone in that picture. I venture to say that that is a picture which no artist could paint by imitating nature. The brilliancy of it is excessively great, and it wants that tone of colour which would necessarily be given by the passage of light through a southern atmosphere. I would say the same of the small landscape of Claude, No. 61 in the catalogue.

5572. Did you particularly observe that in the Queen of Sheba picture, the one on the other side of the door from the Rebecca, the colour of the light upon the wave is white, while the colour of the sun and sky is more or less yellow?—Yes.

5573. Did you make any observation upon that?—No. I looked carefully at the picture. The distant sea seems to me more like a wall than a receding sea; it seems to be almost like a continuation of the wall, in the place where there is a small boat almost obliterated; I think also that in that picture the sea is too blue, in consequence of the yellow pigment having been removed; the removal of the yellow pigment has converted the green into a blue.

5574. Mr. *Charteris.*] Did you apply the yellow glass to that picture?—Yes.

5575. And what was the effect?—It seemed to me to put it on a par with the other Claude. Of course it could not correct any error in the painting, but it restored the peculiar Claude character to that picture.

5576. Did

5576. Did it restore the perspective of that picture?—Of course not.

5577. Do you believe that time, or any other discoloration of the varnish, would ever restore that picture?—No.

5578. *Chairman.*] Do you think, considering the position in the heavens in which the sun is in the Queen of Sheba picture, that the reflected light of that picture upon the waves could be a bright white consistently with nature?—Certainly not; it ought to have been yellow, and it ought to have been more yellow from the contrast with the blue and green, which the eye sees at the same time. Whenever the eye is affected by these two colours the yellow is more brilliant, because they are complementary or harmonic colours. The light, therefore, ought to have been yellow upon two grounds; first, because the light of the sun is yellow, and secondly, on account of the physiological effect of the blue light upon the eye.

5579. Mr. *Vernon.*] Do we understand you to say, as an invariable rule, that in all Claude's pictures there is a yellow tone?—In all that I have seen.

5580. Are you acquainted with the Doria Claude?—No.

5581. You do not happen to be aware that that is a cold picture?—No; I infer from that circumstance that it had been injured by cleaning.

5582. You do not suppose that Claude, like other painters, adapted his colouring according to the nature of the atmosphere: for instance, that his morning view would be comparatively a cold view?—It would be comparatively cold; a morning view two hours before noon would *cæteris paribus* be more cold than a view two hours after noon.

5583. Is it the case in nature that there is not that yellow appearance in the early sunrise that there is in the sunset?—It depends very much on circumstances, and on the state of the atmosphere, and the number and nature of the clouds in the sky.

5584. Would not a painter be more or less desirous to distinguish in his pictures the effect of the sunrise from the effect of the sunset, by using a different tone?—He would naturally do so.

5585. The Doria Claude is in fact the original of, or very like the Claude opposite the Queen of Sheba; the Queen of Sheba is a cold picture, is it not?—Very cold.

5586. I suppose you attribute that to the effect of cleaning?—Entirely so, and I should observe, that the removal of the yellow pigment alters all the other colours.

5587. Mr. *M. Milnes.*] Why should the process of cleaning abstract the yellow, more than any other colour, from the picture?—No process of cleaning would abstract more of the yellow than any other colour, unless when the picture is covered with a yellow pigment soluble in alcohol.

5588. Lord *W. Graham.*] If a yellow tint were to be put over the picture, do you think it would much improve it?—Yes, very much, if done as Claude knew how to do it.

5589. Mr. *Charteris.*] Would it restore the perspective?—Of course not.

5590. Did you know that picture which you have described as being injured, the Queen of Sheba picture, well before it was cleaned?—I cannot say I knew it well; I saw it merely as a casual observer, but I recollect the picture. I have seen many of Claude's pictures, and I have been in the habit of always believing them to be of the character I have described. I conceive that this is proved by the glasses, which I have produced, having got the name of Claude Lorraine glasses, from their giving that general tone to nature that characterises all his pictures.

5591. From your recollection of that picture, can you state whether it had or had not, before it was cleaned, that general character of Claude's pictures that you have described?—Yes; it had the same general character as the others.

5592. Do you see in that picture any portions from which the pigment which you describe as giving a Claude-like effect has not been removed?—I think there has been part of the paint removed from that picture. I see that the inscription has been almost obliterated, and in a great many parts the paint has been rubbed down as if some hard material had been applied. I have had occasion to clean pictures myself in a very rude manner, using a process which an artist taught me, and I am very sorry to say that I spoilt them in the attempt. I had a picture in my possession many years ago, and when the artist I mention came to pay me a visit, he found it dirty, and cleaned it in my presence. He did it by the use of sand, rubbing the picture with it, and in that way taking off all the varnish. He improved that picture very much, but on my trying the experiment afterwards myself, I spoilt two pictures although I used the same process.

Sir *D. Brewster.*

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5593. Mr. *B. Wall.*] Are you not aware, that about 45 years ago, those Claude Lorraine glasses were introduced, and sold three or four or five together, and they were very much used by tourists, who used to go to see the English Lakes; were they not of different colours; blue, pink, green, and almost every shade?—No such a name was given to such glasses as you refer to in your question.

5594. I venture to differ from your high authority, and to think that the glass which you call a Claude Lorraine glass is not the only glass that went by that name, and therefore that the inference which you have drawn that the yellow one was the proper one to use when you looked at Claude's pictures, was not correct?—My authority is nothing, as regards a matter of fact, and if you know that glasses of different colours were called Claude Lorraine glasses, then your evidence is as good in favour of that fact as mine is against it; I cannot conceive that they were so called.

5595. Mr. *M. Milnes.*] Is it your impression that those glasses only were called Claude Lorraine glasses which cast upon objects yellow lights?—Certainly; I am positive that no person I ever conversed with upon the subject ever had any other opinion.

5596. Mr. *Stirling.*] Is there not another thing which is called a Lorraine glass; a piece of coloured glass which is used to reduce the landscape, and reflect it like the surface of a mirror?—I never saw it done with coloured glass. It is done with black glass to reduce the tints; and artists often use it with a certain degree of convexity.

5597. Is not that called a Claude Lorraine glass?—No.

5598. Mr. *B. Wall.*] A Claude Lorraine glass, I understand you to say, is always a glass of the colour of that, which you have now handed in to the Committee?—Exactly. These glasses are Claude Lorraine glasses.

5599. It is equally applicable for the purpose of looking at a morning as well as an evening Claude, is it not?—It depends upon the tint; all I have done is merely to observe by a simple experiment that certain yellow coloured glasses do restore the cleaned Claude to its former colour. I believe that the red Claude, if cleaned and deprived of its particular tone, would have required the third of these glasses, which is of a redder tint, to have restored it.

5600. Mr. *Vernon.*] You are not prepared to say, are you, that these yellow and warm hues may not have been in the varnish, instead of on the actual picture itself?—Certainly not; I only think it has been something different; I think it has been a separate pigment giving that tone.

5601. *Chairman.*] In answer to a former question, you said your opinion was founded, first, on your optical observations upon the effect of the sun light, and secondly, on your belief, from observation of these pictures, in the profound knowledge that Claude had, and the skill that he possessed in regard to the application of his modes of representing that light?—Yes.

5602. Mr. *Charteris.*] Do you think that if the Queen of Sheba picture had left Claude's hands in the state in which it now is, Claude would ever have attained that celebrity which he has attained as a landscape painter?—I do not feel sufficiently acquainted with art to be able to give an answer to that question; I certainly do not think it is one of Claude's finest pictures.

5603. You do not mean that these Claude Lorraine glasses are applied to pictures painted by Claude, but that when they are applied to nature, they give to nature the effect which you see in Claude's pictures?—Yes. When we cannot get the tint we desire from nature, we get it from art.

5604. You applied this piece of glass to the picture which you considered injured by cleaning, and you found that it brought back that picture in a great measure to the tone it originally possessed, and for which Claude's pictures are generally remarkable?—Yes, and several gentlemen who knew more about pictures than I did, were of the same opinion.

5605. Mr. *M. Milnes.*] Although there is no doubt that these glasses were called Claude Lorraine glasses from their generally conferring upon nature a tint similar to that of many of Claude's pictures, may there not be pictures of Claude, applicable to different circumstances of nature, over which it would have been improper for him to have cast a yellow colour?—I can conceive climates to which such a style of painting would have been unsuitable; but Claude living in a country in which that was the general character of the atmospheric light, all his paintings which I have seen are, more or less, characterised by that tone.

Martis, 14° *die Junii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Marshall.
Mr. Raikes Currie.	Mr. Vernon.
Lord William Graham.	Lord Seymour.
Mr. Baring Wall.	Mr. Stirling.
Lord Brooke.	

COLONEL MURE IN THE CHAIR.

Mr. *George Henry Christie*, called in; and Examined.

Mr. *G. H. Christie.*

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5606. *Chairman.*] YOU are extensively engaged in the sale of pictures, as an Auctioneer?—Yes, I am.

5607. During how many years have you been so engaged?—Twenty-two years.

5608. I suppose that during that period you have had a very large number of pictures of all classes, and of all schools and masters, passing through your hands?—A very large number.

5609. Have you had occasion to form any judgment during that period as to the effect of the practice of picture-cleaning on works of art generally?—Yes. I have seen sometimes, the bad effects of it upon the sale of pictures and sometimes I have seen good effects.

5610. Is it your opinion that the practice of cleaning pictures, in the more extensive sense of the term, has increased during that period?—I think that it has perhaps rather increased of late years.

5611. Do you consider, that upon the whole, the purity and originality of fine works of art have been, with regard to their essential features, compromised or sacrificed in consequence of the increase of that tendency?—I should say that as more pictures have been cleaned, more may have been prejudicially cleaned, and therefore that more have been injured.

5612. Taking the two sides of the question, the necessity that there is on the one hand for improving pictures by the occasional removal of dirt, and on the other hand, the danger of tampering with their surfaces, should you consider, upon the whole, that the practice of picture-cleaning is injurious or the reverse?—As regards my sales I always recommend that nothing should be done to pictures; pictures sell much better in a dirty state.

5613. Lord *W. Graham.*] The public like them best in a dirty state?—Yes.

5614. *Chairman.*] That is from an impression, probably, that they are more genuine?—Yes.

5615. With reference to the late operation of cleaning pictures in the National Gallery, what, in your opinion, has been the effect of that operation on their market value?—That is a very difficult question to answer, but I must say there seems to be a very general opinion that their market value is deteriorated by what has been done; that seems to be a very general opinion, and that alone would, of course, make them sell for less.

5616. Have you a memorandum of the pictures that have passed through your hands that have been purchased by the trustees of the National Gallery for the nation, since a certain period?—Yes, I have since they began buying at public sales, I believe.

5617. When was that?—I think the earliest purchase that they made was in 1835, but I am only speaking from recollection as to the year.

5618. How many pictures have been purchased by them since that period in the whole?—Twelve pictures have been purchased.

5619. What was the first picture purchased?—I believe the first picture that they purchased was at Sir Simon Clarke's sale; the picture of St. John, by Murillo.

5020. In a list which you were kind enough some time ago to favour me with,

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I observed that Sir Simon Clarke's sale is stated to have been in 1840?—Then I beg your pardon; I was speaking from memory; I have not the date of the sale; I fancied it was earlier.

5621. What was the price of the Murillo?—I think 1,800 guineas.

5622. What was the next occasion?—In the same sale, a Magdalen, by Guido, was bought.

5623. That was in the same sale in which the St. John, by Murillo, was bought?—Yes.

5624. What was the date of the next sale when any pictures were purchased by the National Gallery?—Mr. Jeremiah Harman's sale was in 1844, I think.

5625. Have you a note of the pictures that were purchased then?—Yes; at that sale were purchased an Infant Christ and St. John, by Guido; I believe the price was 409 *l.*

5626. Have you a list of the pictures that have been purchased for the National Gallery, to the best of your belief, since you have been in business?—Yes (*producing it*).

5627. It appears by the list, that there were four Guidos?—Yes.

5628. Two Rembrandts?—Yes.

5629. A Murillo?—Yes.

5630. A Gerard Dow?—Yes. I am reminded by Colonel Thwaites, that the second Guido was not bought positively at our sale for the National Gallery, but was bought by Mr. Buchanan, and, I suppose, was sold by him to the National Gallery. I fancied it had been bought by him for the National Gallery.

5631. Gerard Dow and a Van Eyck?—Yes.

5632. And the two recently purchased Spanish pictures?—Yes.

5633. The whole of these pictures were purchased, with the exception of the two last purchases, prior to the sitting of this Committee, were they not?—Yes.

5634. Were the pictures you have named among what you would consider the more valuable of the pictures exposed for sale during the same period?—I consider all those which have been purchased to have been important works.

5635. Do you consider them to have been among the more important works of the schools, or masters, to which they belonged?—They have been bought pretty nearly equally from the different schools, except that there are none of the earlier Italian school.

5636. Were there none of those pictures, of the earlier Italian schools, sold during the period over which those purchases made for the gallery extend?—Yes; several have been sold.

5637. Can you mention the dates of them?—One sale was Mr. Solly's, in 1847; there were several very important works of the somewhat earlier Italian school in that sale.

5638. Was there a Giorgione?—Yes; a very fine Giorgione.

5639. A Virgin and Child, with Saints?—Yes.

5640. Was that picture sold at a reasonable price?—It was bought in at 500 guineas, which I thought a very low price for it.

5641. Was there any tender made by the Government for the purchase of that picture?—Not that I am aware of.

5642. Was there not a picture by Raffaelle, or by Fra Bartolommeo, the Ascension of the Virgin, also sold at Mr. Edward Solly's sale?—Yes.

5643. Was that considered a picture of high value of that early school?—Yes; I think there was a little doubt as to which of the two masters it should be attributed to; but it was a beautiful picture.

5644. And was it sold at a high price?—I think it was bought in at a very moderate price.

5645. Were there any other pictures of the earlier schools that you can particularise in the National Gallery?—Yes; there was a very fine work of Carlo Crivelli, the Annunciation, which was bought by Mr. Labouchere.

5646. Can you mention any others of the early schools?—There was a very fine work of Francesco Francia; Job.

5647. What was the price of the Crivelli?—Three hundred and twenty-five pounds.

5648. And of the Francia?—Three hundred and thirty pounds.

5649. Do you consider those to have been extremely low prices?—Not a doubt they were very low prices.

5650. Mr.

5650. Mr. *Vernon.*] Were there not two Crivellis?—Only one, I think, in Mr. Solly's collection.

5651. *Chairman.*] Was a Luini sold at that sale?—Yes; a very fine one.

5652. What was the price of it?—Three hundred and twenty-five pounds.

5653. Do you consider that to have been a moderate price?—Yes, I do; a very moderate price.

5654. Mr. *Vernon.*] That picture was in a very damaged condition, was it not?—I do not recollect its being very much so; it may have been.

5655. *Chairman.*] Was there a Perugino sold at that sale?—Yes, there was; Saint Thomas.

5656. Was that understood to be a genuine picture?—Yes, I think there was no doubt of it.

5657. What was the price at which that picture was sold?—£. 150.

5658. That, I presume, may also be considered an extremely low price?—I think so.

5659. Mr. *B. Wall.*] Do you know the history of that picture; who bought it, and in whose possession it now is?—I think it was bought by Lord Northwick.

5660. *Chairman.*] Are you sure that it was not bought by Mr. Davenport Bromley?—I am not sure.

5661. Mr. *Vernon.*] Do you know who bought the Luini?—I cannot recollect; I understood it was bought by Lord Northwick.

5662. There was also a picture by Botticelli?—Yes; that was a very good picture, and it was bought by Mr. Davenport Bromley.

5663. For what sum?—£. 50.

5664. That you considered also, I presume, a moderate price?—Very low indeed.

5665. Were there any other pictures of the early schools in that sale, that you would characterise as important?—There was a very important picture by Cotignola, a very rare master.

5666. Was that a picture of St. Gregory and St. Peter conversing?—Yes; that was a very fine picture.

5667. For what sum was it sold?—£. 213.

5668. Do you consider that also to have been a very reasonable price?—Yes.

5669. Was there another picture by the same artist, of the Ascension of the Virgin?—Yes; that was also a very fine picture.

5670. And was the price at which it was sold, reasonable?—Very reasonable.

5671. Mr. *B. Wall.*] By what standard do you compare these pictures; because they are pictures of rare occurrence, and it would be difficult, would it not, to test the market value of the works of these very old masters?—Yes; what I mean is, that I believe these pictures would now sell for a good deal more than they did at that time.

5672. Would not that observation apply with equal force to every picture in Mr. Solly's collection?—Yes; I consider that every picture in that collection was very cheap.

5673. *Chairman.*] Is it your opinion that the pictures which you mentioned, and some others of the earlier Italian school, might have been purchased by the managers of the National Gallery for exceedingly reasonable sums at that period?—Yes.

5674. That sale took place, did it not, subsequent to the sitting of certain Committees in this House, in which it was recommended that the purchases in the gallery should be made on the principle of collecting as many good specimens as possible of the earlier schools of art?—I believe so.

5675. Are you aware that there were any difficulties of any kind in the way of the purchase of these works by the trustees of the National Gallery?—No; I was not officially aware of any difficulties.

5676. Were their agents present generally at the time?—I think that some one from the National Gallery attended a view of all our important sales of pictures.

5677. Were there many offers made by them in the course of the sale?—I cannot always tell when they are making offers; I am not aware of any.

5678. It is customary, is it not, for one of the officers or some person appointed by the trustees, to be present at the principal sales held by you?—I think Mr. Seguier has generally attended and bought for them; not always, but generally.

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5679. It has not been customary for the keeper rather than the cleaner to be present on those occasions?—I do not recollect any purchases being made except by Mr. Seguier and Sir Charles Eastlake.

5680. Lord *W. Graham.*] Did not Mr. Uwins, the other day, purchase a picture?—He gave me a commission.

5681. Mr. *Vernon.*] Has it been the custom of Mr. Uwins, where there has been a great sale, to come early to inspect the pictures?—Yes; I think that has been the custom.

5682. Has that been the invariable rule?—I think I may say that at all our important views of pictures, or most of them, I have seen Mr. Uwins.

5683. *Chairman.*] I think you stated, in reply to a question which was put to you by an Honourable Member, that, with scarcely an exception, the whole of the pictures in Mr. Solly's collection were of such a peculiar character, as specimens of the earlier and purer styles of art, as made them well adapted for places in the National Collection?—I think the greater number of them would have been most valuable.

5684. Mr. *B. Wall.*] Are you aware of any communication having taken place between Mr. Solly and the trustees of the National Gallery with regard to the purchase of the whole collection, before the pictures were exhibited in your room?—I have no recollection of it, but I think such a thing is very probable.

5685. Do you recollect what the produce of the whole collection was?—No, I do not remember; not many thousands.

5686. *Chairman.*] What was the whole number of the pictures sold in Mr. Solly's collection?—From recollection, I should say about 50; perhaps not so many.

5687. I understand that the list, with which you have favoured the Committee, refers to pictures sold at your sales during the period you have mentioned, which you consider would have been valuable acquisitions to the gallery?—It does.

5688. Many of which are pictures of the earlier and purer schools of art?—Yes; in fact I have only gone into Italian and early Flemish pictures. You will find no Dutch pictures mentioned in that list, nor any of the later Flemish school, or very few.

5689. Is it your opinion that the pictures, in the whole of this list, were sold, as a general rule, for moderate prices?—Yes; I think they were all well worth the prices at which they were sold.

5690. Mr. *Vernon.*] In other words, you feel no doubt that if these pictures were put up again for sale, with the reputation which they have now attained, and the taste there is now for pictures, they probably would fetch a larger price than they were sold for before?—I think many of them would.

5691. Is it not within your knowledge that a small Van Eyck, which was bought by Mr. Baring, fetched a considerably larger price than it had fetched at a sale two years before?—I do not recollect the picture.

5692. Is it not within your knowledge that several pictures, especially by the very early Italian masters, and the early German and Flemish masters, have sold at second sales for much larger prices than they fetched at first?—Certainly.

5693. Within the last eight years?—Certainly.

5694. Have you observed a marked tendency in the public to appreciate pictures of that class of late years, more highly than they used to do?—Yes; they are much better appreciated than they used to be.

5695. *Chairman.*] Then it is your opinion, is it not, that in all probability the whole of the pictures you have mentioned might have been purchased at these reasonable prices by the agents of the National Gallery, had they been desirous of obtaining them?—I cannot be sure that would have been the case; there were some pictures bought by the Marquis of Hertford, and by other noblemen and gentlemen, and I am not sure that they would not have given much larger sums to obtain them.

5696. Do you consider when an agent of the National Gallery is known to be present it has a tendency to raise the price of the pictures?—No; I do not think that it has had that effect; Mr. Seguier has generally bought, and nobody, I think, has known till afterwards for whom he was buying.

5697. Is it your opinion that the value of pictures generally is rising in the market?—The value of really fine pictures, I think, is rising.

5698. When you say that, does it apply to the answers you gave to an Honourable Member's question, with reference to pictures of the purer and earlier schools

of

of art?—Yes; I think they are much better appreciated than they were; other schools were appreciated formerly and still maintain their price.

5699. Do you think that the taste for the Dutch and Flemish schools, and the later Italian schools, which formerly prevailed with the English public, is on the decline?—No, I do not think so.

5700. Is it on the decline in comparison with the earlier and purer schools of art?—No; I think a taste for the purer schools has arisen without at all affecting the taste for the other.

5701. Lord *W. Graham.*] Has not the price of modern pictures increased in a greater ratio than the price of the ancient pictures?—Yes; as respects the works of certain artists of the present day the market price is very high.

5702. Mr. *B. Wall.*] Suppose you were going to buy a picture for the National Gallery yourself, would you not recommend that it should be bought by some person who is unconnected with the National Gallery, rather than by the keeper, or the person who had charge of the pictures in any way?—I think it is desirable, that whoever bids for pictures for the National Gallery should not be a person marked and known from the National Gallery.

5703. It would rather have the effect of raising the price of a picture, would it not, seeing a person very anxious to procure it for the National Gallery Institution?—It might.

5704. Mr. *Vernon.*] Is it not the case that, when any well-known amateur of pictures, especially if he is supposed to have a good purse, is seen to be bidding for a picture, it is disadvantageous to him, and therefore he generally buys by commission?—That is a very common impression, but I do not think there is much in it; I think there may be something in it.

5705. Mr. *B. Wall.*] You would advise, generally, that any National Gallery that wanted to procure for itself a collection of pictures should set about it as secretly and privately as possible, would you not?—I think whoever buys at a public sale should not be known to come from the gallery.

5706. *Chairman.*] Lord Ashburnham's collection was exposed for sale by you, I believe?—Yes.

5707. I do not think you have included any portion of his collection in this list?—No, I have not, because I considered that that was not a very good opportunity for the gallery to purchase. His Lordship put a price of affection rather on his best pictures.

5708. I see you have included in this list cases where the pictures were bought in by the sellers at higher prices than the public were disposed to give for them; is not that the case?—Several of the pictures mentioned in that list were bought in, but I consider that that was because there were not adequate biddings; I do not think that the reserve was unreasonable.

5709. Was the whole of Lord Ashburnham's collection of pictures bought in?—No; 10,000*l.* worth were sold.

5710. Would it have been reasonable to expect that the trustees of the National Gallery should have bid for them at all?—I do not think it was a favourable opportunity for them to make purchases; they all came to the view, and I understood they had an intention to buy some of the pictures.

5711. Mr. *Vernon.*] Do we understand then, with reference to these 19 pictures in Mr. Solly's collection, that there was such a reserve that, practically speaking, the nation, if they had been bidding for them, would not have been able to obtain them for the sum which, I believe, the auction produced, 4,500*l.*?—Possibly not exactly for that sum, but I am sure it would have been very little more; the reserves were not unreasonable.

5712. I am not, perhaps, greatly exceeding the point to which the bidding reached?—Very little exceeding it.

5713. *Chairman.*] Is it the custom, when collections or works of art are brought to sale, for parties wishing to purchase, or for others, to endeavour to procure any evidence of their genuine character?—Yes; I think it is frequently the case that a gentleman will ask the opinion of a dealer or practical man, as to the state and value of a picture.

5714. Is it the custom to have anything of a pedigree traced, when they are pictures of a higher style, or of considerable value, or anything in the way of an extract from authorities, showing the descent of a picture?—Yes; that is an advantage to a picture.

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5715. Do you think it is practicable in many instances to obtain such evidence?—Frequently.

5716. And do you consider that it would be desirable for any purchaser to adopt that precaution as far as practicable?—I think it would be to his own interest to do so.

5717. Mr. *Vernon.*] Do not pictures often come under your notice with large seals and long Italian inscriptions attached to them by Italian professors, announcing the unquestionable authenticity of pictures, the genuineness of which may be much doubted?—Yes; to many of those papers very little importance is attached.

5718. Lord *W. Graham.*] You have stated that the general opinion is, that the market value of the pictures that have lately been cleaned, has been deteriorated?—I beg your pardon. I said I thought the general opinion that they had been overcleaned must affect their market value.

5719. Do you think that that opinion existed with regard to the pictures that were cleaned in 1844 and 1846?—Not so strongly as on this occasion.

5720. Do you think it exists with regard to those pictures still?—Yes; I think it does.

5721. Was there a certain Titian bought at your rooms, which was doctored by Mr. Farrer, and then bought by Mr. Conyngham, and afterwards sold to Mr. Holford?—I suppose you allude to a Titian that belongs to Mr. Wilkins, the architect; I believe that picture was bought in once or twice, but I sold it ultimately.

5722. You stated that you thought the public preferred dirty pictures; in that case the public preferred a clean picture?—Indeed.

5723. Lord *Brooke.*] Do you mean that at a sale, a picture would fetch more in a dirty state than if it was very much cleaned, or do you think that a person would be more ready to buy it in a dirty state than if it were clean?—As a general rule, I should say people prefer pictures that have not been cleaned just before they come to be sold.

5724. *Chairman.*] I suppose a certain degree of suspicion attaches to a very bright blooming picture, that it may not only have been cleaned, but retouched?—Yes, it does give a disagreeable impression.

5725. Mr. *Vernon.*] With your experience, as a great auctioneer, do you or do you not consider that you would generally get a larger price for a picture which is extremely damaged, and in which the damage is extremely apparent, than you would get for a picture that had been very carefully vamped up and doctored, and put into a respectable condition for the public gaze?—It is a choice of evils.

5726. I am not speaking of it as a question of taste, but referring merely to your experience in a public auction-room. Will not a picture that has been more or less vamped up, and well and carefully doctored, according to the lights of the restorer, usually fetch a larger price than a picture that is extremely damaged, and which shows that damage?—Yes, I think it will.

5727. Therefore those restorations which are disagreeable to a person who really loves to have a genuine picture, or a picture that has as much of the original work of the master as possible, do not tend to diminish the commercial value of such a picture?—No, certainly not. I was speaking, not of damaged pictures, but simply of dirty pictures.

5728. I am asking you as to damaged pictures, where the paint has been knocked off or rubbed down to the canvas?—I think I recollect that the Titian which the noble Lord asked me about was a picture with a good deal of new paint on it.

5729. *Chairman.*] Are you of opinion that the Spanish pictures lately sold by you, and which were in a very damaged condition, would have fetched, if they had been placed in the hands of a skilful cleaner and operator, and put into what is called order, as high prices as they did at the sale?—I do not think they would; certainly they would not have fetched more.

5730. A certain suspicion would have been attached to them, and a doubt would have been created as to their being genuine, or whether they had not been cooked up?—Yes, people prefer having them as they are.

5731. Lord *Brooke.*] Of course you have seen, in the course of your experience, many pictures that have been dreadfully injured by bad cleaning, but have you observed many that have been injured and spoiled by bad lining?—Not that I am aware of; but I do not understand anything about picture-cleaning practically, and

and I should not know how to connect the question of lining with the question of cleaning. Mr. *G. H. Christie.*

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5732. *Chairman.*] Have you any further observations of your own to make, that you think might be useful to us, or any suggestions to make, as to an improved system of purchase?—I may mention that the early Italian school has been overlooked, rather, as it appears to me.

5733. I think I asked you before whether you were aware of any obstacles, or circumstances, that might have prevented the agents of the trustees from purchasing where they would have been willing, perhaps, to have purchased upon the principle to which you allude?—I have only heard, in a general way, that there was a difficulty in getting funds; that was a sort of common report.

5734. You have stated that most of the pictures, to which you have referred, were sold at an exceedingly low rate?—Yes.

5735. Have not very large sums, sometimes even as much as 2,000 *l.* or 3,000 *l.*, been given occasionally for a single picture purchased for the National Gallery?—Yes.

5736. And for the price they have given for such pictures, might they not have bought, probably, a dozen valuable pictures of the early Lombard, and other schools?—Yes.

5737. Mr. *B. Wall.*] Most of the early pictures of Mr. Solly are still in this country, in private collections, are they not?—Yes; most of them.

5738. What became of Mr. Woodburn's collection?—They are not sold; they will be sold next season, I suppose.

5739. Mr. *Vernon.*] Is it within your knowledge, that whenever there is going to be a sale of valuable pictures, there is, generally speaking, an opportunity to purchase the whole collection in a lump, without its coming before you at all?—No; I do not know that that is the case. I should think that that is but rarely the case.

5740. Mr. *B. Wall.*] Do you think that, provided the scheme were adopted, of the country buying galleries, and then drafting those galleries and selling the pictures again, those drafted pictures would fetch a good price in your rooms?—I should say the best having been taken out would operate rather against the sale of the remainder.

5741. Do you think that that would be an advisable plan on the part of the public, or would you rather that they went to market, and bought the individual pictures they wished for, without taking the whole lot?—I think it would be well worth the trifling loss on the deterioration of the refuse or part rejected for the sake of getting the fine works for the gallery.

5742. Does it strike you that it would be derogatory to the dignity of a great country that such a plan should be adopted?—No; I have understood that in Berlin pictures are occasionally turned out of the gallery and sold.

5743. Mr. *Vernon.*] Is it not the case that when there has been a collection of pictures in a well known gallery, even drafted pictures from that gallery have with many persons at all events a certain value, which enables them to be sold well, because the purchasers are able to say they have bought the pictures out of such a gallery?—Yes, that is the case.

5744. Consequently, although pictures may be of an inferior description, still, commercially, the speculation may be a good one?—Yes.

5745. *Chairman.*] Supposing that, of a hundred pictures brought to sale in London in one collection, 10 or a dozen are high class pictures, and great interest is excited about them, may not that tend to throw the others into the shade, and may not the inferior pictures in the collection fetch less than they otherwise would?—No; I have not found that so in practice.

James Dennistoun, Esq., called in; and further Examined.

5746. *Chairman.*] WHEN we had the pleasure of examining you before, you mentioned that you were the author of a recent article in the "Edinburgh Review," on the subject of the National Gallery; of course you have devoted a considerable degree of attention to the state of the management, and to the improvements that it might be desirable to introduce?—For about 10 years past I have taken great interest in the progress of the National Gallery, and in that time I have gradually come to the conclusion that it does not fulfil the conditions that might reasonably be expected from a national collection. I may be allowed perhaps *J. Dennistoun,* Esq.

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perhaps to add, that this impression has become a strong conviction in my mind after hearing the evidence of the five National Gallery trustees who have been examined before this Committee.

5747. I believe that, a good many years ago, you were the author of another article in the "Foreign Quarterly Review," in which you introduced some observations on the subject of the gallery, in connexion with picture purchasing, and questions of art generally, which article was widely circulated, and translated also into French?—Yes, I think it was published in 1845; I have not read that article for a long time, but my impression is, that most of the points which at present are brought prominently forward in newspaper discussions, and which have been brought before this Committee, (except the picture-cleaning, which had not then commenced,) were there mentioned. At the same time I was conscious that the public feeling was then not at all ripe upon the gallery, and therefore they were only brought in incidentally.

5748. Then your impression as to the necessity of reforms and improvements in the management of the gallery, was formed to a certain extent before the present examination and investigation commenced?—Clearly; that article was written, I think, in the year 1844.

5749. What are the particular matters, or parts of the management, to which you object: is it to the general system, or are there special branches or departments in the management which you think defective?—I think there are several points in which the defects are obvious: in the first place, I should say there is no independent action on the part of the management at present, in consequence of its being so mixed up with the Treasury; in the next place, I should say there is an absence of direct and concentrated responsibility on the part of those who are entrusted with the charge of the National Gallery. I should also say there is a want of a defined system of aims and management; and the last defect which has particularly struck me is the want of a stated annual sum for purchases.

5750. Do you consider that the absence of salaries in any of the persons entrusted with the principal management of the gallery is a defect in the system?—I do not think it is possible to obtain the proper description of responsibility, unless the managers, whether one or several, whether an individual or a Board, are paid. I do not think the public have any right to expect or exact from gratuitous services the same amount of responsibility as necessarily attaches to onerous services.

5751. Would you approve of keeping up the trustees, in any form, as a visiting and controlling body, instead of a directing and managing body, as they seem hitherto to have been, or would you abolish the system of unpaid trustees entirely?—I would abolish the system of unpaid trustees entirely, provided another efficient system is substituted. I would be entirely against a divided responsibility, which, I think, is one of the great evils existing at present, seeing that the responsibility is now divided between the National Gallery trustees and the Treasury.

5752. Would you place the chief management of the gallery, which is now vested in the trustees, with a director under them, in the hands of a single paid director?—I think, considering the nature and extent of that evil of the want of responsibility, as it has come out in evidence, the natural conclusion would be that the best remedy is to concentrate the entire responsibility and power in the hands of one person, but I cannot, after much consideration, think that expedient would practically at all answer; I think it would be passing from one great inconvenience to another, and perhaps a greater.

5753. You do not think you could find a single individual sufficiently qualified and competent to perform the duties that would be required on his own judgment and responsibility?—So far as my experience goes, which is considerable in different countries, I am not prepared to expect, in any individual, the amount of qualifications which I should wish to see in such a single director of the National Gallery; I think it would be necessary that he should possess not only a thorough knowledge and impartial view of every different school of art, which is at all worthy of consideration, but that he should be able to appreciate without prejudice, the relative importance of all those schools. I think that he should also know, in the same manner, and regard impartially, the merits and the relative importance of all the great masters in each of these schools. I think he should be so thoroughly cognizant of the technical parts of painting, as to judge of the exact condition of pictures coming under his view; and also that he should know

know practically the commercial value of pictures in this and other markets. In addition to this, he would require a very high standard of critical discrimination and taste, and I despair of finding all those qualifications in any one individual.

5754. Admitting, as is probable, that it would not be easy, or perhaps possible, to find all those qualifications in one individual, if he were a gentleman generally conversant with such matters, with as extensive knowledge as perhaps any one individual might possess, by having it in his power, and perhaps it being part of his duty, to call in the assistance of certain other persons, who might be named by the Government to be consulted in cases of emergency, might he not in that way combine the requisite amount of judgment or infallibility required to conduct the affairs of the gallery?—I think such an expedient would practically be very much the same as a divided responsibility; it would bring in a variety of opinions, and I think you had better have that variety of opinions brought into play, in such a way as to make each individual holding them responsible.

5755. In what mode would you propose to do that?—I think by the appointment of a small Board or committee, let them be called trustees, directors, or any other name you please. I think the committee ought not to consist of more than five or six, and that three at least should be a quorum for all purposes of any importance.

5756. Would you have that committee subordinate to, or superior to, the directors?—I have already stated my objection to having a single director responsible; I would have in place of a director such a committee as I have pointed out. Of course there must be a keeper, or some gentleman somewhat resembling in position the keeper; but I consider that he and every officer connected with the gallery ought to be named by the directors.

5757. In short, your views would be that you should have a body of trustees, as they are now called, only reduced to a very small number, and receiving salaries, instead of being unpaid?—Certainly.

5758. And you would propose to leave in their hands, as now, the supreme control of the establishment under the Government?—I would give them a much larger discretion and control than the present trustees appear to consider they possess; I would have them entirely independent of the Treasury, and responsible to Parliament alone.

5759. Do you think that no department of the Ministry or of the Government should have any control whatever over their proceedings?—I think that, practically, it might be very convenient and important that one gentleman of that committee should be a person in such a position as to bring him in contact with the Government; I do not think it would be convenient that he should be a Minister for the fine arts, liable to constant change, but I think it might perhaps be desirable that one of the five or six trustees or directors should be a gentleman in Parliament, paid or unpaid, as might be thought desirable, but not liable to removal with the Government.

5760. Would not that have the effect of converting that gentleman, who would be one of the five, into the real director of the gallery, and constituting the others simply as his council or board?—My plan may be considered, perhaps, entirely a theoretical one; but I should guard, as far as possible, against that, by imposing a very stringent responsibility upon each member. I would have frequent meetings during the year, and I would compel the attendance of each gentleman by fines, allowing his name to drop out of the list if he did not attend regularly. My object in doing this would be to prevent the illusory discharge of his duties by anybody; but, in particular, I would exact that each of those gentlemen should append his name to every transaction of importance, such as the purchase of a picture or cleaning the pictures; this would fix each act on certain individuals, and I think in that way it would be found that each would bear his due share of responsibility.

5761. At what salary would you expect to obtain the services of five gentlemen of that high sphere of knowledge, acquirements, and position?—I have not considered that, and look upon it as a matter of detail; what I am anxious to see established is the principle, which would be obtained whether you paid these gentlemen 100 *l.* or 1,000 *l.* a year each; if you obtain their services for a certain sum, I have no doubt they would perform their duty. I would suggest that one-half, at least, of the committee should be gentlemen not professionally connected with art.

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5762. And would you have the other half professional artists?—Yes; artists, or picture-dealers; or persons more or less professionally connected with art.

5763. I presume you would insist upon there being a code of regulations of some kind or other, laid down for the general administration of the establishment?—I think so.

5764. By these gentlemen, or for them?—By or for; I think their concurrence would be necessary; that would be arranged at the commencement of the system.

5765. Do you think they should be under the obligation to give in regular and frequent reports of their transactions, and of the state of the pictures in the gallery?—I think they should report annually to Parliament; but I venture to differ from a Noble Lord, one of the trustees, who was examined on the last committee-day, when he proposed that the minutes of the trustees should be regularly laid before Parliament. I think that considerable inconvenience might occasionally arise from the publication of their minutes; but I consider that in each year a report, containing everything of any importance that had been transacted during the year, ought to be laid before Parliament and published. I do not consider it desirable that negotiations which are pending, or have been brought to an unsuccessful issue, should in all their details go before the public; for example, I see in the minutes which have been printed on Mr. Hume's motion, that a certain picture by Raphael had been twice before the trustees for consideration. On one occasion a certain sum was resolved to be offered for the picture, which sum was very greatly increased on the next occasion; 2,000 *l.* was offered in the one instance, and 3,000 *l.* in the next. That is very likely to happen in such transactions, but I do not think it is desirable, or even fair, that every negotiation of that sort should be published.

5766. What class of person should the keeper be who would, as in the present system, be under the trustees?—I am not prepared to lay down any limit upon that subject; I think the board of trustees ought to select the person they consider best qualified, whether professional or unprofessional.

5767. It would be necessary for him to be a person equally competent with any one of those gentlemen, professionally to conduct the affairs of the establishment, would it not?—Quite as competent; they ought to take the best man they can find. I think that the keeper, and all the other officers, ought to be removable, as well as eligible, by the Board of Trustees.

5768. Entirely responsible to them?—Entirely responsible to them.

5769. Appointed by them, and removable by them?—Yes; and of course the same as to the other officers.

5770. If you give them the entire control over the system of management, their conduct with regard to the removal of a keeper, and so forth, would all come under the discussion of the House of Commons, would it not?—Certainly.

5771. Do you not think that inconvenience might arise out of that?—I do not think it can be avoided; on the contrary, I think it will give the public confidence in the management.

5772. Have you any further remarks to offer upon the general management of the gallery, before asking you a few questions as to the expenditure?—I think the annual report to Parliament ought to state the reasons which have guided the trustees in their selection of each picture for purchase, or cleaning; for example, I would have put upon record the opinion of the trustees as to the general desirableness of strengthening the gallery in any particular department where it might be weak.

5773. Are you now speaking of picture-purchasing?—No; the Honourable Chairman will recollect that my previous answers had reference to the annual report to Parliament, and my observation was following that up; that I would have the report contain an indication of the views of the trustees in selecting for purchase particular pictures, or particular classes of pictures. I think that such details would give confidence to the public in the result of those purchases; for instance, the purchase of a particular picture may appear to myself, or any other person interested in the subject, to be highly unwise, while in reality there might be circumstances rendering the purchase of that picture, at that particular juncture, very much the reverse of unwise.

5774. You would have the report, I presume, comprehend everything the directors of the gallery considered as advisable and advantageous, that the public should be

be made aware of it?—Yes; but I think it desirable that the public should know through the report what aims and system the trustees would wish to carry out, and further, which of the trustees go along with those views, or approve of the purchase of specific pictures. Perhaps I may be allowed to make an observation also with reference to entrusting one individual with the entire control of the gallery. I know there is a strong feeling abroad at present in favour of such a plan, even in quarters of authority. I am anxious to call the attention of the Committee to what appears to me to be another objection, independently of the difficulty of obtaining those qualifications which I have pointed out as desirable. It has been said that it would be better that the responsibility should be brought home to one person, that person having broad shoulders to enable him to bear any reflections that may be made upon him; my opinion is, that, constituted as this country is, (as referred to by Lord Aberdeen in his evidence on the last day,) where the public consider themselves entitled to know and able to criticise everything, those very qualities which would enable a director singly to bear up against the strong expression of public opinion in any particular case, would be totally inconsistent with those which I look for as necessary in the directors; I consider that many individuals who might be highly qualified to supply some at least of those qualities which I look for, would be too sensitive to accept, at all events long to retain, a situation which necessarily would bring upon him, unsustained by the opinion of a Board acting along with him, the whole brunt of public criticism, or possibly of public indignation.

5775. Is it your opinion that that principle holds good generally in this country. Is not almost every well-conducted establishment superintended by one head, either a member of the Government or otherwise, who is primarily responsible for the conduct of the establishment, without any great inconvenience being found to result from it?—I think that in matters of art opinions are so contradictory, and gentlemen, equally well informed and equally competent to judge, draw such very different conclusions from the same matters submitted to them, that more difficulty is found in that than in other subjects with which I am acquainted, in obtaining anything like unanimity of opinion.

5776. Is it your opinion that if anything went wrong in the management of the gallery under the system you propose, the circumstance that public opinion was directed against five trustees or managers, instead of a single one, would either mitigate the evil in regard to them or in regard to the public themselves?—I think that the opinion of five gentlemen, or a majority of the five who may be considered qualified, would and ought to weigh more with the public, even if they are not satisfied, than the opinion of a single individual.

5777. Suppose the public were exceedingly dissatisfied, do you think that any great advantage would arise from their dissatisfaction being directed against five persons, rather than against a single individual; you have said that one gentleman would not be well able to bear the brunt of a public attack; we will assume that something has gone wrong; is it not your opinion that the experience we have had under the existing system, with a divided responsibility, has been severe enough to make it desirable to see how things may go on where a single individual alone is responsible?—My observation was, that I think you will find it difficult to find any individual, possessing those qualities which I should wish to see, and if found, to induce him to accept the sole responsibility of the direction of the National Gallery.

5778. Mr. *Vernon.*] You say you think it desirable that this governing body should be entirely disconnected with the Treasury or the Government?—Yes.

5779. Do you not see great advantage in directly connecting the interests of the National Gallery with the sources of supply, or with the funds by which the National Gallery must be fed?—I wish to have an independent action, and to avoid all divided responsibility. It would be for the Treasury, with the consent of Parliament, to fix what funds should be at the disposal of the Board; but once voted, the sole and entire responsibility of expending those funds should devolve upon the Board.

5780. In that case you would probably shut yourself out, would you not, from the possibility, when the occasion might arise, of a much larger sum being given to you?—Not necessarily, but I should wish the sum to be so large as, connected with another suggestion I shall make when I come to that subject, would, in some degree, meet that difficulty.

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5781. I presume you consider it desirable that persons of high station in the country, having weight in the country, and who may be presumed to be more or less fond of art, should be interested in the concerns of the National Gallery?—Certainly.

5782. Do you conceive that many of those persons who might be most desirable would be willing to be put upon the footing of officers at what must necessarily be a small salary?—To such persons I suppose the mere amount of salary would be of no consequence.

5783. Your object in recommending that salaries should be given is to secure good and constant work, and your object in narrowing the number is to secure a more strict responsibility?—I should say yes, substituting for the word "secure" good work, "compel" good work; I do not think you can compel good work where services are gratuitous.

5784. Do you consider that at any salary which, practically speaking, the country or any Government would be willing to sanction, you could secure the undivided services of persons who should inspire you with sufficient confidence?—I do not look for their undivided services; I only wish the principle to be established that, those services being onerous, the highest amount of responsibility may be required of those who accept the office.

5785. Do you consider that there would be ample work for five persons with good salaries in that position?—I have never said with good salaries; I have said already that I look on it as a question of principle, and that 100 *l.* a year would fix the principle, in my mind, quite as much as 1,000 *l.*

5786. Does it not appear to you that a certain body of trustees, with one well-paid officer, who should be responsible to those trustees, might be a very good mode of government?—I can only say that, when asked by the Committee, I have taken the liberty of suggesting what appeared to me to be, upon the whole, considering all the objections that have occurred to me, the least objectionable method. I do not bring it forward as perfect, but I think it might be tried, and if found wanting, something else would require to be substituted.

5787. Lord *Brooke.*] By whom would you propose that those trustees should be appointed in the first instance?—By the Government; I presume by the Treasury.

5788. In case of a vacancy occurring, you think it should be filled up by the Government?—Yes; and I would carefully avoid the possibility of their shifting responsibility from themselves either on the Treasury or on any other branch of the Government.

5789. Lord *W. Graham.*] Would you have them removable by Parliament?—Certainly; or by the Government.

5790. Mr. *B. Wall.*] I did not quite catch what your matured opinion was, whether they should be in Parliament, paid or unpaid; you are aware that a person in Parliament would be ineligible if the salary you contemplate were paid by the Government; has your attention been called to that circumstance at all?—My observation was meant to show that I thought there was, practically, no objection to there being a head of the department in or out of Parliament; but the responsibility would be so fixed by his taking the office as head, that, in my apprehension, it would not be necessary in his case to fix that responsibility further by a salary; consequently, if a gentleman can be found holding some other office, or one connected with office, who is willing to be head of this Board, unpaid, I see no objection in principle to his being so, but I do see a great objection to any considerable number continuing, as at present, to render gratuitous services to the nation in this matter.

5791. Do you not think that five or six, being chosen in this way, you may say, after a very severe and critical examination of their artistic merits or demerits, would, when elected, be more apt to quarrel among themselves than when the machinery was in the hands of the patrons of art, assisted by some of the principal artists of this country?—To my mind that danger is less than the inconvenience which I believe is likely to come from the other plan.

5792. Did I understand you correctly to recommend that three trustees should of necessity attend to the cleaning of every picture?—No; what I said was, that, in my opinion, no resolution of importance should ever be passed without the direct concurrence of at least three of the Board, who should be held specially responsible. I allude, for instance, to the purchase of a picture, or to the ordering

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any picture in the gallery to be cleaned; my observation had no reference to superintending the operation of cleaning.

5793. How would it be possible that any body of trustees could, in point of fact, be responsible for that which was, under their control, given into the hands of a professional cleaner or liner?—You are speaking now of cleaning pictures?

5794. Of cleaning or re-lining?—A resolution in that case, I apprehend, would be come to by a majority of the Board, that such a picture required a certain operation, and that, in order to secure that operation being properly performed, it ought to be entrusted to the hands of a certain selected individual. My evidence on a former occasion went to the principle of imposing on the individual so selected an unlimited responsibility; consequently, the responsibility of the Board would not refer to the cleaning of the pictures, but to the selection of pictures for cleaning, and to the selection of the individual restorer for executing the commission.

5795. Would you recommend that that cleaner and re-liner should be part of the body that you recommend to be formed, or would you recommend that the committee should have the power of selecting who they pleased, and of giving pictures into the care and keeping of different artists, for cleaning and re-lining?—As the trustees would have the whole responsibility, I should give them unlimited power of selection; I may, however, with reference to that question, interpose here an observation which I am anxious to bring before the Committee; and that is, that I think accommodation ought to be provided in the building where the national collection is deposited, for all operations of that sort being performed within the premises; I think that a proper room for the lining and cleaning of pictures ought to be provided, and that those operations, when required, should be done at full leisure, without reference to holidays.

5796. In point of fact, you are of opinion that no picture that was to be subjected to the operation of cleaning or re-lining should leave the gallery?—Certainly not.

5797. Will you allow me to ask you, whether you have ever thought over the subject of the expediency of having, if your plan were adopted, one foreign associate as a travelling director?—Perhaps I had better answer that question, if you will allow me, when we come to the subject of purchases.

5798. Mr. *Vernon.*] Have you any suggestion to make as to the desirableness of restricting in any way the admission of the public to the gallery?—No, I have not thought of that.

5799. *Chairman.*] In answer to my question, as to why you consider that a single director in the case of a national institution of art should be more objectionable than in the case of other departments of administration in the country, you said that in your experience you thought public opinion was keener in questions of art, and was expressed in a more virulent manner, and that it would be difficult to find a single person willing and able to incur that heavy load of responsibility, and its results?—That does not quite express what I intended to answer; what I meant to say was, that in matters connected with art there are so many different opinions, that I should think there is greater difficulty in obtaining unanimity on such subjects than any others, and that the public are more sensitive, in consequence of the narrow shades of difference in the opinions that are entertained.

5800. Do you not think that that impression may have arisen from the circumstance that the whole system of managing our gallery, as our principal Fine Art institution, has been in a very anomalous state, and therefore that there has been greater reason for a keen exercise of public opinion than there is in regard to many other institutions?—My observation was not addressed to what has passed here of late, but is based on the great differences of opinion which I have found in every country on matters of art.

5801. With respect to the question of expenditure, how would you propose that under the new arrangement that department of administration should be managed?—It appears to me that there would be two different branches of expenditure; one, that connected with the maintenance of the establishment; and the other, that required for purchases; consequently that two annual grants should be obtained from Parliament, one for the establishment, and the other for the purchases. My wish would be to see a fixed sum annually voted for purchases alone. I do not consider that that sum ought to be very large. I think it should not be less than 10,000 *l.* a year, nor more than 20,000 *l.* In the present state of the gallery, that might suffice, provided the trustees were allowed

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to retain the unexpended balances on the one hand, and on the other hand, if they were allowed to anticipate to a limited extent the votes of future years, (to an amount not exceeding say two years at once,) on any special occasion that might offer for obtaining a very large accession to the wealth of the National Gallery.

5802. Do you mean that the annual sum being 10,000 *l.*, the directors, if an opportunity of making a great number of valuable purchases occurred during the first year, should be entitled to anticipate the amount of the second year's income, and expend 20,000 *l.*?—The second and third year; that would make, under possible circumstances, a sum equal to 30,000 *l.* at one time, without going to Parliament for an additional grant, which I think it desirable to avoid. I have seen a paper by Dr. Waagen, lately published in the "Art Journal," stating that from 20,000 *l.* to 30,000 *l.* a year was the lowest sum that ought at present to be voted by Parliament for the gallery; it humbly appears to me, that that is too large a sum to be voted in each continuous year; but I think that by some such expedient as I have suggested, of accumulaing balances on the one hand, and anticipating annual votes on the other, a sum of from 20,000 *l.* to 30,000 *l.* might, when desirable, be expended on one great purchase.

5803. Would not this inconvenience arise, that if in the course of the first year you spent 30,000 *l.*, during the two next years, unless you broke in upon the system altogether, you would have to suspend your purchases entirely?—It would only be in exceptional cases that anything to that extent would be done; and I think it would be better not to admit, in the first instance, at least, the principle of going to Parliament for supplementary grants, if it could be avoided.

5804. You would not consider it preferable to allot a sum of, say 10,000 *l.* annually, and to apply to the Treasury or Parliament, in extraordinary cases of very eligible opportunities for making purchases offering themselves, for a supplemental or additional grant in the course of the year?—If the Government of the day had no objection to make such a proposal to Parliament, I should have none to see it made; but I think it would be quite exceptional, and, under such an arrangement as I have suggested, the occasions would be very rare indeed.

5805. You think the occasions would be very rare in which the sums for future years would be so largely anticipated as to cause an obstruction or impediment in the way of purchasing?—I presume so.

5806. Would you have the expenditure for the ordinary purposes of the establishment limited to a fixed sum also, irrespective of purchases?—I think it would be very easy to approximate a fixed sum, but certain operations made in one year might require a little more money than would be required in another; for example, a mission sent abroad to examine pictures might require a few hundred pounds more than the average.

5807. What proposal would you make with a view to negotiating for the purchase of pictures under that system; in the first place, we will say at home?—I would leave the whole responsibility upon the trustees to provide for each case as it arose.

5808. And with regard to foreign purchases?—With regard to foreign purchases, I think it very desirable that some means should be adopted by which, at a moderate outlay, pictures could be obtained from abroad. In page 30 of the second Return, towards the bottom of the page, speaking of a picture offered to the trustees, which was at Brussels, it is in the Minutes, "Resolved, that the "trustees, not having the means of viewing this picture, which they understand "is still at Brussels, they find themselves incapable of forming any just estimate of "its merits or value;" this is one of probably several instances that might be adduced to show that inconvenience has arisen. It appears to me that the trustees ought to have power to employ either a qualified person, or to send one or more of their own body abroad to examine and to report upon any particular picture or gallery, but that there ought to be very stringent regulations, so as to prevent any abuses. These gentlemen, if trustees, ought to receive no remuneration for their journeys beyond their actual expenses, and they ought in no case to receive a commission upon the price of the purchase.

5809. Suppose one gentleman of the five that you propose to constitute as a Board were to go abroad for the purpose of making purchases, perhaps of pictures of some particular school with which he was specially conversant, would he not be virtually placed in a position of being singly responsible in respect to very important transactions, to which single responsibility you have so great an objection in the general management of the gallery at home?—To a limited extent

extent he would; but the responsibility would lie, in the first instance, with his colleagues, who selected the objects, and deputed to him such large powers; and, in the second place, the public would know exactly when the purchases were made, who was responsible for them.

5810. But it would not be practicable in this case to obtain what you propose in other cases; the consent of two-thirds of the Board to the purchase of that picture, for only one member of the Board would have seen the picture?—Certainly; for though one or two members of the Board might be sent to inspect and report, upon their report the whole body, or a majority of the whole body, would act.

5811. With regard to those occasional purchases which offer themselves to a traveller who takes an interest in these matters, might it not be extremely inconvenient to have to communicate with the Board at home as to the advisability of concluding the purchase?—Opportunities might be lost; but I see no alternative. I think that any member of the Board who chose to purchase a picture at his own risk for the National Gallery might do so; but under no circumstances whatever ought such a picture to be taken from that individual trustee at any other than the cost price, in order to prevent even a suspicion of jobbing.

5812. You are aware that gifts or bequests of pictures are made sometimes to the gallery, under certain conditions; for example, upon the condition that the bequest should remain entirely separate, or that the whole number of the pictures should be accepted, although many of them might be of small value; all these are questions which have been considered on previous occasions, with reference to the present system of management; have you any suggestion of your own to offer on those points?—I do not know that much could be done in addition to a resolution adopted in 1845 upon that subject; namely, the transmitting to provincial galleries such pictures as might not be considered immediately necessary in the National Gallery, with the consent of the donors.

5813. Do you not think that the tendency to send inferior works to the provinces, or works which were not considered worthy of place in the national collection, might be to deteriorate the taste of the inhabitants of the provinces for the benefit of the inhabitants of the capital?—Judging from the minutes which have been printed, the trustees appear to have exercised a very large discretion in refusing, as I think wisely, pictures which, I presume, were of the class to which your question refers. I think that no picture ought to be acquired, or accepted, which is likely to injure taste in the provinces; but under a variety of circumstances pictures might come to be in the possession of the trustees, the exhibition of which, though no longer necessary here, might be useful in the provinces; for example, a picture, the work of a certain master, being now in the National Gallery, a much better example of the same master may, in process of time, be acquired; it appears to me that in that case it would be unnecessary to retain the second-class picture in the national collection; it would be better to send it to the provinces, especially as I should look with very great jealousy on any selling of pictures from the National Gallery under almost any circumstances.

5814. Lord *W. Graham.*] Is it your opinion that even an inferior picture might offer to students of art a certain degree of useful warnings, which they might not find in a masterpiece?—Yes; but that is a question of degree.

5815. *Chairman.*] Do you consider it would be desirable, in a gallery extended and improved, and placed under a better system, to have a collection of copies of the higher works of art, which are not in the gallery itself, or in the country, such as the great works that are at Dresden, Paris, or Madrid, or in other collections on the continent?—I think that until our National Gallery is much better furnished with original masterpieces, that question need hardly be entertained. I should consider it generally not desirable to expend money on copies.

5816. Even copies of the noblest works of art to which we have no access in other ways?—If the Honourable Chairman speaks of modern copies, I should certainly say it is not generally desirable; there are copies, or what are called repliche, of well-known pictures, produced by painters of the same age and school, exhibiting the same description of treatment and handling, of the same age, and subject to the same influences as the original picture; copies of that description may, in some instances, be desirable acquisitions.

5817. Lord *Brooke.*] You said just now, you would object to selling pictures from the gallery; would you object to the gallery buying a whole collection, retaining

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the best, and selling the refuse?—I look upon that as a very difficult question to answer; on the one hand, I should be very unwilling to see the National Gallery trustees foreclosed from making such arrangements; and on the other hand, I know there would be so much jealousy as regards the pictures rejected, that I think there would be on the whole little satisfaction in doing so. I do not speak of what has happened in this country, for I believe that such a thing has never been done; but I know instances in which pictures have been parted with from foreign galleries, and afterwards great outcry has been made as to mistakes said to have been committed; that being the case in Italy, to my own knowledge, I should apprehend that stronger and more frequent expressions of public opinion to the same effect would take place in this country, whether well or ill founded.

5818. Mr. *Vernon.*] I presume that, supposing an entire collection of pictures were to be purchased, you would not recommend that the whole number of the pictures should ever be hung up, but you would recommend that a process of selection should, as far as possible, take place in the first instance; so that the best pictures should be hung up, and then when that was done you would not object to the rest of the pictures being disposed of by the directors?—I should not object to it, but at the same time I feel convinced that, in a great many instances, great objections would be taken to the selection so made.

5819. Does not your objection apply principally to the taking away of pictures, when once they have been hung up on the walls, exposed to public criticism, and when found wanting, then taken down to be sold?—I think that when pictures are once admitted into the national collection, they ought not to be sold; and I think that, supposing a large purchase to be made, and some of the pictures so purchased to be weeded out and sold, they should be sold only under very stringent regulations.

5820. *Chairman.*] Might it not be possible to avoid the danger of exciting public opinion by making a regulation that no picture should be sold without the consent of Parliament?—Possibly.

5821. Do you think it would be desirable in a complete National Gallery to have a locality set apart for the exhibition of works of art considered by the trustees as calculated to improve the public taste, which, although not belonging to the gallery, might be deposited there temporarily by the proprietors?—I should say that in the present state of our gallery every inducement ought to be held out to public bodies to deposit pictures of a certain class in the gallery, as has been already done by the trustees of the British Museum and others; and I also should desire very much to see, if satisfactory arrangements could be made for that purpose, some pictures now in certain Royal Palaces deposited for a time in the National Gallery, those pictures being of a class in which, at present, the gallery is very deficient: could the consent of the Crown be obtained to some such temporary arrangement, I think much good might be attained. With regard to the taking in of pictures from private individuals, that might be more difficult to arrange, but, at the same time, I think the principle a good one, and I see no reason why it should not be carried into effect.

5822. In the case, for example, of a work of great value, and perhaps of great celebrity, purchased by a private gentleman abroad, and brought to this country, if he had no opportunity of placing it for a certain time satisfactorily in his own house, were he to offer to place it in the National Gallery during the intermediate period, do you not believe it might be desirable and conducive to the objects of the gallery generally to accept such an offer?—I meant to express my concurrence in that, supposing the accommodation to be sufficient, which at present it is not.

5823. Do you think that on a more enlarged scale an exhibition, such as that which takes place during the season in Pall Mall, might also be combined with the permanent exhibition of the gallery, by admitting pictures from private collections for a certain period, to be exhibited to the public?—I have not considered that point, but on the moment it occurs to me that probably the arrangements of the British Institution are at present sufficient to effect the object which the Honourable Chairman has in view.

5824. Mr. *Vernon.*] Do you not consider that, while it is extremely desirable that works of high art belonging to private individuals should be made available to the public, and should be exhibited to the public for more or less time, yet that, on the other hand, the National Gallery should be considered as the repository

sitory of works of art which strictly belong permanently to the public?—I think the latter object is an important one; on the other hand, I think that individuals would probably be more disposed to entrust their pictures for temporary exhibition to the custody of the National Gallery trustees, than they would to any other body of individuals.

5825. I understand your answer as necessarily going only thus far: you think it desirable that the same body should also be entrusted with the management of an exhibition, differing in its nature, however, from that of the National Gallery?—I do not contemplate that. My observation at first was as to the desirableness of obtaining on deposit from public bodies, and possibly from the Crown, pictures of a class which at present is not represented, or only inadequately represented in the gallery. These pictures, I presume, would be received upon the understanding that they were to remain a considerable time there, recallable of course at the pleasure of the owners; but that they were not there merely for a short time, or for temporary exhibition; and I did not contemplate either with reference to that class of pictures, or to the other class which the Honourable Chairman suggested, deposits from private individuals. It did not occur to me that a separate exhibition, under the charge of the trustees of the gallery, was to be made of such pictures.

5826. Then your object simply would be to improve the public taste by the sight of a class of works which are not otherwise to be seen in the gallery, and thereby you hope to improve the public taste, or, at all events, to turn it in that direction, and make the public more desirous of obtaining similar works permanently for the country?—Certainly.

5827. Lord *W. Graham.*] But if individuals were certain that their pictures would be occasionally exhibited, do you not think that that might interfere with the tendency to bequeath such objects to the nation?—Perhaps it might; that has not occurred to me.

5828. *Chairman.*] With respect to the principle, which has been alluded to by yourself, of endeavouring to elevate the public taste by higher and purer examples derived from the best age of painting, have you any special suggestions to make as to the mode of carrying that object into effect?—I think that in a national gallery there ought to be two great objects kept in view; one should be to elevate the public taste by exhibition of the highest works of the best masters, and the other to represent the progress of art in its various schools.

5829. In a very limited gallery like our own, where we have not the means, and perhaps may not have the means for a very long period, of showing the progress of art in any number of schools, would it not be better to limit your purchases in the first instance to what are considered the more pure and fundamental schools, the Italian schools, or one or two of them only?—I have never been able to discover in the purchases of the trustees of the National Gallery any system whatever; they certainly have not followed the latter object to which I refer, viz., that of extending the collection so as to illustrate the progress of art; neither, on the other hand, in my humble apprehension, have their selections, generally speaking, been from the highest examples of art, because they have neglected completely what I look upon, and what I believe is now looked upon generally, as the highest schools and the best periods of art, and have preferred purchases to a considerable extent from the schools of Bologna and the Netherlands.

5830. In acting upon the principle of showing the succession of schools and the progress of art, and combining that principle with the other of elevating the public taste, do you not think it desirable, in the first instance, to direct attention more particularly to making up a series of works of the early Florentine school, and perhaps the early Venetian school, and the Lombard school, rather than extending the collection to the inferior schools, the Spanish school, and schools of the Netherlands and Holland?—My wish would be to see for a time the funds of the trustees expended chiefly in purchasing works of the best age. I apprehend the best age of art to have been the period between 1450 and 1540, which period has been hitherto exceedingly inadequately represented, and in many instances it appears, from the instances Mr. Christie has just given, has been greatly neglected.

5831. Lord *W. Graham.*] Can you instance any masters or schools that you refer to in particular?—I should say that there are perhaps 20 masters of various schools during that period, specimens of whose paintings are not to be found in

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the gallery, and all of whom are of very great importance, owing to their intrinsic merits, as well as to their being illustrative of the history of those schools.

5832. *Chairman.*] Does that remark extend to all the other schools, or is it limited to the Italian schools?—I think there are some other masters, whose works would be of very great value, as illustrating the history of art; masters of the Flemish school, and the German and Upper Rhine school, which are completely unknown here; there are two fine specimens of the early Flemish painters in the gallery, but only two.

5833. Do you not think that there are more than 20 original masters of the earlier Italian schools, of whose works we want specimens in the gallery?—I think it might be very desirable to possess the works of many other masters; but it has occurred to me, on giving the subject a little consideration, that there are at least 20 names of painters of high importance whose works we do not at present possess.

5834. Of the Italian school alone?—Chiefly of the Italian school. I ought to have qualified what I said just now; I meant to say there were at least 20 names before Raphael, and I believe that there are at least 20 other names between the years 1450 and 1540, during the lives of Raphael and his immediate successors, of not less importance, which we do not possess.

5835. Lord *W. Graham.*] To what extent would you admit pictures of recent purchase or English schools?—I think that our National Gallery ought to include valuable specimens of all schools, but at present I should wish to see large portions of their funds devoted in the first instance to what appears to me to be the more important class of pictures, and that in which at present we are unfortunately the least rich. I may add, as an additional reason for giving a marked preference to such purchases, that the public taste perhaps requires instruction upon that more than any other description of art. Unquestionably, other schools being already more appreciated in this country, are more likely to come into the National Gallery by gift and bequest, than pictures of the class to which I have just referred.

5836. But if the public taste is not prepared for those pictures, might it not be possible that the public would call them trash?—I should hope that a very brief acquaintance with those pictures would correct the public taste.

5837. Mr. *Vernon.*] Perhaps it is within your experience, as it is within that of a preceding witness, that of late years the public taste has gone very much in the direction of that severe and earlier school of art?—It certainly has; within my experience, a very great change has taken place in that direction; and I may add, in reference to the question proposed by the noble Lord, that I have seldom known any amateurs who showed a great preference for that class of early art, who had not at first looked upon it with indifference, or perhaps with contempt; becoming able only on further acquaintance in Italy with the higher works of masters of that class, to appreciate their excellence.

5838. Is it not very desirable, both for artists and the public generally, that when we talk of pre-Raphaelites, we should really know what that word means?—I think it is certainly desirable, although not necessary in the first instance, that the National Gallery of pictures should contain specimens of what ought to be avoided, as well as what ought to be followed, in so far as regards the gradual progress of art. But true pre-Raphaelite pictures, when good, show much to be admired.

5839. Do you consider that in many of those early works, although the execution may be inferior, the feeling and intention of the painter, in some cases, is more plain than in works of a later day, and that great instruction may be obtained by the best artist, as well as by the public, from the sight of such pictures?—I think that little advantage is to be gained from them, except by persons possessed of a considerable amount of intelligence, which intelligence can only be obtained from seeing the best examples; but from such, studied in a proper spirit, a great deal indeed may be acquired.

5840. *Chairman.*] Would it not be necessary that the adoption of these principles of purchase should be brought to bear upon the Board something in the way of an injunction by the public, or by Parliament, on the reconstitution of the system; or would you leave it to the discretion of the five members of the Board to follow their own views, upon the understanding that public opinion generally is made up on that point?—I think that such a suggestion might be very

very useful; it would tend to strengthen the hands of the trustees in their purchases.

5841. Do you think it would be desirable to put a check upon the practice which has hitherto prevailed, of snatching pictures up here and there, merely because they happen to be striking in effect, or because they have some name or some great mechanical merit, or otherwise, which practice may have interfered with the adoption of any general and better principle?—No doubt it might be advisable; but at the same time, if it were to go out to the public, through a Report of this Committee, or any other authoritative source, that purchases for the National Gallery were hereafter to be made from any particular class of pictures, the immediate result would be to increase at once in the market the price of that class; and, with reference to those occasional and unsystematic purchases to which the Chairman has referred, I must say, with every leaning to the higher schools of Italian art, it does not appear to me that the National Gallery trustees ought to be precluded from making purchases of other descriptions, from time to time, as opportunity occurs; and the question with me, in many cases, would be, not so much whether the picture or pictures purchased were themselves immediately desirable or not, as whether, under the whole circumstances of the case, it was a desirable employment of the funds. For example, a good deal has been said with reference to the latest purchase for the National Gallery of a large Spanish picture. With reference to that, it humbly appears to me that that picture was important as a link in the history of the Spanish school, making it desirable that our gallery should possess it; but when I consider what an immense amount of pictures more valuable, in my apprehension, the sum of 2,200*l.* might have obtained, I am not disposed to think that purchase judicious. I think that, even at the sale of the Spanish pictures, a smaller sum might have been better spent in obtaining several specimens of that school, of a quality perhaps not inferior, and at all events of an interest nearly as great, which were exposed for sale, and which brought comparatively but small prices.

5842. Were there not a number of pictures in that collection, which, if purchased systematically, might have given us something like a series, showing the progress of the Spanish school?—I consider that there were.

5843. There were some very early ones, were there not?—I believe that those were on the whole deficient; but there was a considerable variety of masters and schools represented.

5844. There were pictures illustrative of the effect of Italian art on the Spanish school, were there not?—I observed several such.

5845. Do you not think that that was a class of pictures which it was highly desirable to obtain, in order to show the influence of the great Italian schools on the other European schools of art?—Certainly, and I believe that those pictures did fetch a moderate price.

5846. And do you think it would have been desirable for the National Gallery, in an historical point of view, to obtain them?—I do not think it desirable to spend very large sums of money on pictures merely of an historical class, but I think that every opportunity ought to be taken of securing such pictures when they come into the market at a low figure, especially where they are signed and dated, or where anything approaching to certainty can be obtained either as to the master, or as to the period when they were painted.

5847. Mr. *Vernon.*] Do we clearly gather from you, that you think it extremely desirable that pictures of the Spanish school should not be excluded from the national collection?—I would exclude no school, and I certainly should not exclude the English school; when the national collection becomes more comprehensive, I think it very desirable that the best specimens of our own painters should be included in the collection.

5848. You are perhaps aware that in Spain, and in many other countries, there is a growing feeling of appreciation of the value of their own great works of art?—I cannot speak to Spain, never having been there, but I understand that to be the case.

5849. Are you aware that they are gathering into their galleries pictures, the exportation of which they prohibit, and that Velasquez is only known well by those who have had the good fortune to be at Madrid?—I understand such to be the case.

5850. Do you happen to be aware that the "Velasquez" which was purchased here was well known to be a perfectly original and highly prized picture by all

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persons acquainted with works of art in Spain?—My evidence on that subject can only be hearsay. I certainly consider, regarding as I do Velasquez chiefly as a portrait painter, that, had it been wished to secure a first-rate specimen of his handiwork, it would have been better to have paid a large sum for one or more of his best portraits than for that picture which, to my mind, treated a sacred subject in a manner characteristic of the school, but not likely to elevate taste in any degree in this country.

5851. Do you not consider that in a public collection of pictures it is impossible at all times to regard the mere treatment of a subject; that you must look also to the mode of execution, and that that is one of the things which distinguishes private from public collections?—Unquestionably; I do not except to the purchase of "Velasquez" as a purchase; I only stated that the large amount of money for which it has been purchased might probably have been better spent.

5852. *Chairman.*] Is it not your opinion that a very limited collection like ours should be made up, as far as possible, from the higher schools of art for the purpose of elevating public taste, and that it is not desirable to purchase pictures on high and sacred subjects where those subjects are treated in a degrading or offensive manner?—Certainly; but at the same time it must be borne in mind, that if we are to have sacred subjects treated by the Spanish school, the pictures will probably, in many instances, be liable to the criticism which the Honourable Chairman has made.

5853. Would not that be a reason for following the principle to which I have alluded in endeavouring, in the first place, to bestow our funds in making up our collection from the early Italian school?—That I consider ought unquestionably to be the primary object.

5854. Have you any knowledge of the Manfrini Collection at Venice?—I have seen it more than once at intervals. I have not such a knowledge or recollection of it as to be able to speak with much confidence as to its value in a commercial point of view.

5855. You have no such recollection of any particular pictures in the gallery which struck you as being of a very high character, so as to enable you to form an opinion what the prices or worth of them might be?—My impression, when in Venice, was, that that collection had been somewhat over-appreciated. There are, however, a good many pictures that I consider would be valuable additions to our National Gallery in the way of illustrating the school of Venice, which is a highly important and a very interesting one; I refer to the period I have before mentioned, 1450 to 1540. It did not occur to me that there were many works of very great individual importance in that gallery.

5856. In connexion with the management of the gallery, has your attention been directed to that part of the system which relates to the admission of the public?—Do you mean with reference to the injurious effects produced by the air in the rooms?

5857. I refer to the great crowds who assemble in the gallery, and the alleged evils that have resulted from the indiscriminate admission of the public during so many days of the week?—I live so little in London that I do not feel that my opinion on those subjects is of much weight; at the same time, when I hear from time to time complaints, with reference to the state of the pictures in the National Gallery, as resulting either from the impurities of the atmosphere in that part of London, or from the incidental effects of dust, and the presence of a large number of persons in the gallery, I cannot help observing that several pictures in the National Gallery, which have hung there for a considerable period, appear to me not to have suffered in the slightest degree, or, at all events, not in a perceptible degree from any such influences.

5858. Will you mention the names of any of those pictures?—Several of the pictures in that state no doubt are protected by glass, but I believe that in more than one instance the glass has been lately placed there; so that I may assume that those pictures are in their present state notwithstanding the exposure to which they have been subjected. I should say this of the picture which goes by the name of "Perugino:" the Bellini Portrait has a glass over it, but this has been put over it, if I mistake not, very lately. There is also a picture by Garofalo, and one by Mazzolino. Also a small sketch by Rubens which never had glass over it, I believe, and which has no dirt upon it. I do not think that the large Murillo has suffered at all; and two or three of the Claudes do not appear to me to have suffered. In short, I am inclined to ascribe to another cause than

that

that of atmospheric influence the dirty state of many of those pictures, namely, the gallery varnish.

5859. Are you aware whether those pictures which you have enumerated have been varnished with the gallery varnish, or with mastic varnish?—I have never seen any return of those which had the gallery varnish applied to them; but I feel pretty certain that if applied at all to those pictures, it must have been applied to a much less extent than to many others.

5860. (To Colonel *Thwaites.*) Are you aware of the nature of the varnish with which the pictures which have just been enumerated by Mr. Dennistoun have been covered since you have been in the gallery?—I think you will find that stated in the return which I handed in this morning.

5861. The Perugino picture?—I should doubt that picture having been varnished with any oil in the varnish.

5862. The Bellini portrait?—I believe once.

5863. The Garofalo?—Which Garofalo; there are two?

5864. The smaller one of the two?—That I believe has never been varnished with oil varnish.

5865. The Rubens?—No, that has never been touched with oil varnish.

5866. The large Murillo?—That has been varnished with mastic varnish and oil.

5867. With mixed varnish?—Yes.

5868. How long ago, do you recollect?—I cannot exactly.

5869. Has it been varnished more than once?—I believe that the last varnish which was put upon it was pure mastic; but Mr. Uwins can answer that question more satisfactorily than I can.—(Mr. *Uwins.*) The large Murillo has not been varnished since I have known the gallery.

5870. (To Mr. *Uwins.*) Has it been cleaned at all?—Only of the ordinary dirt.

5871. Then it is to be presumed that it has mastic varnish upon it?—I imagine so.

5872. (To Mr. *Dennistoun.*) Are those the only pictures in the gallery which you have observed as having kept their colour and appearance in the way which you would yourself approve of?—I should not say they were the only pictures. I observed those pictures as I walked through the gallery a few days ago; there are others under glass which have been well preserved; but as I was not sure how long the glass had been put over them, I do not put them into the list.

5873. What is your opinion with regard to the use of glass on pictures; are you favourable to it or not?—I have no technical knowledge to offer on the subject, nor have I the results of any experience; I am, however, much opposed to the use of glass, inasmuch as it almost entirely deprives connoisseurs of the pleasure of looking at pictures, and students of a great part of the use of them; but at the same time it may be necessary, in order to preserve them.

5874. Mr. *Vernon.*] You do not believe that any great injury accrues to pictures from the effluvia arising from the bodies of a great number of persons, and from dust being raised in the gallery to a great extent?—I can only speak as to what I have seen; with reference to those pictures which I have named, it does not appear to me that there is any great ground of complaint from that cause.

5875. If it were in any way demonstrated to you that an injurious effect was produced by the admission of a large number of persons into the gallery, should you think there would be any harm in imposing certain restrictions on the free admission of the public?—I think it might be difficult to do so, without in some degree interfering with the avowed object in forming the gallery; and I think it would require a strong case of necessity to justify anything of the sort.

5876. Do you see any harm in the permission given to the general public to enter the gallery being limited to any time after, we will say one o'clock in the day, and a restriction that no persons should be allowed to enter the gallery before that hour without first writing their names down in a book kept for the purpose?—That does not appear to me to be a matter of much importance; and I have no matured opinion to offer on the subject.

5877. *Chairman.*] Have you turned your attention to the proposition that has lately occupied the mind of the public, for a combination of our art collections?—I think it might be attended with some advantage; but it appears to me to be a question of money and convenience, more than anything else; as to convenience,

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I have no doubt that very much would be effected by combining them all in one place, especially with reference to students and connoisseurs. I believe that, were the National Gallery moved to a suburban position, along with other collections, that the concourse of visitors would be very much diminished; and, consequently, to a certain extent, the public interest in the gallery might become more limited than it at present is; but I think it would be a very great boon to connoisseurs to see in quiet and with ease, those collections; and one disadvantage that may have been experienced from the presence of a great concourse of people, would then, I apprehend, be at an end, because it appears to me that great numbers of people who now visit the gallery are mere stragglers.

5878. Mr. *B. Wall.*] Students have days of their own set apart for them, have they not, so that they are not inconvenienced by any pressure at present?—I do not mean students in that limited sense of the word.

5879. *Chairman.*] Is it your opinion, that the combination proposed would necessarily involve the removal of the site of the gallery?—I have been apt to take that for granted, understanding that there were difficulties in the way of greatly extending the present site. I consider the present site to be the most eligible, if the object be to give publicity and convenience to the public; if, on the other hand, it be found that injury to the pictures results from it, I think it is better that the pictures should be moved. There is one other observation which I would wish to make, and it is this: that if the whole artistic collections of this great metropolis are to be combined under one management, those views which I have ventured to bring before the Committee, with regard to the management of the National Gallery, might be considerably modified.

5880. Are you not of opinion that the crowds of all classes of people, children, nursemaids, peasantry, and people of that description, who come in merely for the purpose of sitting down on a bench, or for various other purposes, are injurious in this respect,—that they prevent those people who have a taste for pictures from going to see them at all?—I have very often been in the National Gallery, but it has never happened to me to be there when it was at all crowded, or when I have felt any inconvenience of the kind to which the question refers. I have observed, on looking over the printed Minutes, that an order was already given to exclude children under a certain age; an order which I think was exceedingly judicious.

5881. Mr. *Vernon.*] Have you ever been there on Whit Monday?—I have never been there on any holiday; I should studiously avoid it.

5882. *Chairman.*] If this plan of a combination of art collections were to be adopted, bringing in everything that could be classed under the head of antiquities and fine art, sculpture, vases, gems, and other objects involving a great number of apartments under their separate directors, that would probably require a modification of your scheme with regard to the special management of the National Gallery?—I should think so; but I should always be inclined to keep the principle in view of giving the entire and absolute control of the pictures to a small body of responsible individuals; that body might act with a head, who might also be the head of the other establishments.

5883. If the proposal were to have a general director of the National Gallery of combined objects, with a special director for classical sculpture and Egyptian sculpture, and a special director each for those other departments, forming a general Council or Board to the supreme director, you would still be disposed to adhere to your plan of having the National Gallery under its Board of five trustees, constituted as you have explained to us?—I should; because my experience would lead me to believe that many gentlemen are admirably qualified for taking charge of an antiquarian collection, who do not occupy themselves at all upon pictures, and who consequently would not be competent to perform the duties of the Council in reference to the management or purchase of them.

5884. Do you think that any great difficulty would arise with reference to the management of the gallery of paintings, if it were placed under one director, in a general system by which another director should have the charge of the classical sculpture, another of the Egyptian sculpture, and so forth?—I think the field that the pictures would fill is more extensive, and requires a larger amount of varied information; besides which, I consider that those parties who interest themselves in different branches of antiquity would, generally speaking, if they had confidence in the person placed over that department, be perfectly satisfied with his management, and would not be inclined to question it. But I think that

that the great majority of the public, who take much more interest in pictures than in antiquities, or in any branch of antiquity, and have more knowledge, or at all events presume that they have more knowledge, on that subject, would be proportionally more apt to criticise the management.

5885. Does it not appear to you that the gentlemen placed at the head of some of these other departments, such as the Grecian vases, the collection of ancient paintings, gems, coins, and sculpture, and the more beautiful objects of ancient art, might have such a general knowledge of art, and even of modern painting, that they might be able to afford advice and assistance in the general management of the establishment, so as to obviate the necessity of that more extended system of management which you have described to us in your plan of a Board of five trustees?—I think that, in many instances, they might have the necessary qualifications, and be desirable members of the Board; but I do not think that they would necessarily have them.

5886. Do you not think that with a general system, under one director, who should, of course, without being a professional man at all, be a man of taste and judgment, able to obtain the occasional advice and assistance of other competent persons not immediately connected with the management, you might establish a system of control which would be as satisfactory as that which you have suggested?—If those other heads are to be merely in the nature of an irresponsible council, I do not think that the objections which have occurred to me against leaving the charge in one person would be diminished; if they are to form a Board, the result would be a system very nearly approximating to that which I have suggested.

5887. Do you consider it desirable that the Royal Academy should be in connexion with any system established?—I think there should be no regulation upon the subject whatever; supposing the existence of a limited Board of Trustees, I think members of the Royal Academy should be eligible just as any other professional class of individuals; but I can see no reason why a Royal Academician should be necessarily connected with the National Gallery in any way.

5888. I allude more especially to the question of site and accommodation; there seems formerly to have prevailed a notion that it was desirable and proper that the Academy should be connected with the National Gallery, and the consequence was that they both obtained accommodation in the same building; do you consider that it would be desirable, in any new arrangement of the Art collections, that the Academy should have a position of that description?—I think that probably the reverse would be desirable; it seems obvious that if the National Gallery is to remain on its present site, all the accommodation which is now in the possession of the Royal Academy would require to be given up; or, on the other hand, if the National Gallery is removed to a suburban situation, their separation would necessarily take place, and I can see no reason for again uniting them; on the contrary, there are probably reasons for placing the building which is to contain modern works for exhibition in a more populous and frequented situation, which reasons do not apply to placing the National Gallery there.

5889. Mr. *B. Wall.*] Those observations of yours are made, are they not, upon the supposition that the ground now occupied by the National Gallery would be given up to the Royal Academy?—It does not follow; if the National Gallery is removed to another situation, a resolution to do so would not, in my apprehension, necessarily result in the removal of the Royal Academy; it would be for the Government and the Royal Academy to make any arrangement that circumstances might require, but the fact of removing the one without necessarily removing the other would occasion a dissolution of that temporary, and, as it appears to me, accidental tie of position, and I see no reason why that tie should be renewed.

5890. Would not that be practically giving up to the Royal Academy the finest position in the world?—I have no knowledge of the position of the Royal Academy with reference to that building. I should presume that the Government would be free to dispose in any way of the buildings now in the possession of the National Gallery, and for aught I know, the Government may have power at any time to remove the Royal Academy from their present position, provided any rights or claims that the Royal Academy may have upon the Government, about which I know nothing, were properly compensated, and amicably adjusted.

5891. *Chairman.*] To revert for a moment to the question of purchasing, is it not your opinion that any defects or errors that may be imputable to the existing system of management, in regard to the purchase of pictures, apply rather to the

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omission of opportunities, than to the question of errors in the actual choice o particular pictures; that is to say, allowing pictures of a spurious description to be passed upon them as originals?—I think the error has been the want of system, but as to the practical result, it appears to me wonderful how, in so long a period, and considering the very large sum of money that has passed through the hands of the National Gallery trustees, so few mistakes have been made.

5892. Have you any further suggestions of your own to make, which have not been brought out by questions put to you by the Committee?—The only urther observation I would venture to make, is the extreme desirableness of something like an arrangement of the pictures. I believe that is a matter felt to be so important, that it is hardly necessary for me to speak upon it. I think a chronological arrangement in schools is desirable; but in the meanwhile, as that would be totally impossible in the present building, I think, as far as possible, an arrangement of the pictures might be made chronologically, without reference to schools; even that would be a step. I also think that new purchases ought, for a time, to be exhibited apart, or, at all events, in a portion of the gallery where they would at once be seen and recognised as new purchases, in order that the public might have an opportunity of seeing how far their interests have been consulted.

5893. Lord *Seymour*.] You have stated that, in your opinion, it is desirable to combine the different objects of art in one building?—I think that, on the whole, it is desirable, especially for those who are anxious to have an opportunity of improving themselves; but probably, with reference to the general public, it would be rather less, than more convenient.

5894. You think, with reference to persons who go there for the purpose of study, it would be desirable that, when they went to the building, they should have an opportunity, after looking at pictures, to look at prints, and sculptures, and other objects of art?—I think it would be a great boon to connoisseurs, and to other intelligent persons.

5895. Do you think that in a building provided for that purpose it would be desirable for persons, properly qualified, to give lectures on the progress of art, and exemplify those lectures by reference to the collection?—I had not thought of that question; but it appears to me that at present the fashion of lecture-giving is so much on the increase in this country, that probably such an arrangement might be desirable.

5896. You said, in your opinion, pictures were preferred by the public to antiquities, and that therefore greater care should be taken in regard to the pictures, than in regard to antiquities?—I meant to say, that a larger portion of the public took an interest in pictures than in antiquities, and felt themselves more competent to criticise them, and that there would be a larger number of the public whom it would be desirable or necessary to conciliate in any arrangements that might be made for the management of the gallery, while departments of pure antiquity are seldom visited, except by a limited number of cultivated persons, whose confidence in the management would be more easily obtained.

5897. If you combined together pictures and other objects of art, would you put in the same building all other objects of antiquity?—In certain views it might be perhaps difficult to draw the line, but I apprehend that if in a group of buildings, or a single building, the antiquities were wished to be united with the collections of art, such antiquities as the Egyptian and the Etruscan ought to be preserved there. I do not think it would be of so much importance to put there the antiquities of Mexico; but on the whole perhaps it would be better to put all matters of antiquity relating to art in the same department with the pictures.

5898. Mr. *B. Wall*.] Would not the process of removing them be exceedingly difficult?—I cannot speak to that, but I conclude that as all those objects have been, within a comparatively recent period, placed in the British Museum, the same means might be found to remove them; the whole thing appears to me to be a matter of expense, and to be a question how far the convenience counterbalances the expense, both of so extended a building, and the removal of the individual objects.

5899. Mr. *Vernon*.] Being of opinion that not much injury arises to pictures from dirt and so forth, do you consider that the advantage of having works of art all combined together, would counterbalance the disadvantage of having to remove them out of the reach of the general public?—I think that as regards the public, it is desirable that all the collections should be united in some such situation as

that

that which has been, I believe, already in the view of Government and Parliament; but with regard to the details, I think it is a matter very much of expense.

5900. If you can obtain, in the heart of the town, two sites, each of them sufficiently large for separate purposes, one for the purpose of sculpture, and the other for the purpose of pictures, would it, in your opinion, be preferable to keep the collections, although in that divided state, in the heart of the town, and therefore more available to the general public, than, for the sake of combining them, to take them to Kensington or any other place?—I think it might be very practicable to have two exceedingly interesting museums; one, consisting of the National Gallery, illustrated by collections of drawings, engravings, nielli, and, possibly, pottery and ivories; while, on the other hand, there might be a collection of antiquities, more properly so called, including those from Nineveh, Lycia, Greece, Rome, and so forth, in connexion with sculpture. At the same time, I repeat what I have before said, that if, without an undue sacrifice of the public funds, the whole can be brought to the same place, I think the results would be still more satisfactory; and it appears to me, that, besides the question of money, some weight might be given to the question of convenience. If, however, in order to provide a museum of a sufficiently large extent, a very long series of years must pass, during which those museums must necessarily be kept in a state of transition, without any great improvement being made in their management or otherwise, the disadvantage of that might counterbalance the advantage to be gained on the other hand.

5901. *Chairman.*] Are you aware of the historical series of pictures that exist in several of the Italian galleries, in the Academy of Florence, another at Siena, and another at Pisa; do you think it advisable, in enlarging and improving our own gallery, to have something in the way of a complete series, say of the Italian school, without reference to the higher merit of the pictures, in order to bring under one view the progress of art in Italy in particular, as the source and foundation of art throughout Europe?—I think I have already stated, that as a secondary object it is desirable to bring many such specimens together, although not to the extent to which it is carried in some galleries in Italy, where many works of exceedingly small importance are preserved, more from local interest than anything else; but up to a certain point, I think this is an object which the trustees of the National Gallery should carefully keep in view. I have already stated that I think they should omit no favourable opportunity of obtaining any monument illustrative of the progress of art in any school, such as pictures authenticated by signature or date, and of sufficient interest to be specimens of art of that period; but I think it is desirable that they should, in the first place, bestow their attention and dedicate their funds to that more particularly interesting and valuable period of Italian art which I have already considered in the course of my evidence.

5902. My question related not so much to procuring these specimens as to the arranging of them, because there are various modes by which the different schools might be chronologically arranged; I alluded to a series of them in one long gallery which should embrace a wider compass, a longer period, and a greater range of art, irrespective of those special arrangements of the individual schools in their own particular departments?—I think the principle is a very valuable one; it is followed, more or less, in all galleries which have been recently arranged, such as Munich and Berlin, and I believe it will be followed also in the new gallery which is now in the course of erection at Dresden.

5903. Has the plan of having an outer gallery, for exhibiting an enlarged historical series, and other smaller apartments giving the historical series of each school or period in detail, been adopted in any recently erected gallery?—No; I am not aware of any, because in those instances to which I have referred, the classification is carried out chronologically, also placing in juxtaposition the pictures of the same school. I think that principle is a very good one, but it is one which may be overdone; for example, in the Munich gallery, if I recollect rightly, there are two rooms, one of which, as I think, the largest room, and another, one of the largest of the smaller range of rooms, are dedicated exclusively to Rubens, where there is a greater display of Rubens than there is in any other collection; the effect of which, to my eye, is somewhat monotonous; and I think that a judicious intermixture of the pictures of Rubens with those of Vandyke and other contemporary masters of his school, is not objectionable.

5904. Is not the plan to which I have adverted, carried out in the outer

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gallery of the Uffizj, in Florence?—Very inadequately; there is an attempt made to do so, but it is made very imperfectly; generally speaking, the pictures in the outer gallery, except a few early ones, are of very inferior interest.

5905. Mr. *B. Wall.*] Are they chiefly portraits?—Portraits above, and other pictures illustrative of the history of art below.

5906. Mr. *Vernon.*] Are you aware that there is an attempt to have a central gallery at Munich, lighted from the top, in which the greater works of art are, while the small chronological specimens are in side rooms, lit by side lights?—The centre is not a gallery; it is a series of large halls lighted from the roof, but the principle of the building is that which the Honourable Member describes it to be; one side of small rooms is dedicated to a chronological series; the other, when I was there, was not finished, but I believe it is now dedicated to ivories, &c.

5907. *Chairman.*] Do not the galleries to which I have alluded, take Florence, for instance, comprise specimens of all, or almost all, of the earliest Tuscan schools?—No; I have never been able to ascertain on what principle that gallery was arranged; there are in the outer corridor 10 or 15 valuable specimens of Italian schools antecedent to the year 1500; but equally valuable specimens, though perhaps smaller, are found in the two rooms dedicated to what are called the Tuscan schools.

Sir *Charles Eastlake*, P. R. A., called in; and further Examined.

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5908. *Chairman.*] WE propose now to continue our inquiries as to the general management of the gallery; but there are some points with regard to that management bearing partly upon the subject of cleaning, which have been lately brought under our notice by the Return given in of the Minutes of the year 1844; it appears that during the interval between the close of the London season in 1843 and the commencement of the meetings of the trustees in the year 1844 Mr. William Seguier died; do you recollect the date of his death?—I do not, precisely.

5909. He died during that season when there were no meetings of the trustees held in the gallery?—That is my impression.

5910. The last meeting of the trustees was, I believe, on the 5th of August, and the next meeting was not until the 5th of February following?—My appointment was in November 1843.

5911. Your appointment was made by the Treasury, was it not?—Yes.

5912. Was there any meeting of the trustees held at the period of your appointment to receive you and give you your instructions?—No.

5913. Then, in fact, you entered into the management of the gallery without any communication whatever with the trustees in consequence of your appointment by the Treasury?—There was no special meeting on the occasion.

5914. You took up your official position without any kind of instruction or communication with the Board of Trustees?—Except with Sir Robert Peel and the sub-keeper.

5915. How long was it after your appointment before any meeting of the trustees took place?—In February 1844.

5916. Upon that occasion your appointment was notified to the trustees?—Yes.

5917. Was there any notification made to the trustees of the death of the previous keeper?—Probably there was; but I am not aware of it.

5918. During the intermediate period you had carried on the management irrespective of any meetings of the trustees, had you not?—Yes; I also suggested the purchase of some pictures from the Fesch Gallery; I ventured to do so after I had been in office scarcely a week, and I could only do so by communicating with Sir Robert Peel.

5919. I think that on the 23d of January a picture by Francesco Mola was destroyed, was it not?—Yes.

5920. Was there a meeting of the trustees called specially to consider that subject?—I do not remember that there was.

5921. How did you proceed yourself in the direction of the gallery to act on the occurrence of so great an emergency?—I think that at the very moment I was not in the way. I did not hear of it immediately, but Colonel Thwaites acted, and went to a public office, after the person who had committed the injury had been apprehended.

5922. Did

5922. Did you enter into communication with Sir Robert Peel immediately on he subject; was he in town?—I do not recollect whether he was in town or not.

5923. At that period, with regard to an occurrence of that description, or any other matter of importance, you were entirely dependent on the Treasury, and had no assistance from the trustees?—I remember afterwards communicating with Sir Robert Peel.

5924. With reference to the employment of Mr. Brown in the gallery, you mentioned having stated to the trustees that Sir Robert Peel had recommended Mr. Brown, and assented to his being employed; upon what occasion did you make that statement to the trustees?—At a meeting of the trustees, when Sir Robert Peel, if I mistake not, was present, because I remember his speaking on the subject himself; but there seems to have been an omission in not inserting anything relating to that transaction in the minutes; I believe, however, that it was formally brought before the Board, both by myself and by Sir Robert Peel.

5925. Was that before or after Mr. Brown had executed the work?—Before; it was to obtain the sanction of the Board for his employment. I do not imagine there was any irregularity in that transaction, except that it was not inserted in the minutes.

5926. Then Mr. Brown was in fact employed by the authority of the trustees? —No doubt he was.

5927. On the 5th of August 1844, it is stated, "Mr. Eastlake brought to the "notice of the trustees the expediency of causing such pictures in the National "Gallery as required cleaning, &c., to be dealt with during the ensuing vacation;" will you explain what is meant by the etcetera?—I imagine varnishing; cleaning being the strongest term that could be applied, I suppose the etcetera would relate to minor operations.

5928. It did not comprise "restoring"?—Not necessarily; I do not now remember whether any restorations were then reported by me as being required.

5929. Were you never authorised by the trustees on any occasion to restore pictures?—Never; Mr. Seguier, of course, made any restorations he thought necessary.

5930. And then it was resolved, in consequence of that statement of yours, "That Mr. Eastlake be authorised to take this opportunity of causing such work "to be executed by proper persons to be selected for the purpose;" does that imply that you were employed to select any picture in the gallery you thought fit, without any special order from the trustees?—Quite so.

5931. Then you had full discretion given to you to take down any picture you thought fit, and commit it into the hands of any proper person you might select? —Yes; indeed, I imagine I might have employed any picture-cleaner I chose.

5932. Then, in short, the trustees who have been in the habit of exercising rather a rigid control in regard to some other matters since, and during the period of your office, in respect to the cleaning of the pictures, transferred their responsibility entirely to you?—At that time and in such matters such was the case.

5933. And there was no specification made in the minutes of the particular pictures to be cleaned on any occasion?—It is very possible that I may have called their attention to certain pictures, and may have stated what I thought was necessary to be done, but nothing of the kind appears on the minutes. The Judgment of Paris, by Rubens, required a restoration, and was restored in the autumn of 1844.

5934. You stated in your former examination that you considered Mr. Seguier had overpassed his instructions in cleaning the late pictures; there was a meeting of the trustees held, I believe, on the 12th of November in the last year, when a resolution was passed by the meeting, as to the result of the cleaning, and its effects upon the pictures; that minute is to the following effect: "The trustees took "into consideration the cleaning and other restoration of pictures during the past "vacation, as directed by their minute of the 5th of July last, namely, the varnish "removed from the following pictures: numbers 12, 14, 61 by Claude, the old "varnish removed; 26, Paul Veronese; 22, Guercino; 57 Rubens; 127, 163, "Canaletti; 165, N. Poussin, the old varnish removed. Nos. 3, Sebastiano del "Piombo; 33, Parmegiano; 13, Murillo, the varnish partly removed; and the "whole of these pictures re-varnished." I presume we may understand that that implies that the whole of the varnish had been removed from the nine first mentioned

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tioned pictures, having been removed only partially from the three other pictures? —I should gather as much from that statement.

5935. The Minute specifying that, from the three last-mentioned pictures, the varnish had only been removed partially, would imply, as to the others, that the whole had been removed?—I should so conclude from the statement; but there may be sometimes an incorrectness of expression in the Minutes; Mr. Seguier would be able to rectify such incorrectness, if it exists.

5936. Then the resolution that follows is, "Resolved, that the trustees approve "of the result of the instructions on this head, as evinced in the improved appear- "ance of the pictures, and of the manner in which the operations have been per- "formed by Mr. Seguier, under the superintendence of Mr. Uwins." The trustees therefore, after having inspected the pictures, were satisfied that the varnish had been entirely removed from nine of those pictures, and that it had only been partially removed from the remainder?—Yes; I do not remember that they took particular cognisance of the degree to which the varnish had been removed; I do not recollect that any such inquiry was made.

5937. You were present at that meeting?—I believe I was present at a meeting in November.

5938. And being of opinion that Mr. Seguier had over-passed his instructions, which were to the effect that he might remove the varnish from the pictures, did you express any dissent from the resolution of the meeting, as to their satisfaction with the mode in which he had performed his duty?—I merely stated, as I believe others did, that the pictures looked a little fresh, and hoped that time would restore them sufficiently to a due tone. I am not aware that I absolutely used the expression,—the instructions were over-passed; my impression is (but my evidence will show) that I said it would be a question whether the instructions were over-passed; if, however, it be a question, I should say that the instructions were over-passed.

5939. But you did not think it necessary on that occasion to dissent; you thought it not a matter of so much importance as to make it necessary for you to disturb the unanimity of the meeting?—No further than by the general expression to which I have referred.

5940. Lord *W. Graham.*] In what way should you say the instructions were over-passed?—It is still a question of degree; I think it was not necessary to remove so much of the old varnish.

5941. You confine it simply to removing the varnish?—Yes, I do not imagine that anything else was done; it is quite possible to make a picture look too fresh without damaging it, and by cleaning it unequally to injure its effect. I stated in my former evidence that I considered the Queen of Sheba Claude to be unequally cleaned, and therefore to have a somewhat inharmonious effect.

5942. *Chairman.*] In Question 4620 you were asked by Mr. Labouchere, "I understood you to say, that these pictures were finally cleaned against your "opinion," and your answer was, "No; the resolution that was carried was "not against my opinion; if you ask me whether the pictures have been cleaned "in conformity with that resolution, that is a different question. I believe that the "instructions of the trustees were over-passed"?—Then I stated it positively, and "so I should now; my impression was, that I said it was a question; but still my opinion on that question would be that the instructions were over-passed.

5943. We alluded, on a former occasion, to five regulations which you now explain, not as regulations, but as allusions to the practice of the gallery, one of those being a regulation against the temporary deposit of pictures in the gallery? —Does the question refer to pictures deposited by persons who have offered them for sale?

5944. No; it alludes to the temporary deposit of some remarkable picture, which may have been bought by a gentleman who considers it worthy of attention, and which he would be willing temporarily to deposit for exhibition in the National Gallery?—I was not aware of the existence of any regulation against such a proceeding.

5945. There is another regulation as to the vacation which you will find at page 13 of the first Return of Mr. Hume, as to the closing of the gallery; that was the original regulation, I think, when the collection was at Mr. Angerstein's house?—I am not aware of it.

5946. Is there not a board on the door of the gallery at this moment, which contains the regulation which was affixed to the door of Mr. Angerstein's house, prohibiting

prohibiting more than 200 persons entering the gallery at the same time?—I am not aware that it remains there.

5947. You are not aware that it is at the door of the gallery at present?—No.

5948. If it be, you would think it rather a singular notification, considering that there are sometimes 500 or 600 persons there at a time?—Yes; the number at present admitted is unlimited, I believe.

5949. There was also a regulation against occasional cleaning alluded to by Mr. Russell, which regulation was to be done away with by a minute of February 1851 or 1852; was that regulation in force during the period you held the office of keeper?—I do not clearly understand what the regulation is.

5950. It was at a meeting of the 9th of February 1852. The minute states: "Mr. Russell called the attention of the trustees to the existing regulations for "the care of the pictures in the gallery, by which the express authority of the "trustees is understood to be necessary for any positive act for the purpose of "improving the appearance of the pictures;" did that regulation exist during the period of your holding office as keeper?—No; I should have considered myself quite at liberty to direct cleaning in the mode referred to in that minute, with a silk handkerchief, at any time, and I did it myself frequently.

5951. To what, then, do Mr. Russell and the trustees, who seem to have acquiesced in this view, allude by this very stringent regulation?—I should find it difficult to explain the statement; it was Mr. Russell's mode of bringing forward the proposition; it was worded by him, and I do not see that that mode of expression was called for.

5952. So that in reality, even in regard to the practice of the gallery, the regulations that are alluded to from time to time do not represent, or represent very imperfectly, what was the practice of the gallery?—In the case to which you have called my attention, there was no such regulation; there was nothing to prevent the keeper from directing pictures to be cleaned with a silk handkerchief.

5953. There is one instance where, on the 2d of June 1845, at a meeting of three trustees, there was a regulation annulled which required the special sanction of the trustees for the introduction of any pictures for inspection into the gallery; but at a subsequent meeting on the 25th of January 1847 (of four other trustees who were not present at the former meeting), fault was found with parties who had introduced pictures upon the last occasion without the special sanction of the trustees, but with the sanction of the keeper, so that upon that occasion, the trustees present upon the later occasion overlooked the regulation of their colleagues who were present on the former occasion?—Yes; but is not the expression, "annulled," which you have made use of, rather too strong? It was set aside for that occasion only, I should imagine, not annulled altogether.

5954. On the 2d of June 1845, in Mr. Hume's Return of 1847, there is this minute: "The trustees having taken into consideration the inconvenience that "may occasionally be felt from refusing admittance to pictures offered for purchase, "and tendered for their inspection at their meetings: Resolved, That a discretionary "power be granted to the keeper, and in his absence to the secretary, to allow "pictures brought to the gallery under such circumstances to be received, when they "shall appear to them worthy the attention of the trustees"?—That gives a discretionary power to the keeper at all times.

5955. But on the 25th of July 1847, in a letter written by the instruction of the trustees to a gentleman who had forwarded his picture to the gallery, it is said, "I am further directed to inform you, that this picture has been forwarded to "the gallery contrary to their regulation, the consent of the trustees not having "been specially obtained for the purpose"?—It should have been "the consent "of the keeper not having been obtained." I believe that is the only error. The picture was sent without any permission whatever. I do not see that there is any important contradiction.

5956. The Committee may infer that, from the general mode in which both the regulations and the minutes have been made out, there was no system of intelligible or generally recognised regulation in force under the late system of the trustees, which could be a regular and constant guide to the conduct of the business of the institution?—In the minutes the wording is sometimes loose, as in this case; but I think it may be explained by substituting the word "keeper" for the word "trustees."

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5957. That is rather an important alteration, is it not?—Yes, it is so. But the minute had reference to a case where a picture had been sent without any permission whatever.

5958. Was there any regulation whatever with regard to the number of trustees requisite to constitute a valid meeting?—I have always understood that it was necessary that there should be three trustees to constitute a quorum.

5959. You have understood that to be the practice?—Yes.

5960. Were there not very many occasions when only two were present, and even in some instances only one trustee?—I think it will be found that when one or even two trustees only have been present no important business has been transacted. I think there was one instance when Lord Colborne alone was present, and he declined to do anything.

5961. Are you aware of the date of that?—Not at this moment.

5962. On the 7th of May 1849, was there not a meeting held when Lord Colborne was present alone?—Yes.

5963. Referring to the minute, does it not appear to you that any business of importance was transacted on that occasion; were there not various pictures offered for purchase and declined, and various other matters of business transacted?—It might appear so from what is stated in the minutes, but it sometimes happened that full information was before the trustee, so that he might have very sufficient grounds for acting; but the question of the legality of acting at all in regard to important or unimportant business is another affair, and I imagine that it would be always incorrect, or at least always irregular, for one or even for two trustees to transact any business whatever. The instance to which I alluded when Lord Colborne was alone, and when another meeting was called in consequence, was the 5th August 1850.

5964. But has it not, in fact, been the practice, as appears not only on the occasion to which I have called your attention, but on several others to which I might refer you, that the business of a trust comprising a large number of members has sometimes been carried on by a single one?—That appears to have occurred.

5965. Lord *W. Graham.*] On those occasions would the minutes be acted on before they were confirmed by the next meeting?—I should imagine so. I do not know what took place in the instance in question.

5966. Because at the next meeting the minutes are always confirmed and signed by the chairman?—Yes; no doubt letters were written in consequence of Lord Colborne's decision at the meeting to which you have referred, without waiting for the next meeting.

5967. *Chairman.*] When no trustees happened to be in town, the business of the gallery was transacted by communications between the keeper and the First Lord of the Treasury?—Yes, when I had the honour to be keeper.

5968. And his authority was considered sufficient, without obtaining the authority of the trustees?—Yes, on the understanding which I before explained; Sir Robert Peel always guaranteed the consent of the trustees; bringing the matter before the trustees at their next meeting, reporting to them what he had done, and obtaining their sanction.

5969. When you speak of his guaranteeing the consent of the trustees, how do you understand that?—In cases where there could not possibly be, as he conceived, any difference of opinion; I have no doubt there may have been cases in which he would have said he could not act alone, although I do not at this moment remember any such case occurring.

5970. On other occasions there are instances, are there not, of individual trustees, not the First Lord of the Treasury, suggesting changes to the subordinate officers; for example, in the case of Mr. Russell suggesting to Mr. Seguier that he should adopt a different varnish for the pictures of the gallery?—Yes, so it appears: as regards the suggestion itself, it may have been judicious.

5971. Do you consider it was expedient that in a matter of such great importance, as we now find it to be, as the varnish with which the pictures were to be covered, one trustee should have the power to give instructions, without any communication or appeal to and meeting of his colleagues?—No; my opinion is that all that is irregular.

5972. Then your opinion is, generally speaking, that the late system of management, partly from the want of a concentrated responsibility, and partly from the want of a distinct understanding, by the different individuals or bodies, of their respective

respective duties, or individual responsibilities, is defective, and requires improvement?—I think so.

5973. Have you considered in what mode you think that improvement should be carried into effect, or what changes should be made?—I had the honour to submit a paper to you on the subject; I do not know whether I may be permitted to make use of it.

5974. That was a paper containing valuable suggestions on many points connected with the management of the gallery, and which it may be desirable to print in the Appendix to the Report of the Committee; but, in the meantime, perhaps you can favour the Committee with the substance of the matters adverted to in that paper?—The first principle which I have advocated there is individual responsibility; I should prefer that to such a constitution as the present.

5975. From what class of persons would you propose that the director should be appointed, and with what special functions invested?—I adhere to the opinion which I have expressed in the paper before you: the qualifications required are so varied that it would be well to subdivide them; to entrust to a secretary the task of compiling much of the knowledge that would be desirable for the use of the keeper; I think the keeper, or, as I have called him, the director, should have the sole responsibility with regard to the purchase of pictures, and their conservation. I think that he should have nothing whatever to do with the management of the establishment, properly so called, the admission of students, and so forth; all such details should be under the control of another person.

5976. How many officers holding positions of a certain eminence and responsibility would you propose to appoint; you have mentioned a secretary and a keeper?—I have implied that there should be three, because I would entrust the general management of the gallery to a superintendent.

5977. Would you give co-ordinate power to these three gentlemen, as a Board, or would you make one the head and the two others his council or assessors?—The superintendent might, perhaps, be considered as the chief, but they would be quite independent of each other, especially the director of the gallery. I think that he alone should be responsible for the purchase of pictures, and for their preservation in a good state.

5978. Being himself a subordinate officer to the superintendent?—Or co-ordinate with him, if it could be so managed. The director might not be willing to consider himself a subordinate officer; he would be, in fact, the most important officer of all.

5979. You would propose that the director should be entirely responsible for purchases?—Yes.

5980. I understood that by your plan the secretary was to be the person to undertake journeys or researches for the purpose of obtaining a knowledge of pictures that it might be considered desirable to purchase?—That would be his special department; much of the information which he would collect might be furnished by the director himself; but the object of employing a secretary for such purposes would be to collect a mass of facts and records which would be for ever valuable and available.

5981. You would invest the superintendent with the management of the general economy of the institution?—Yes.

5982. Would he have any authority over the two other officers?—I have not considered the minuter details of such a scheme; but I can conceive that such a superintendent might be quite independent of the others, as his office would chiefly be to regulate the admission of students, to pay the attendants, to look to the order, cleanliness and ventilation of the apartments, and to such matters as are now unfortunately mixed up with much more important concerns, and which take up the keeper's time unnecessarily.

5983. Then there would be still a divided responsibility?—Divided in the sense of separate; the officers would be mutually independent and severally responsible; but I assume that they would all be controlled by the Treasury, or by officers appointed by the Treasury.

Veneris, 17° *die Junii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Lord Seymour.
Mr. Ewart.	Mr. Raikes Currie.
Mr. Marshall.	Lord William Graham.
Mr. Baring Wall.	Mr. Stirling.
Mr. Vernon.	Mr. Labouchere.
Mr. Charteris.	Mr. Hardinge.
Mr. Monkton Milnes.	

COLONEL MURE IN THE CHAIR.

Sir *Charles Eastlake*, P.R.A., called in; and further Examined.

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5984. *Chairman.*] A STATEMENT occurs very frequently in the minutes with reference to offers of pictures, which are said to have been declined "on the usual grounds;" can you explain to us what those words, "the usual grounds," imply?—There are several forms of letters which the secretary is directed to write in answer to offers of pictures. Sometimes a picture may be at a distance; and then there is a form for declining it because it is impossible to inspect it.

5985. A return has been made to the Committee of the number of pictures which have been offered to the Gallery, and which have been declined for want of room, since the year 1847. I think there are only three pictures included in that return. Does that embody your impression as to the number of pictures that has been declined by the Gallery?—Does the question refer to pictures offered as gifts or bequests?

5986. It refers to pictures offered for sale or as gifts since the year 1847, and which were otherwise eligible, but were declined by the trustees for want of room for their accommodation; it appears that there have been only three pictures declined on that ground; do you believe that to be the fact?—I should not suppose that there have been more. I am even surprised to hear that any pictures have been declined for want of room, if they were otherwise eligible, because it is now possible to accept pictures on the condition of their being afterwards presented to some provincial museum. I had the honour of making that suggestion to Sir Robert Peel, and it was adopted immediately by him; that was at a time when a Bill was brought forward in the House of Commons by Mr. Ewart, if I mistake not, respecting provincial museums. I suggested on that occasion, that pictures not of the highest merit, and which sometimes embarrassed the trustees, from not knowing whether to accept or decline them, might be accepted conditionally, with a view to placing them afterwards in provincial museums. Sir Robert Peel immediately recommended that course to the trustees, and it was adopted.

5987. You found some difficulty, did you not, on the part of many of the proposed donors in respect of that condition?—I believe so.

5988. In this return there is mention made of an offer to present to the gallery a picture by Santo di Titi having been declined for want of room; but I observe in page 4 of Mr. Hume's last return that the same picture is described in the minutes as having been declined on the usual grounds; was want of room one of the usual grounds?—Does it appear whether it was offered for sale or as a gift?

5989. There is no distinction made in the return as to whether it is offered for sale or as a gift?—I suspect that that picture by Santo di Titi was offered for sale; I remember seeing it, and certainly I should not have recommended its purchase.

5990. Then it was not declined for want of room, and it ought not to have been so stated in this return?—If it was offered for sale, it was not declined for want of room.

5991. Then that is a mistake in the return?—It appears to be a mistake.

5992. That is number one; then number two of the return is a picture by Domenico Panetti; but in page 22 of the same minutes it is stated to have been declined,

declined, because the trustees were unwilling to exhibit such a picture in the gallery; that is another mistake, I presume?—I have no recollection of that picture; the subject may have been the ground for declining it.

5993. Under the date of the 7th April 1845, it is stated in the minutes that Mr. Woodburn offered to the consideration of the trustees his collection of original drawings, and that his proposal was declined by the trustees because they were not within the sphere of their power of acceptance; what was the exact meaning of that expression?—The drawings were offered for sale, I presume; the word "acceptance" could not be correct, because they were offered for purchase; the minute may have meant to imply that.

5994. Lord *W. Graham.*] Are those drawings still in Mr. Woodburn's possession?—I do not exactly know what drawings are alluded to; there are a great many drawings in the possession of the surviving Mr. Woodburn.

5995. *Chairman.*] Is there any peculiar meaning attached to the expression "that they do not come within the sphere of the trustees' acceptance," which would seem to be rather a circuitous mode of declining an offer, and might apply to any objects that they had not sufficient reason for receiving?—There may have been an understanding that drawings could only be purchased for the British Museum, and not for the National Gallery.

5996. Lord *Seymour.*] You say there may have been an understanding that drawings could not be bought except for the British Museum?—That is one mode of explaining it.

5997. Was it an understanding of the trustees of the National Gallery that they had no authority to buy original drawings?—It is the only mode which I can think of, at the moment, for explaining the minute referred to.

5998. *Chairman.*] Perhaps I had better read the minute; it is in these words: "Read a letter from Mr. Samuel Woodburn, addressed to the Marquess of Lans-"downe, submitting to his Lordship an arrangement by means of which a collec-"tion of drawings in his possession might, on certain terms named, be made "available for the advancement of art. Resolved, that this offer not being within "the sphere of their power of acceptance, they find themselves compelled to "decline it"?—That appears to furnish a sufficient explanation; there was something peculiar in the offer which rendered it impossible to accede to Mr. Woodburn's terms.

5999. What were those peculiarities?—I do not know.

6000. Were you present, as keeper, at that meeting?—I have no recollection of the circumstance; but Mr. Woodburn's letter could be produced.

6001. Do the trustees consider that they are not entitled to purchase original drawings in crayon, or otherwise, as not coming within the designation of pictures in the proper sense?—I know of no law to prevent their purchasing such works, but since the failure of the purchase of the Lawrence drawings there has been an indisposition on the part of the trustees to entertain any offer of the kind.

6002. Mr. *Charteris.*] You say, "failure;" was there any attempt to purchase?—No doubt of it.

6003. Mr. *Ewart.*] There was an offer made of them?—There was an offer made of them; I was not connected with the National Gallery at that time; but there were attempts enough to secure them to the nation on the part of many.

6004. *Chairman.*] On the 8th June 1846, which is previous to this return, it is stated, that Mr. Ozias Humphrey's collection was declined, owing to limited space; do you remember that collection?—No, I have no recollection of it.

6005. During your tenure of office as keeper, how, and to what extent, were the trustees judges of the value of pictures submitted to them for purchase, or in what way did you share responsibility with them in respect to the purchases?—As far as I was concerned, I never offered an opinion on the value of a picture; I considered myself but little competent to give an opinion on that point; the usual mode of arriving at a proper judgment on such points was by consulting competent persons, and by referring to previous sales.

6006. When you were appointed to the office of keeper, being a professional artist of some eminence, and I presume owing your appointment to that circumstance, were you not expected to act as professional adviser with regard to purchases submitted to the trustees?—I had a clear understanding with Sir Robert Peel on entering the office, which I entered reluctantly, that I was never to be asked to give an opinion upon the value of pictures; I said I was not competent to do so, and that was among my reasons for wishing to decline the office;

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Sir Robert Peel pressed me to accept it, and when I did so, as I stated on a former occasion, it was upon the understanding that I was chiefly to be consulted with reference to Italian pictures, for I professed that I was comparatively ignorant of other schools.

6007. If you considered yourself not competent to give an opinion as to the value of any pictures, upon what ground did you make an exception in favour of pictures belonging to the Italian schools?—In that case, also, I only spoke as to the merit of the pictures.

6008. And not as to their originality?—Yes, as to their originality, but not as to their value; I understood the question to apply to their market value.

6009. But you considered yourself competent to give an opinion how far a picture was an original picture by the artist to whom it was ascribed, and as to its merits as a specimen of the work of that artist?—That was what I undertook to do, as far as my knowledge extended; but I professed my ignorance of the market value of all pictures, and my comparative ignorance of all schools except the Italian; I stated that strongly, in order that Sir Robert Peel might know the conditions on which I was willing to accept the office, and I accepted it only on that clear understanding.

6010. When a picture, or a collection of pictures were offered, perhaps by correspondents abroad, or even by persons in London, to the consideration of the trustees, was it or not their custom to send the keeper to examine the collection or the picture, and to make a report upon the subject?—Yes.

6011. And you undertook that duty?—I undertook that duty, and it is extraordinary how few the occasions were on which I had to report any degree of merit whatever.

6012. Did you limit your reports so entirely to the pictures of the Italian school, that, if you were called on to examine pictures of the Flemish or other schools, you would make no report whatever?—I made a report, and as I stated before, the pictures were in general so very inferior, that no matter what the school was, I had no hesitation in saying, they were not worthy of the National Gallery.

6013. What is your reason for making the distinction that you were merely expected to give an opinion on pictures of an Italian school, if, on these occasions, you also gave an opinion on pictures of other schools?—There is a certain amount of demerit upon which persons, with even less judgment than I possess, can give an opinion.

6014. In short, you were in the habit of giving your opinion of pictures of all schools, but you did not consider yourself so responsible for your opinion with respect to pictures of any other school, as you did with respect to pictures of the Italian school?—That was the understanding; but there never was an instance in which I could not give an opinion without hesitation when I was invited to look at pictures such as you have referred to, though not of the Italian school.

6015. Mr. *Charteris.*] To whom did the trustees refer as to the commercial value of pictures, you having felt yourself incompetent to give an opinion upon the subject, and the trustees not being in the habit of referring to you?—I could give the trustees facts respecting previous sales, and the prices which pictures fetched at sales; you ask what persons the trustees were in the habit of consulting; I do not remember particular names, but the trustees were in the habit of consulting various persons; they were always very active, and so was I, in collecting information of the kind.

6016. *Chairman.*] When intimation was given to the trustees that a picture was at their disposal, were you sent to examine it?—Yes.

6017. If you reported that the picture was not worthy their attention, nothing more was thought of it?—No.

6018. Suppose you thought it was worthy their attention, what course did they then pursue?—I do not remember any case in which a picture, previously unknown, was reported by me as being fit for the National Gallery; but I have frequently brought pictures before the notice of the trustees which I thought were eligible, which were, in fact, offered, although not formally, to the trustees; they may or may not have been so offered.

6019. Did they decide, with reference to the purchase of that picture, on their own judgment, or did they take further advice upon the subject?—Up to the time of the purchase of the Holbein, advice was collected where it could be had, but after that time, in consequence of a letter from the Treasury, the trustees were directed to consult any two competent persons whom I might name.

6020. When

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6020. When you say the trustees took advice where it could be had, will you define a little more closely to what that refers?—I can give an instance, by referring to a circumstance that took place before I had the honour to be keeper: I forget the precise year; an unfinished picture, attributed to Raphael, was offered to the trustees; it belonged to Sir Augustus Forster, I think. I was consulted by the trustees upon that occasion. I pronounced it to be a picture by Fra Bartolommeo, and I furnished some documentary evidence, which tended to confirm that judgment. That picture was declined, partly in consequence of the evidence I gave them, as to its not being the work of Raphael, though it might be very valuable as the work of Fra Bartolommeo. That is an instance of the mode in which the trustees proceeded before I was keeper, and on subsequent occasions they may perhaps have consulted persons competent to give an opinion on works by Flemish and other artists, in which I rather abstained from giving advice.

6021. Can you mention the names of any of the principal authorities they were in the habit of consulting?—I cannot distinctly say; I know Sir Robert Peel was in the habit of consulting Mr. Nieuwenhuys and some others, but he was not always in the habit of stating his authorities for the opinions he offered.

6022. Then the trustees being, in their own official capacity, in the habit of consulting other gentlemen as to the value of pictures, you did not hold yourself responsible?—I do not remember any distinct or particular occasion on which advice was called for, in the mode in which mine was asked for in the case of the Fra Bartolommeo. I might afterwards recollect such cases, but at this moment I do not.

6023. Do you recollect whether the trustees, during your keepership, were in the habit of regulating their purchases by reference to any historical or chronological system, with the intention of obtaining the works of particular schools, or with a view to improving public taste?—No; I do not think there was any such system. I am bound to say that Sir Robert Peel rather opposed the purchase of works by the early Italian masters; his expression always was, "I think we should not collect curiosities."

6024. Then the course was, that any picture, of whatever school, that appeared to the trustees to possess a general value, on whatever grounds, whether from its beauty or from the peculiar mechanism of its painting, was taken on its own merits, without reference to any general principle of forming a collection?—Quite so.

6025. Did you yourself ever give an opinion in opposition to that mode of purchase?—I always advocated the purchase of good Italian pictures.

6025.* Did you yourself suggest to the trustees, the desirableness of improving the tone and character of the collection as it exists by introducing into it pictures of the earlier and purer stages of art?—I did frequently.

6026. But your suggestions were not responded to by the trustees?—Not by all, and particularly not by Sir Robert Peel.

6027. And Sir Robert Peel's influence was very considerable, was it not, with the trustees?—Undoubtedly it was.

6028. In fact, the purchases that have been made during your keepership have been all purchases of pictures that have been picked up, without reference to any principle whatever?—Sir Robert Peel's object was to get the finest works of art, without reference to history.

6029. And those works of art have been chiefly, during the period of your keepership, of the Flemish and Bolognese schools?—That appears to be the case. The proposed purchase of pictures from the Fesch Gallery failed. That was the first instance when I recommended the purchase of some Italian works.

6030. In what year was that?—That was immediately after I was appointed keeper. I proposed it, and Sir Robert Peel objected, not because the pictures were not desirable, but because it was impossible for the trustees to see them; and it required a great deal of persuasion on my part to induce the trustees to listen to my recommendation, and to trust me; I always felt very grateful to Sir Robert Peel and the trustees for the confidence they reposed in me at that time.

6031. Mr. *Vernon.*] Those pictures were practically for sale for some years, were they not?—The sale was contemplated, I think, in the year 1844; I forget when it actually took place; I was quite in time for it, but the result was unsuccessful.

6032. *Chairman.*] Did you attend Mr. Solly's sale in 1847 on behalf of the trustees?—I attended the sale, but not for the trustees.

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6033. Were any purchases made at that sale?—Not for the trustees.

6034. You had no instruction whatever from the trustees to look after the pictures in that sale?—No. In justice to the trustees, I should observe, that observations were sometimes made in Parliament as to the inexpediency of adding to the collection, and those remarks naturally influenced the trustees. There were periods of inaction from a certain indisposition in Parliament to sanction the purchase of pictures.

6035. What were supposed to be the grounds of that indisposition?—That must rest with those who made the observations; there seems to have been that sort of caprice occasionally in the House of Commons.

6036. How was a disinclination to sanction purchases expressed on the part of the House of Commons?—I remember Mr. Hume saying that he thought it inexpedient at present to continue purchases for the National Gallery, and I remember that having had an influence upon the trustees.

6037. Did Mr. Hume on that occasion allude to any particular class of purchases?—To purchases of any kind.

6038. Was that from an impression that the late purchases had not been judiciously selected?—Very possibly; I do not remember the precise period; but it is very probable.

6039. Mr. *Ewart.*] Is it not Mr. Hume's general custom to show great willingness that the public money should be applied in this way?—Yes; I am quite aware of his general readiness on such occasions.

6040. *Chairman.*] Were there no purchases made from other collections besides Mr. Solly's at the period when you say that disinclination was manifested?—There was, I am sorry to say, an opportunity lost when the Ottley Collection was sold; that collection consisted almost entirely of early Italian pictures; they are now dispersed.

6041. Mr. *Charteris.*] Did you recommend the purchase of those early Italian pictures?—I prepared a list of those which I thought would be eligible.

6042. *Chairman.*] It appears, by reference to the Catalogue in the Appendix to the Report of the Committee of 1850, and by reference to the Return which was procured from the National Gallery, that no purchase whatever took place between the years 1847 and 1851; is that the case?—In March 1847, the exquisite picture, "The Vision of a Knight," was purchased.

6043. My question referred to the period between the years 1847 and 1851; the picture of "The Vision of a Knight," by Raphael, was purchased in March 1847; then there is a return of the pictures purchased subsequently, and the first purchase entered appears to have been in 1851; so that from 1847 to 1851 no purchase whatever was made?—It so happens that the 19th of July 1847 was the last meeting I attended as keeper; in November of that year I resigned.

6044. I merely speak as a matter of fact, which, you being a trustee, is probably within your knowledge, that from 1847 to 1851 no purchase was made?—It happens that that is precisely the period of which I have no knowledge, because I was then unconnected with the National Gallery.

6045. But your impression is, that from the indisposition shown by Parliament in 1847 to encourage the purchase of pictures, opportunities of making purchases at Mr. Solly's sale, and in other ways, were neglected?—I cannot venture to say when, or from what cause, the observation in Parliament was made; the gallery was beginning to be full, and at that time there was an idea that an enlarged place would be required; from time to time there was a feeling that it would be better to suspend operations in the National Gallery until more space could be procured.

6046. Can you, from memory, give us any further particulars of the discussion to which you have alluded?—No, there must have been some discussion, but it was an incidental observation; I remember the fact of the observation having been made, and I am pretty sure it was Mr. Hume who made it.

6047. Mr. *Charteris.*] Can you state whether that discussion, to which you have referred as having taken place in Parliament, arose on any specific motion in reference to the National Gallary, or whether it was in the course of the Estimates that the subject of the National Gallery came before The House?—I have no recollection; but I think you will find that I am correct in saying that such an observation was made.

6048. In 1847?—I do not know when.

6049. Mr. *Raikes Currie.*] Do you think it amounted to more than the observation

vation of some individual Member of Parliament?—Certainly, it amounted to no more; probably it was called for by some other observation.

6050. *Chairman.*] Do you think that the discussion to which you allude formed a sufficient ground for entirely suspending during four years the purchases of pictures for the National Gallery?—I am not by any means certain that the observation to which I allude coincided with the period when the purchases ceased.

6051. My question referred to the period between 1847 and 1851?—I am not sure that the observation which was made in Parliament, to which I have alluded, was made during that time.

6052. Did you not allude to that observation as the reason why the trustees did not attempt to make any purchases at Mr. Solly's sale in the year 1847?—No; I believe I said that at times, when there was an apparently causeless cessation of activity on the part of the trustees, that may have been owing to some such observation in the House of Commons; and that such observations were sometimes made I have endeavoured to show, by adverting to a particular expression which I remember to have been used; but when that expression was used, or whether it produced any immediate effect or not, I cannot tell. I think it is very probable that it did influence the trustees.

6053. When any observation of that kind was made, from your experience in the proceedings of the trustees during the time you were keeper, was it their habit generally to suspend their purchases, however eligible the works of art might be which were presented to them?—The trustees would naturally be influenced to a certain extent by the opinions expressed in Parliament.

6054. Were there not a number of pictures of very great value, as representing the earlier purer periods of Italian art, exposed for sale at Mr. Christie's in Mr. Solly's Collection, and which were either sold or might have been procured by the trustees at very reasonable prices?—I am not prepared to say that there were any very valuable pictures in the Solly Collection.

6055. Did you examine that collection carefully?—Yes, I knew the pictures at his house; among the most valuable were those of the imitators of Raphael, such as Bagnacavallo and Innocenzo da Imola.

6056. Did you not consider that there was any value attached to one or two pictures that bore the name of Luini in that collection?—I did not consider that they were first-rate specimens.

6057. Do you not consider that a genuine picture by Luini, although not a first-rate specimen, if it could be had at a very reasonable price, would be an acquisition to our National Gallery?—I have no hesitation in saying, that if I had been allowed to deal with the Solly Collection, I would have bought several pictures for the National Gallery; even pictures such as those to which I alluded by the followers of Raphael, might be added to the collection with advantage, for I consider that all those masters should be represented in the National Gallery.

6058. Will you mention to the Committee the pictures in that collection which you would have purchased, had you had a discretionary power to do so?—I do not remember them very distinctly; but I would have purchased a specimen of Bagnacavallo and Innocenzo da Imola, and the Luini to which you have referred; if my recollection served me, I have no doubt I could point out three or four more that I should have thought it desirable to purchase.

6059. Did you suggest to the trustees that those were pictures which it was desirable to purchase?—No, I did not consider them to be works of the highest degree of merit, and generally there is an indisposition to purchase works not of the highest merit; I should rather say there is from time to time a disposition of that kind; experience shows that that disposition is not very constantly maintained, but I have heard no principle more frequently repeated by the trustees, than that they should confine their purchases to works of the highest merit.

6060. Mr. *Vernon.*] You have said you considered that picture by Luini to have been a picture which might have been purchased, and which, in your opinion, was deserving a place in the National Gallery?—It is very possible that I may have considered it worthy a place in the National Gallery, but I have not a clear recollection of it at this moment.

6061. Are you aware of the price at which that picture was sold?—No.

6062. Do you know what became of it afterwards?—No.

6063. You are not aware that it was sold afterwards to the King of Holland, for, I think, 1,500*l.*, having fetched only 390*l.* at the sale?—No.

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6064. Would you have considered that the fact of that picture being rather in a damaged condition, rendered it unfit to be purchased by the National Gallery?—One great objection to the Solly pictures was, that he had painted over them very much himself.

6065. But would you debar yourself from purchasing a fine picture like that, the value of which was tested afterwards by the high price at which it was sold, in consequence of its being partially damaged?—I do not attach much importance to the fact of its having fetched a high price afterwards; such cases sometimes occur, when the price has been quite unwarrantable.

6066. Lord *Seymour*.] You say the trustees confined their purchases usually to works of the highest merit?—That is a recognised principle, but experience shows that it has not been always acted on.

6067. Do you think that the fact of having to go to Parliament for the means to purchase every individual picture, there being no sum at the disposal of the trustees, naturally leads them to go to Parliament only when they have the offer of a picture of such a high degree of merit that the great majority of Parliament must approve of the purchase?—My opinion is, that it would be much wiser to give a certain sum to the trustees to lay out as occasions arise. I think the difficulty of bringing the matter before the Government, when perhaps there is not a day to be lost, is sometimes a fatal impediment, although it may appear to be a slight one.

6068. The question I asked you was rather with reference to the application to Parliament; do you, or do you not think that if the trustees have to go to Parliament for the means to purchase each picture, they will naturally only go to Parliament when they have before them a picture of such undoubted merit, that the sanction of Parliament is sure to be given to the purchase?—You have an answer to that question in what has actually taken place; the trustees have always hitherto gone to Parliament for sanction to purchase pictures; have they always bought the finest?

6069. Mr. *Labouchere*.] When you say the trustees acted upon the general principle of buying only the finest pictures, do you mean the best specimens of the masters who have painted those pictures, or pictures of the first-rate masters?—The best specimens of well-known masters.

6070. A good specimen of a master who is not well known may be very valuable, may it not, as a link in the history of art?—Yes; I should always have felt it my duty to seize every opportunity of purchasing fine pictures, which are not likely to be in the market again; I consider that now, when public galleries are formed all over the continent, and even in small towns, the possibility of obtaining fine pictures is annually becoming more difficult, and I think that no opportunity should be lost of obtaining fine specimens of any given master whose works are worthy of being placed in the National Gallery.

6071. May it not be the case, that a picture may be of great importance to a National Gallery, in connexion with the history of art, from the rarity of the works of the master who painted it; and yet it may not be a picture, taken by itself, of such excellence that it would be easy to satisfy the House of Commons, or the general public, of the propriety of purchasing it?—That shows the importance of having a previously arranged plan; such a plan as his Royal Highness Prince Albert conceived, and which is exemplified in a list of the masters of all the schools which it would be desirable to represent. I am not prepared to say whether that list is exactly the list which might be presented to Government, with the view that all those masters should be represented; but with reference to a certain number of masters, whose works should sooner or later be in the National Gallery, I would buy fine specimens of those masters at any time, without reference to their importance, having first established that such masters must sometime or other, be represented.

6072. Does not that go to show the propriety of confiding a sum of money to the discretion of those who it must be supposed are the most competent to form a judgment on questions relating to the purchase of pictures, as they may come into the market, rather than that they should be obliged to go to Parliament, or even to the Government, for their sanction to make the purchase of each particular picture, which may be very important as being illustrative of the history of art, but which may yet not recommend itself to those who have not previously studied the subject?—Certainly.

6073. *Chairman*.] You have stated generally, that at this period the trustees were

were not guided by any principle of purchase whatever; consequently, it never occurred to them to purchase pictures on the principle to which you have just referred, of making up different schools, or showing a historical or chronological series of schools at that time?—No. And yet if there had been such a list as that to which I have alluded, the trustees might have bought precisely the pictures they have bought, because there is scarcely a picture which has been purchased which will not fill some important place in the series.

6074. Do you think there would be danger in having some fixed principle laid down other than purchasing each picture as an opportunity occurred?—If you confined yourself to a certain list of masters, or to certain periods of time, and abstained from every other purchase whatever, you might lose opportunities which would never again occur. There must be a certain latitude and discretion in such purchases.

6075. With regard to the principle of purchasing pictures of great value, when there appeared to be an opportunity of making such purchases, if the trustees never had any report made to them of such collections as Mr. Solly's, or others that might come into the market, from you, as their keeper, you saying you think some of them were valuable pictures, how were they to know when and where pictures of value were to be got?—There is, in the minutes and in the evidence before you, very little to show the exertions made by the trustees; but I believe that there never was an occasion on which a fine picture was offered for sale when it was not known to the trustees, and by one or more of them investigations were made which tended to give the body sufficient information on the subject.

6076. Then they knew of the sale of Mr. Solly's pictures, and of what the collection consisted, but they did not consider that any of those pictures were of sufficient value to make it worth their while to endeavour to purchase them?—That is the inference, certainly.

6077. The remark which you have made with reference to Mr. Solly's Collection, that the trustees, having had it under their consideration, did not think it contained any pictures of sufficient value to be worthy of a place in the National Gallery, applies also, I presume, to Mr. Coningham's sale?—Certainly.

6078. What was your opinion with regard to the value of the pictures in Mr. Coningham's sale; did you not consider that there were pictures there which it was desirable for the National Gallery to possess?—Yes, several.

6079. And did you represent that to the trustees?—I do not recollect the date; it may have been at a time when I had nothing to do with the gallery.

6080. That sale took place in the year 1849?—I had then nothing to do with the National Gallery.

6081. At that time you no longer held the office of keeper?—No.

6082. And you were not yet a trustee?—No; I have one of those pictures sold at Mr. Coningham's sale myself.

6083. It is stated in the minute of the 4th August 1845, that the Susanna, by Guido, was bought, among other reasons, "on account of its peculiar value to the Gallery;" what is the meaning of that expression?—I suppose that expression was used because the companion picture had been previously purchased.

6084. Then, in that case, the trustees did go on a certain principle of purchase?—Yes.

6085. Is it quite understood that those two pictures were originally intended as companions the one of the other?—They were together in the Penrice Collection, and in an Italian collection, the name of which I forget now.

6086. But there was no historical ground to suppose that they were painted originally by the master as twin pictures, the one illustrative of the other?—No.

6087. The other picture which you speak of as a companion to the Susanna, is Lot and his Daughters?—Yes.

6088. On the 5th February 1844, the Chevalier Bunsen, according to the minutes, offered for consideration to the trustees Prince Wallenstein's collection, with catalogue, and the answer is, "Resolved, that the trustees are not in the "habit of recommending to Parliament the purchase of collections;" was that an invariable rule on the part of the trustees?—I am not aware that it was.

6089. It was only an occasional objection?—The expression implies that it was a standing rule, but I am not aware that such a rule exists.

6090. Do you yourself see any serious objection to purchasing collections as a general rule?—On the contrary, I think that some good opportunities have been lost:

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lost: the Lucca Collection, for instance, might have been purchased entire; that, I think, was an opportunity that might have been seized with advantage.

6091. Did you examine the catalogue of the collection of Prince Wallenstein?—Yes, but the pictures were not in this country at the time.

6092. It would have been necessary to have sent over to have them examined?—Yes. They are in this country now, but they were not at that time.

6093. What would be your own principle of purchasing with regard to collections?—Since the principle has been established of sending inferior pictures to provincial museums, I think that offers an easy mode of collecting the best pictures, and disposing of the rest; but I do not see that there need be any objection to buying whole collections, and selling out of them the inferior pictures.

6094. Mr. *Charteris.*] Do you think it desirable to send inferior pictures to provincial museums?—"Inferior pictures" is a relative term. When the Dusseldorf Gallery was purchased for Munich, the refuse of that collection formed the Augsburg Gallery, and that is a very good collection.

6095. *Chairman.*] If a collection were submitted to the directors of the gallery, which contained fine pictures, what mode would you pursue with regard to the disposal of those pictures of the collection which it might not be desirable to retain in the gallery?—There are those two modes which I have pointed out.

6096. Will you point them out more precisely, if you please?—One mode is to send the inferior pictures to provincial museums, and the other is to sell them.

6097. Lord *Seymour.*] Supposing such a collection as the Lucca Collection were bought, would you have the trustees themselves consider first which they would keep and which they would part with; that would be the first step?—Yes, that would be the first step; they might call in advice.

6098. Having then thoroughly ascertained which portion they would keep and which portion they would part with, how should they next proceed; should they cast lots, and so determine to which provincial museum those pictures should be sent which they did not desire to retain in the National Gallery?—That would require a little consideration; I am not prepared to say how that could be carried out in detail.

6099. Would it not involve very considerable difficulty in this country to buy an entire collection, and then to settle which pictures you would keep; then to which museums of the different parts of the country you would send the remainder of the pictures; would not Edinburgh, Dublin, Liverpool, Manchester, Birmingham, and other towns be all asking for pictures?—You must first of all settle which towns should be considered eligible to present pictures to, and next you might determine the order; or, having a certain number of pictures to distribute, give an equal portion, as to number, to each town. I do not see any great difficulty in it.

6100. Do you not see another difficulty, on the score of expense; do you not see, that instead of proposing to form one National Gallery, you are, in point of fact, proposing that a great many should be formed?—And why not?

6101. That would lead to a very large additional expense?—It is a necessary consequence of purchasing a whole collection; but you might take the other course.

6102. The other course is to select those you wish to keep, and sell the rest?—In any case there would be some that would not be worth presenting to country museums; those, at all events, might be sold.

6103. For that purpose, do you think it would be better that there should be one annual sale, or frequent sales, whenever a collection was bought; have you considered that at all?—The sale must take place when required; many years might elapse between the purchase of one collection and the purchase of another; you would have nothing to sell from year to year perhaps.

6104. You would wait until you had got a sufficient number, and then you would have a great sale of inferior pictures?—That would be one mode.

6105. Do you think that would be the best mode, or do you think the best mode would be to send the inferior pictures to the provincial museums?—I think that both the modes might be adopted; they asked, I think, 40,000*l.* for the Manfrini Collection, and Mr. Woodburn valued it at 22,000*l.*

6106. Mr. *Charteris.*] That was a certain number, was it not?—The inferior pictures were supposed to be thrown in; I saw the collection last autumn, and I should value it at 20,000*l.* roughly. I think that if that collection could be bought

for

for this country for 20,000*l.*, it would be a good purchase; you would then have to dispose of some hundred pictures that are very inferior, and which, I think, might be sold.

6107. *Chairman.*] I think the sum asked for the Manfrini Collection was originally supposed to be 48,000*l.*, and in Mr. Uwins' and Mr. Woodburn's report a sum of 22,000*l.* was put down as the value of 120 pictures of that collection by those two gentlemen; was not that the case?—Yes; I have heard Mr. Woodburn say that the collection might be valued at 22,000*l.* or 23,000*l.*, speaking, as I understood him, of the entire collection.

6108. You had yourself a catalogue, had you not, originally of that collection?—Yes.

6109. Was it your opinion, comparing that collection as reported by those gentlemen with your own catalogue, that it was the same collection as that of which you had the catalogue?—I saw the collection last autumn; I did not compare it accurately with the catalogue.

6110. What did you consider the value of the collection of which you yourself had the original catalogue?—At that time I had not recently seen the pictures; it is many years since I saw the collection first; I had no means of judging, except perhaps as to a dozen pictures, which I well remembered.

6111. I think it is stated in the minutes, that the proposal for considering the question as to the purchase of the Manfrini Collection was partly in consequence of your having a catalogue of that collection, and having given some opinion to the trustees upon the subject?—That is quite possible; I could speak of a certain number of pictures in the collection.

6112. But you had not formed any distinct estimate of the value of the collection?—No; and any opinion I may express as to the value of pictures is worth but little, because I have very little knowledge of their market value; but I venture to say, that any speculator buying the Manfrini Collection for 20,000*l.* might make a very good affair of it.

6113. If you have so little knowledge of the value of pictures generally, upon what is it that you found your belief that the Manfrini Collection would be worth 20,000*l.*?—I do not pretend to have such an accurate knowledge of the market value of pictures as a keeper of the National Gallery ought to possess; but any Member of this Committee, I presume, would be able to form a pretty correct judgment of the value of pictures from knowing what takes place at sales constantly; I can pretend to such knowledge as that, and no more.

6114. Do you not consider that the country having been put to an expense of 400*l.* or 500*l.* in sending out two gentlemen to examine that collection, and their having reported that there might be 120 pictures obtained for 22,000*l.*, it would have been worth while to have followed up the negotiation by a more distinct investigation and decision, whether it was not desirable that the purchase should be made?—The trustees considered that Mr. Woodburn's report was not full enough; they complained that it was not a very satisfactory report; it was nothing more than a statement of the bare fact that, in his opinion, the collection was worth so much; it was not a detailed report.

6115. Was not his report accompanied by a catalogue?—Yes; but not a catalogue *raisonné*.

6116. A priced catalogue?—Yes.

6117. Mr. Woodburn remained at Venice, did he not?—Yes.

6118. If the trustees had so much confidence in him that they sent him all the way to Venice to examine pictures, and he gave them a catalogue of the pictures, with prices put against them, do you not think that Mr. Woodburn may reasonably have thought that his judgment was considered so good, that the trustees would be satisfied with his prices, and with his report as to the masters by whom the pictures were painted?—It is very possible that Mr. Woodburn may have found that he could not deal with the proprietors for any such sum as that at which he had valued the pictures.

6119. Did he make any statement to that effect in his report?—I do not remember it, but I think he remained in Venice afterwards; it is very possible that he may have sent such a report; he may in correspondence have stated that the collection was not to be had for less than the sum asked for it.

6120. But if he made no such statement to the trustees, do you think the trustees were authorised to assume that he held that opinion?—The price which

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he named, about 22,000*l.*, I think would hardly warrant any further steps, because it was so far below the sum that was asked.

6121. They asked for the whole collection, which consisted of from 400 to 500 pictures, a higher price; but was any offer made with regard to the more restricted number and the lower price?—I am not aware that there was.

6122. Is it your opinion, considering the expense and trouble that was incurred in sending to examine that collection, that all the measures were taken by the trustees that might have been expected of them, for ascertaining whether they could not get at an ordinary price the choicer portion of that collection?—The general feeling of the trustees was that the collection was not a very desirable one.

6123. Are there not a certain number of extremely valuable pictures in that collection?—There are some very fine pictures, but not very many.

6124. Do you consider that the number of pictures specified by Mr. Woodburn would not have been worth the price that he himself suggested should be paid for them?—I should be very glad if the Manfrini Collection could be obtained for 20,000*l.*

6125. Mr. Woodburn, you say, remained at Venice after the report was sent in?—Yes.

6126. Would it not have been desirable to have written to him to say, that although he had given a catalogue with the prices at which he valued the pictures, the trustees desired some closer specifications as to the merits of the pictures, which induced him to place those prices upon them?—Such additional information was furnished by Mr. Woodburn; at all events he was requested to furnish it at my suggestion. I think you will find it in the minutes.

6127. By the minutes Mr. Woodburn is requested "to consider whether he "can furnish, on his return, any more detailed information on the eligibility "of particular pictures in the collection than is furnished by his valuation, and "particularly with regard to some of those by the Venetian and Paduan masters;" was that further information communicated to the trustees?—I think Mr. Woodburn attended a meeting of the trustees on his return. I do not remember that he wrote upon the subject, but it is possible he may have done so.

6128. (To Colonel *Thwaites.*) Was there any explanatory letter from Mr. Woodburn accompanying the inventory of that collection, beyond what is entered at the close of the list?—I am not aware whether there was or not.

6129. (To Sir *Charles Eastlake.*) Is that the report that was laid before the trustees (*showing Mr. Woodburn's original report*)?—Yes; it is dated the 6th of June 1851.

6130. Will you read Mr. Woodburn's statement at the close of the catalogue?—"Having carefully examined the pictures in this inventory, as admissible in "the British National Gallery, 120 pictures, amounting together, at a fair valuation, "to the sum of 22,340*l.*"

6131. The trustees not being satisfied with that catalogue sent a message to Mr. Woodburn, calling upon him to give them further information?—Yes.

6132. Has that further information ever reached the trustees?—That I am in doubt about; I am not aware that he did make any further communication to the trustees.

6133. Mr. *Vernon.*] You have stated that you believe the impression of the trustees to have been, that the collection was not a desirable one; nothing appears in the minutes or in the letters that have been published to show that there were any grounds for that impression on their minds?—But still I state it from my own recollection.

6134. Do you believe that that feeling on their part arose from the fact of their not liking to ask Parliament for a grant of 22,000*l.*, or from their real doubt as to the merit of the pictures?—The collection has not so high a reputation as many others have; it is a recently-formed collection, and I may mention, that Dr. Waagen, who was here at the time, did not give a very favourable opinion of that celebrated picture of the Entombment of Christ, which is one of the ornaments of the Manfrini Collection; some critics prefer it to the duplicate in the Louvre, but Dr. Waagen said that there were other *repliche* in Venice, and I think that had some effect on the trustees; but still it is a very fine picture.

6135. *Chairman.*] Do you not think it would have been advisable for the trustees to have taken those matters into consideration before they authorised the expenditure of so large a sum as 400*l.* or 500*l.* in sending over Mr. Uwins and

Mr.

Mr. Woodburn to examine the collection?—That opinion of Dr. Waagen's was not known till long afterwards.

6136. Mr. *Vernon.*] With regard to the question which I put to you as a trustee, whose opinion must necessarily have considerable weight, you have stated that in your belief the pictures in the Manfrini Collection were worth a good deal more than the sum for which it was suggested they might be got?—No; I said 20,000 *l.*; Mr. Woodburn's valuation of them was more than 22,000 *l.*

6137. But you think they were worth much more than the 22,000 *l.* at which they were valued?—No; I say that if they were purchased for 20,000 *l.* by speculators who knew how to dispose of them, the speculation would, I think, turn to account.

6138. Mr. *Charteris.*] Out of the collection, how many pictures are there that you think would have been worthy of a place in the gallery?—I did not enumerate them when I saw the collection last autumn.

6139. *Chairman.*] Had the trustees that confidence in Mr. Uwins and Mr. Woodburn, that they considered their opinion of any value in the matter?—The impression of the trustees was, that the report was not sufficiently satisfactory.

6140. As Mr. Woodburn remained in Venice, having been sent out there at an expense of several hundred pounds, was it not considered desirable that he should get further information, the information which he sent the trustees not being considered complete?—It appears that there was an attempt to get further information.

6141. I observe it is stated in the minutes, "Resolved, that in the present "state of the information in possession of the trustees, they do not find themselves in a condition to recommend to Her Majesty's Government any negotiation for the purchase of the Manfrini Collection; and that it is desirable that "Mr. Uwins should apprise Mr. Woodburn of the conclusion to which the "trustees have come, and inform him that it is not necessary to call on him to "remain at Venice, with a view to any probable negotiation;" that disposes of the purchase of the 120 pictures, does it not; they do not wish any further negotiation to be made with reference to the valuation and list of pictures?—Yes.

6142. Then they go on to say, that before he leaves Venice it may be desirable for him to procure and furnish, on his return, some more detailed information on the eligibility of particular pictures in the collection than is furnished by his valuation?—Yes.

6143. But no information has since been got with reference to the original proposal of purchasing the number of pictures that Mr. Woodburn and Mr. Uwins recommended?—Not that I am aware of.

6144. In short, their valuation has not been considered worthy any further negotiation on the part of the trustees?—That is the conclusion to which you are warranted to come.

6145. Are you cognisant of the circumstances under which Sir Thomas Lawrence's drawings were offered to the nation, and declined?—I am not sure that they were offered to the trustees of the National Gallery at all; they were offered to the Government, with a view to placing them in the British Museum.

6146. You yourself were consulted, I believe, with regard to that collection?—Yes, but long after the collection had been broken up. I was requested, together with the Rev. Dr. Wellesley and Mr. Josi, late of the British Museum, to make an estimate of the value of drawings by Raphael and Michael Angelo only. Mr. Woodburn asked 20,000 *l.* for those drawings, and we estimated them at nearly 30,000 *l.*, and yet his offer was declined; 20,000 *l.* would have bought the whole collection originally; I believe the Government felt that the drawings were like the sybil's books, always increasing in value as they diminished in number.

6147. The trustees felt, did they not, that they had no authority in the matter?—Perhaps so. The Royal Academy proposed to subscribe 1,000 *l.* towards the purchase for the nation; and I myself, as an individual, offered to subscribe 100 *l.* The Royal Academy made their offer in 1831, and my offer was made not long after that time. They were purchased of Mr. Keightley, the executor of Sir Thomas Lawrence, in 1835, by Mr. Woodburn, and they were exhibited in 1836.

6148. The entire collection was originally offered by the executors of Sir Thomas Lawrence to the country for 20,000 *l.*, was it not?—I believe so.—(Mr. *Evans.*) £. 18,000.—(The *Witness.*) I believe they were offered to his Majesty George the Fourth for 18,000 *l.*, and to the nation for 20,000 *l.*

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6149. That offer was declined, and they were purchased by Mr. Woodburn for the sum which the nation had declined to give; namely, 20,000 *l.*?—What Mr. Woodburn gave I do not know, but they were purchased in March 1835 of Mr. Keightley; Mr. Woodburn, I believe, bought up various claims on the Lawrence estate, he therefore represented most of the creditors at last, and the actual additional sum he had to pay for those drawings was not considerable.

6150. After having got the drawings into his possession in the way you have mentioned, he offered the collection again, did he not, to the nation, for 25,000 *l.*, and that offer also was declined?—I do not remember at what price he then offered them to the nation.

6151. Are you aware of the price that the whole collection subsequently brought, when it was split up and sold in parts?—More than 60,000 *l.*

6152. Lord *W. Graham.*] Mr. Woodburn re-purchased a great many, did he not?—Yes.

6153. Are they now in the possession of the executors?—Some of them are still to be sold, which were bought at the King of Holland's sale.

6154. Mr. *Charteris.*] What proportion of the drawings that you valued at 30,000 *l.* was purchased by the trustees of the Taylor Museum, at Oxford?—All the portion that remained after the King of Holland had made a selection.

6155. Those might have been purchased by the nation equally?—Certainly.

6156. Are you aware of the sum that was given for those drawings?—I think 7,000 *l.* or 8,000 *l.*

6157. Do you know how many drawings were purchased for that sum?—I do not know; I saw them a short time ago, but I do not know the number. There is one circumstance which I should wish to mention with reference to the drawings; before Mr. Woodburn's purchase, when they were in Mr. Keightley's hands, I requested permission to take some of them to Lord Brougham, then Lord Chancellor; Lord Lansdowne and Talleyrand were present; the drawings were examined by them; and I remember Talleyrand saying, "If you do not buy those things "you are barbarians;" his expression was, "Si vous n'achetez pas ces choses là "vous êtes des barbares;" thereupon Lord Brougham communicated with Lord Grey, but Lord Grey was averse to the purchase.

6158. Lord *Seymour.*] As President of the Royal Academy, and therefore acquainted with the progress of art in this country as regards painting, do you think that 20,000 *l.* given for the Lawrence Collection of drawings would have been better spent than the same sum given for the purchase of pictures?—Certainly; because that collection can never be formed again; it is quite hopeless to meet with such a collection again under any circumstances whatever.

6159. Then the Committee may conclude that in your opinion, if a very fine collection of drawings were offered for sale, you would think it desirable, with a view to the promotion of art, to apply the money which might be at the disposal of the trustees, to the purchase of those drawings rather than keep it for the purchase of pictures?—It would depend on the case. The Lawrence Collection was a most extraordinary case. If the nation had given 50,000 *l.* for the drawings, it would have been a very wise purchase.

6160. Mr. *Vernon.*] I suppose, in your view, a complete collection of drawings like that, illustrating the early processes in art of some of the most celebrated painters, would be infinitely more valuable in proportion than a few individual drawings of the same painters taken separately?—Certainly; but if you aim at forming a collection of drawings like a collection of pictures, you must pick up fine things when they are to be met with.

6161. With reference to a remark which you made a short time ago, as to the Lucca Collection, is it within your knowledge that there was an opportunity of obtaining those beautiful Francias which are in our gallery for 800 *l.*, three years before we gave two or three thousand pounds for them?—I never heard of that.

6162. Mr. *Charteris.*] There was a Raphael in the Lucca Collection, was there not, or a picture attributable to Raphael?—Yes.

6163. Do you believe that to have been a genuine Raphael?—It is one of the pictures painted in the later time of Raphael, in which his scholars did much.

6164. Do you think it a picture worthy a place in the National Gallery?—Undoubtedly.

6165. What did it fetch at that sale?—I think it fetched 1,500 *l*, by a mistake; you are probably aware that a person had a commission authorising him to go as far

far as 3,000 *l.* for the picture, but he happened to be absent at the time it was sold.

6166. Was that a commission to purchase for the nation?—No; I have heard Mr. Munro say that he obtained it for a much less sum than he otherwise would, in consequence of that accident.

6167. Had the nation been bidding, they might have been in Mr. Munro's position?—Possibly.

6168. *Chairman.*] It was stated by Dr. Waagen, before the Committee of 1850, that a very fine collection of ancient tapestries after Raphael's Cartoons was offered for sale in England in 1840, but found no purchaser, and that those tapestries were afterwards purchased through the instrumentality of the Chevalier Bunsen for the Berlin Gallery, where they now are, for 4,500 *l.*; are you cognisant at all of that transaction?—I do not remember their being in London at all; I did not see them.

6169. Was that during the period of your keepership?—I do not remember the date.

6170. Mr. Waagen says, "We obtained about 10 years ago, through the "Chevalier Bunsen, in England, a very fine set of tapestries after those cartoons, "and those are put up in the Museum, to give an idea of the greatest grandeur "of the epoch of Raphael;" that was prior to your connexion with the gallery as keeper?—Yes.

6171. You are not cognisant of that transaction?—I am not.

6172. With respect to the picture said to be by Holbein, under what circumstances was that picture brought under the notice of the trustees?—It was brought under the notice of the trustees by one of the trustees, Lord Lansdowne.

6173. Do you know by whom it was recommended to Lord Lansdowne's consideration?—I do not.

6174. Did Lord Lansdowne himself recommend it to the trustees as a desirable purchase?—He expressed his favourable opinion of the picture, but did not pronounce as to the painter; he assumed that it was by Holbein, but left that point to be decided by others.

6175. The picture was examined at a meeting of the trustees, was it not?—I rather think it was purchased first.

6176. Were you present at any meeting of the trustees when that picture was taken into consideration by them?—Yes. I wish to state, as plainly as possible, that, with due care, I might have prevented the purchase of that picture, and my not having done so implied a want of knowledge of the master.

6177. Will you state to the Committee the circumstances of that transaction?—When the picture was recommended in the way I have stated, I went to see it, and I asked a gentleman, who I knew to be well acquainted with Holbein's drawings, to look at it. I asked his opinion in confidence, and he gave it in the same way; therefore I must request not to be asked to give his name, but I am willing to give his name to the Chairman, in order that my testimony may be verified if necessary. He pronounced it to be a Holbein, but said that the inscription was spurious, of which the trustees were already aware, at least some had expressed that opinion; I therefore did not suggest any doubts to the trustees. There was also a circumstance which may have influenced them and may have hurried their decision. They had to meet on Monday; on Sunday evening a gentleman came to me from a very distinguished person,—whose name I will also give if required, but I beg not to be called upon to mention it openly,—and asked whether he was still in time for the Holbein; I said that a meeting was to take place the next day to decide the question. When I mentioned this to the trustees, they thought they were bound in honour not to suffer the picture to go, and it had the effect of rather hurrying the transaction. These are accidents which sometimes happen, and which occasionally precipitate decisions.

6178. Is it not the fact that there was another picture, or that there were several other pictures offered for sale at the same time?—I have mentioned a circumstance as an excuse for the precipitation of the trustees, and, in justice to myself, I may mention a circumstance which somewhat excuses me: there was a picture respecting which I was very anxious, and which, I believe, is now in the possession of Mr. Labouchere; it was attributed to Michael Angelo, but was probably painted by Domenico Ghirlandajo; that picture was offered in 1844. I entreated the trustees to buy it, and even named so low a price as 250 *l.* The lady to whom it belonged had left it much to me to manage the transaction. I named

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so low a price as 250 *l.*; and that sum was offered, but was immediately declined, and nothing more could be done.

6179. Is that transaction of 1844 entered on the minutes?—I think so. I think there is a minute of the sum offered, and of its being declined. The picture was then removed; it was in the board-room to be seen. I brought the subject forward at the next meeting of the trustees in the following year; it was the first meeting. Mr. Rogers assisted me; he was very anxious also that the picture should be purchased. The trustees declined to make any further offer; and in justice to them, I must state that Sir Martin Shee was decidedly against the purchase of that picture; and the trustees could not but be influenced by his judgment.

6180. Mr. *Charteris.*] Was Sir Martin Shee a trustee?—He was a trustee *ex officio*, as I have the honour to be now; it was under those circumstances that the Holbein was offered; and I confess I was greatly disappointed that the Ghirlandajo had been ultimately declined. I was indifferent at that moment, under a feeling of disappointment, as to what the trustees might do, and especially when it was a question respecting a picture which was not of the school which I was always recommending; that threw me off my guard.

6181. *Chairman.*] You were commissioned to go to the extent of 800 guineas for the "Holbein," and procured it for 200 *l.* less, did you not?—Yes; when I saw the picture again I was determined not to recommend the trustees to give more than 600 *l.* for it; I thought that even rather a high price, and I therefore told M. Rochard that I was sure the trustees would give no more. When it came out that it was not a Holbein at all, I proposed to purchase it of M. Rochard. I would not have taken that picture, but I selected several pictures equivalent in price, and arranged with him to pay him the money; but it was necessary to communicate what I had done to Sir Robert Peel, and he insisted on my doing nothing. The trustees then, I believe, subscribed 100 *l.*, and offered it to M. Rochard to induce him to annul the bargain, but he declined, and that was the end of it; I should state, that when Sir Robert Peel insisted on my not interfering, or taking the responsibility on myself, which I considered I ought to have done, I said, if that be the case I should wish it to be clearly understood that the keeper is not responsible, and that his advice is not to be taken in any case; and thereupon came that letter from the Treasury, directing the trustees to appoint two persons, whoever the keeper might recommend, to give an opinion.

6182. That letter has been interpreted as a sort of censure or rebuke to the trustees on the part of the Treasury, with respect to the mode of exercising their judgment, has it not?—It may be so; but it was written at my express request.

6183. It was written by the First Lord of the Treasury to the Board of Trustees, of which he was a member, he having been present when the purchase of the picture was decided on?—Quite so.

6184. Do you not consider that there is a certain anomaly in the First Lord of the Treasury, in his capacity of First Lord, being under the necessity of administering a rebuke to himself in his capacity of trustee?—It may seem extraordinary.

6185. In consequence of that transaction, I believe another step was taken, that of appointing the First Lord of the Treasury and the Chancellor of the Exchequer *ex officio* trustees?—Yes; but I am not sure that those *ex officio* appointments followed so close upon that transaction.

6186. Were there no means taken at that time to ascertain the genuine character, or what the Italians call the provenienza of that Holbein?—None; it would have been my duty to do that; and, as I have explained, from my disappointment in having failed to induce the trustees to buy the Ghirlandajo, I was not sufficiently attentive in taking further steps in the matter.

6187. Has it been the custom for the trustees to institute any rigid inquiries to obtain, if possible, something like a guarantee from a dealer or other person who offers a picture for sale?—Since that letter from the Treasury, opinions have, I think, generally been taken.

6188. Irrespective of opinions, do you not think, that if proper investigations had been made as to the circumstances under which that Holbein was brought into this country, and offered for sale, it might have been traced, and there might have been some light thrown on the previous history of the picture?—Yes, that might have been possible; but it is sometimes very difficult for a keeper of the National Gallery to get at the truth in those matters.

6189. It

6189. It is stated in the minute of the 6th of April 1846, that Mr. Nicholay offered for sale two cartoons by Raphael which the trustees declined; do you recollect that circumstance?—I have no recollection of it; I am not at all acquainted with the name or with the works.

6190. You have no recollection of these two cartoons having been offered for sale?—I have no recollection of it.

6191. Do you understand that the statement in the minute, that they were cartoons by Raphael, implied that the trustees believed them to be by Raphael?—It is possible that these works may have been what they are called, but in general it would be very unsafe to judge of the merit or originality of works from the titles given to pictures by the parties offering them.

6192. It may mean that they were offered as cartoons of Raphael, and that the thing has been so entered in the minutes without its being believed by the trustees that they were the works of Raphael?—I should conclude so.

6193. Mr. *Charteris.*] With reference to purchases, I will ask you generally, whether you consider that in this printed list of pictures, purchased between the year 1843, when you held the office of keeper, and the year 1847, the finest specimens of art have been purchased by the nation?—Certainly not all that were offered.

6194. Do you think that many offers of advantageous purchases have been missed?—Yes.

6195. Do you think that if the present system were to continue opportunities would still be missed?—I am afraid they would.

6196. Do you think that the missing of great opportunities of acquiring fine specimens of works of art necessarily follows from the incompleteness of the present system?—Yes, and from the trustees not having a sum at their command to enable them to take advantage of opportunities that occur.

6197. Do you think that if a better and more judicious system were adopted, and if competent persons were entrusted with the purchase of pictures, we should have been by this time, for a comparatively small sum of money, in possession of a fine collection, if we had taken the opportunities which within the last 15 years have occurred, of adding to our collection pictures bought at public sales, or by private purchase?—Certainly; if you include whole galleries, such as the Lucca Gallery, which would have been a great and valuable addition to the National Collection; but every year there are fine pictures to be had.

6198. Mr. *Ewart.*] You propose leaving a certain sum disposable by the trustees?—I would propose that a certain sum should be placed in the hands of the trustees.

6199. That would be a moderate sum, I presume?—I have said that I think 10,000*l.* would be sufficient to be in the hands of the trustees.

6200. How would that meet the case of purchasing a large collection?—I think that, with respect to purchases of large collections, there would always be time to apply to Parliament.

6201. You must wait for the sanction of Parliament, must you not?—Yes.

6202. Lord *Seymour.*] You have spoken of periods of inaction, during which no pictures were bought for the National Gallery; were there any occasions on which the trustees recommended to the Treasury the purchase of pictures, and the Treasury declined?—No; during the periods of inaction of which I have spoken, whatever influenced the Government influenced the trustees; there was a sort of general understanding that nothing was to be done for a time; why, I could not understand.

6203. Am I to understand from you, that the trustees never did recommend to the Treasury the purchase of any pictures which the Treasury declined to purchase?—I believe that sometimes the Treasury declined.

6204. Can you mention any particular instances in which the trustees recommended any purchase or purchases to be made, and the Treasury declined to make them?—Yes; I can remember one case of a picture attributed to Rubens which was in the possession of Mr. Nieuwenhuys, and a Luini in the possession of Mr. Buchanan.

6205. When was that?—In 1846; it is true that the trustees withdrew the recommendation afterwards, but that was in consequence of a private hint from Sir Robert Peel.

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6206. Do you remember any other instance in which the trustees recommended the purchase of pictures, and the Treasury refused to make the purchase?—No.

6207. *Chairman.*] Why was the recommendation which was made by the trustees, in the case to which you have referred, withdrawn?—In consequence of a hint from Sir Robert Peel that it would be better not to press it. I think he had not a very high opinion of the Rubens; he was a very good judge of that master, and recommended that that picture should not be purchased. I rather regretted that the Luini, which was a drawing on cloth, was not purchased.

6208. Lord *W. Graham.*] Did not the negotiation for the purchase of Mr. Woodburn's collection of Italian pictures fail, in consequence of the Treasury refusing a sufficient sum of money?—No; that was during Lord John Russell's Ministry. Lord John Russell was very much disposed to purchase them, but Sir Robert Peel, as a trustee, was decidedly against it.

6209. Mr. *Charteris.*] Was not a commission entrusted to Mr. Woodburn to attend the sale of Marshal Soult's Collection, and to bid for certain pictures?—Yes.

6210. On whose recommendation were the pictures for which Mr. Woodburn was to bid selected?—The commission was given to him in consequence of a letter which he wrote, speaking highly of those pictures, and strongly recommending them.

6211. Mr. Woodburn was sent to Paris on a mission, for the purpose of examining the pictures in Marshal Soult's gallery, and to report upon them?—I do not distinctly remember, but the minutes will show. I think he was at Paris at the time, and was requested to report.

6212. You have stated, with reference to Mr. Woodburn's report on the Manfrini Collection, that you considered it unsatisfactory?—The trustees considered it unsatisfactory.

6213. His former mission to Venice having been unsatisfactory in its results, did you approve of his being sent again to Paris to report upon the Soult Collection?—His report upon the Manfrini Collection was considered unsatisfactory in consequence of its want of fullness of information, but no doubt was at that time entertained as to Mr. Woodburn's judgment.

6214. Are any doubts entertained now as to his judgment?—I venture to entertain doubts, because I consider that the result of the Paris purchase was not satisfactory.

6215. I see by the minutes that Mr. Woodburn was authorised to bid a sum of 1,500 *l.* for a picture by Palma Vecchio, and 3,000 *l.* for the Tribute Money, attributed to Titian; the picture by Titian has been bought, and is now in the gallery?—Yes.

6216. Was the picture by Palma Vecchio likewise purchased at that sale?—Yes, it was purchased for 168 *l.*

6217. The picture for which the trustees, with the sanction of the Treasury, authorised Mr. Woodburn to bid as high as 1,500 *l.*, was purchased at the sale for 168 *l.*?—Yes.

6218. Although that picture is not now in the gallery, it is national property, I presume; are you aware what has become of it?—It was purchased by Lord Lansdowne, with the consent of the Treasury.

6219. I presume it was purchased by Lord Lansdowne because it was not considered worthy of a place in the National Gallery?—Lord Lansdowne admired the picture very much, and it is not to be understood that he purchased it in order to relieve the gallery of the picture; I imagine that he would have purchased it at a sale for the price he paid, or perhaps for more; but if you ask me whether I think it worthy a place in the National Collection, I say decidedly not.

6220. Then are we to assume it was because it was generally considered by the trustees as unworthy of a place in the National Collection that they allowed one of their own body to purchase the picture?—That is the inference.

6221. Are you aware whether the picture, attributed to Titian, of the Tribute Money, was ever in this country before?—I heard so afterwards. I never saw it in this country, and I never knew that it was in this country at the time it was here.

6222. You cannot speak of your own knowledge, either as to the fact of its being

being in this country previously, or of the price that was asked for it?—No, I only heard it afterwards.

6223. *Chairman.*] Was it on the report of Mr. William Woodburn as to the value of the picture that he was commissioned to purchase the so-called Palma Vecchio?—Yes, certainly; the trustees had the highest confidence in his judgment, and so had I; I always heard that he was one of the best connoisseurs in this country; his brother, the late Mr. Samuel Woodburn, was an excellent connoisseur of drawings; but it was considered that, of all the family, the best connoisseur in pictures was Mr. William Woodburn.

6224. Then it must be considered as an error of judgment on the part of Mr. William Woodburn, and that there was no fault on the part of the trustees, except in attaching so much importance to the judgment of Mr. William Woodburn?—That is a very indulgent judgment to pass upon the trustees.

6225. Mr. *Charteris.*] Do you think it likely that Mr. William Woodburn will be employed by the trustees on a similar mission again?—I should suppose not. Still, my opinion relates merely to the case in question and to connoisseurship; my general respect for Mr. Woodburn remains unchanged.

6226. *Chairman.*] With reference to the general question of picture purchasing, I think we may understand it to be your opinion, that it has been hitherto carried on on a very imperfect and inefficient footing?—In its results certainly; and yet the trustees have taken very great trouble; I have often admired their zeal and their readiness to sacrifice their time, when they have had anything but thanks from the public for the trouble they have gone through.

6227. You think that the inefficiency of the institution does not arise from any want of zeal or spirit upon the part of the trustees, but from defects in the system under which they have acted?—That is my opinion.

6228. Shall you be prepared at our next meeting to give us your opinion as to any improvements that you think may be effected in that system?—Yes.

6229. Do you consider that the suggestions which you have made in the document you have handed in to the Committee, sufficiently represent your view, without the necessity for our going into further details upon the subject?—Yes; unless the Committee should desire any explanations with reference to them. I would beg to make one observation respecting the Saint Ursula, by Claude: I have been looking at that picture, and I think I can trace in it evidence of a former unequal cleaning; the discoloured varnish seems to have accumulated in the horizon, and the upper part of the picture appears to have been more cleaned at some former period than the rest; but the effect is generally very agreeable, except in the columns of the portico, which look a little cold, even now; but, if I am correct, it is a proof that time does bring pictures into harmony, even after they have been unequally cleaned. I think there may be a misunderstanding as to the effect of dirt on pictures; undoubtedly pictures may be injured in their effect by dirt; but so they may be by an undue accumulation of glazing; the colours that are used in the general toning of a picture are earths and pitch, substances which would not properly be called dirt.

6230. Mr. *Charteris.*] Are those colours invariably used in toning a picture?—No; brilliant colours are also employed, but they are generally used for draperies.

6231. But lakes and yellows may be used?—Not often, in giving a general tone to a picture: such vivid colours, not to mention their unequal durability, are fitter for tinting than for toning. The Italians, in common parlance, use the word *sporcare* (to dirt) as equivalent to general glazing. The Venetians preferred earths to artificial and costly pigments, using the latter for draperies only. The truth is, no colour is dirty if light be visible through it. Fine colouring and fine colours are therefore not always synonymous; and with regard to the inequalities of glazings, or of the patina produced by time, such accidental inequalities are generally preferable to varieties contrived by the will of the artist. The commonest earths and asphaltum are generally employed in toning, so that the distinction between dirt and that kind of glazing can scarcely be said to exist.

6232. Do you believe that the process of putting asphaltum or glazing over their pictures was resorted to generally by the old masters?—I have no doubt that Claude glazed his pictures; when I stated before that if Claude was not a glazer, he ought to have been, I meant, by adhering to facts, to prove, as far as I could, that he must have glazed his pictures; I also stated that the test of a

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glazer, in my opinion, is that his pictures are imperfect without glazing, and I think that Claude's pictures are imperfect without glazings. I find that Passavant, when he was in England in 1831, spoke of the Claudes at Holkham as having been injured by over-cleaning; he says, "This shows the artist how "Claude prepared his pictures; they are very decided in form and even hard," so that I have unexpectedly a confirmation of my opinion as to the appearance of his pictures when I observed that his solid execution might be said to border on the wooden; which appearance is corrected by glazing. I may also state, while I am upon this subject, that Sandrart, the intimate friend of Claude, gives some very interesting particulars as to Claude's practice, and I beg to caution the Committee against relying on a later edition of his work, which is generally quoted, and which is dated 1774; the first edition is dated 1675; in that edition Sandrart speaks in the first person, whereas in the later edition there is merely such an account given as you would find in any dictionary respecting Claude. Sandrart says, in his own work, that Claude never painted from nature, until he saw him (Sandrart) painting in the open air at Tivoli, and from that moment Claude adopted the practice; he also says, that while he (Sandrart) selected large objects, such as trunks of trees, and ruins, which might be serviceable to an historical painter, Claude began with the middle distance, and chiefly studied that portion and the horizon. In the later edition this account is misunderstood; the editor, Volkmann, says, that while Sandrart chose rocks, waterfalls, and similar scenes, as objects of study, Claude loved a flat country. I merely mention this to show how incorrect the later edition is; in that later edition you read that Claude glazed his pictures much; there is not a word of the kind in the first edition. I quite believe the statement in the later edition to be true; but if any one were to affirm, as on the authority of Sandrart, that Claude glazed his pictures, that would not be correct. For the rest, Sandrart's statement that Claude, in painting from nature, began with the middle distance, is not unimportant, since the inference is that his foregrounds were always painted from drawings.

6233. Mr. *Vernon*.] What is the word which is used for glazing?—Glasirung. In the later edition it is said, "He passed over his body colours with a glazing, "so that you could not see the first preparation that was hidden under it;" that is very strong as to the practice of Claude; but there is not a word of it in the first edition; it is merely the opinion of the editor. That opinion is quite correct, no doubt, and the pictures of Claude afford sufficient evidence of it; but it would not be correct to quote it as Sandrart's statement, because he says nothing of the kind.

6234. Mr. *Charteris*.] I understand you to say, that since you stated in your former examination, that if Claude was not a glazer he ought to have been, you have made further inquiry and examination with reference to his pictures, and have come to the conclusion that he was a glazer?—I came to that conclusion originally, but I think that facts are better than opinions; my opinion is that his pictures are imperfect without glazing.

6235. Do you think, with reference to the pictures that have been cleaned, those glazings have or have not been removed?—They have been removed at some period or other; but whether the Saint Ursula is now in the state in which Claude left it is a very different question; it is in a sufficiently agreeable state, no doubt; and I should conclude, from the appearance of the Saint Ursula, that the pictures which have been recently over-cleaned will come to a similar state in time; I think there is no reason to despair of it.

Lunæ, 20° *die Junii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Hardinge.
Mr. Baring Wall.	Mr. Charteris.
Mr. Vernon.	Mr. Marshall.
Mr. Monckton Milnes.	Mr. Stirling.
Lord William Graham.	Mr. Raikes Currie.

COLONEL MURE, IN THE CHAIR.

Sir *Charles Eastlake*, P. R. A., called in; and further Examined.

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6236. *Chairman.*] I THINK you proposed in the evidence which you gave on a previous day, when alluding to the improvements which you would recommend to be introduced into the system of management, that there should be three principal officers appointed?—Yes.

6237. The first you suggested should be a secretary, whose duty it should be to travel with a view to collect information relative to works of art in different parts of Europe, and to verify the specimens of the masters; and you proposed also that the information which he collected should be reduced to writing, so as to form ultimately a mass of materials for guidance with respect to purchases for the new institution?—Yes.

6238. You proposed also that there should be an officer to be called a director, who should recommend to the Treasury, which was still to retain authority over the establishment, what pictures should in his judgment be purchased; who should communicate from time to time with the gentleman who brought him information; and who should report as to cleaning, varnishing, and other matters of detail connected with the preservation of the pictures in the gallery; and I presume you would recommend also that he should be generally responsible for the condition of the pictures?—I proposed that he should recommend to the superintendent, that is, through him to the Treasury, what pictures should be purchased.

6239. Then you proposed that there should be a third officer called a superintendent, who was to be charged with the general details and economy of management, irrespective of those other points which were to be entrusted to the officers already mentioned?—Yes.

6240. Do you propose that any one of these three gentlemen should have a superior control and responsibility?—I do not see that that is necessary.

6241. Do you think that the gentleman who is to travel on the continent to acquire information and to collect materials, with a view to their being laid before another person who remains at home, should be left to his own discretion; or who would you say should instruct him where he is to travel, and what places particularly he is to visit, with regard to the branches of information specially required; or whose duty would it be to see that he does travel, and fulfils his duty; or would you have him left entirely to his own discretion in regard to those particulars?—That which I have suggested is merely the outline of a scheme, and I have not filled it up completely; the secretary might derive his information from many; he would be more immediately instructed by the director; if he obtained information from any source as to pictures on the continent, which might be considered desirable acquisitions, he would probably propose to be employed on that service. I do not imagine that he would have the power of travelling about on the continent whenever he liked without a specific object. The report I suppose the Board to make to the Treasury, or to a controlling authority, would embody not only their past transactions, but what was contemplated for the future.

6242. I think it has been generally admitted by the witnesses who have spoken as to improvements that might be suggested in the establishment, and by yourself among others, that one great and perhaps the fundamental defect of the present system is a want of concentrated responsibility; do you not think that by having

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having three gentlemen, quite independent of each other, to perform the different duties you would assign to them, that evil would be rather aggravated than diminished?—No, I make a distinction between divided and separate responsibility. I think the evil now is that the responsibility is divided in the sense of "shared." I would make each person responsible, and I think that would be the most effectual way of having the duties well performed. It is the principle on which the different offices of Government are conducted.

6243. Is there not generally one chief officer?—Yes, and in this case the Treasury would still be the chief, but the Treasury could not look into the details of each person's duties, nor could any superintendent over these three.

6244. Is not the duty of the heads of departments in the Government offices to which you refer as analogous, precisely that of superintending and seeing that the subordinate officers do their duty?—And so would the Treasury be responsible still. I should consider them as officers under the Treasury.

6245. But there is this difference, is there not, that a gentleman at the head of a department of Government has nothing to do but to see that the department is well managed, and that the subordinate officers do their duty; whereas the First Lord or Officer of the Treasury, considering his numerous other avocations, could only look now and then into the gallery to see how things were going on, and could exercise no special superintending power over the proceedings of these three officers?—Nor do I conceive that any superintendent even specially appointed for the purpose could do more. I do not think that any superintendent could look into the details of picture-cleaning, for example. It must rest with the director to be responsible for such operations.

6246. Do you not consider that the director being the person who remains in the gallery, and who has the most general knowledge of all matters which relate to the preservation of the pictures; and as ultimately all the more important functions will centre in him, do you not think it would be desirable that both the superintendent and the person who travels to collect information should be under him and be responsible to him?—I have not the least objection to that; but I do not think much would be gained by it.

6247. Do you not think that the probability is that a secretary with such qualifications as you here describe, as to verifying the specimens of the different masters, and collecting information all over Europe, being required to be an excellent linguist, and, by means of his varied accomplishments, to perform duties which would seem to involve a very extraordinary degree of responsibility as well as talent, would be a superior person in all respects, as a judge and manager of pictures, to the director himself, who remains at home and has little to do but occasionally negotiate for a purchase?—I have supposed that the director would travel also occasionally, in consequence of the reports of the secretary; I have assumed that the director would make purchases abroad in consequence of such reports; I think it would be much more possible to find a fit person to fill the office of secretary than to find a person fit to fill the office of director.

6248. Alluding to the mode in which these persons would have to perform their functions, in your written scheme you say, "The abovenamed officers, the "superintendent, the director of the gallery, and the secretary in connexion with "such representatives of the Government as might be permanently appointed or "occasionally deputed for such purposes, would form a Board, and would meet for "the transaction of business periodically." What representatives of Government do you propose to associate with the three officers?—I have no distinct proposition to make on that subject, but something analogous exists in the School of Practical Art at Marlborough House; there are various officers there who have the management of the establishment, and those officers are under the Board of Trade; the Lords of the Privy Council for Trade are their superiors; to them they are, in the first instance, responsible, and ultimately, no doubt, to the Treasury.

6249. Do the Lords of the Privy Council meet as a Board and take into consideration periodically the business of the institution?—I believe so.

6250. Is there no special responsibility with any one of these gentlemen; either the immediate directors of the institution or the Members of the Government, who are appointed to take part with them?—I am not particularly acquainted with the arrangement, but I believe there is a separate responsibility; there is a general director and an art director, which is somewhat analogous to the scheme I propose, though it did not occur to me at the time.

6251. This Board, comprising the three managers you mention and the representatives

sentatives of Government who are to be conjoined with them, should communicate with the Treasury or some public department from time to time as to the course of their proceedings?—Yes.

6252. Mr. *Hardinge.*] Do you propose that the director should be an artist?—If an artist, he should not regularly practise as such. The first condition I have assumed is, that each of these persons should give his whole time to his occupations; the circumstance of the director having been an artist would not, I think, unfit him for the office; but I would propose that he should give his whole attention to the concerns of the gallery.

6253. Do you think that any person but an artist could have a thorough acquaintance with the works and styles of the different masters, which, in fact, would be the chief qualification for the director?—I think it probable that one who is not an artist would have a more complete acquaintance with such matters than an artist.

6254. Under your scheme, who would you suppose should superintend the cleaning of the pictures?—I assume that the director would superintend all such matters, of course calling in advice if required, and as he might think fit.

6255. You would propose that he should have discretionary power to call in any advice he pleased from any quarter?—From any quarter, including artists.

6256. Would you have the secretary a professional man?—I do not see a necessity for it.

6257. Mr. *B. Wall.*] Do you mean that the three officers should be all paid?—Certainly; well paid.

6258. And responsible to the Treasury?—And responsible to the Treasury. The duties of the secretary would be very great, because he, of the three, would be the only one who would be perpetually employed; he would have no rest; he would have a vast undertaking before him, and would be expected to be constantly at work.

6259. Mr. *Charteris.*] Who of the three officers would you propose should attend sales, and be on the look out during the season?—Certainly the director; everything relating to the purchase of pictures should be in his hands.

6260. Do you think that the superintendent should be a person with professional knowledge as to the state and condition of a picture, and capable of cleaning it himself, if necessary?—The superintendent need have no knowledge of the kind; he would have very ordinary duties to perform; but any knowledge of art he might possess would be an additional advantage, and I imagine that no such person could be long in such an establishment without acquiring considerable knowledge of art; still, I do not conceive that it would be essential in his case.

6261. Do you not think it would be desirable that the officer resident in the gallery should be a person possessing technical knowledge and experience with reference to the state of pictures, so as to be able to give advice as to when they require cleaning, and to be able himself to perform such trifling processes as dusting or rubbing with a silk handkerchief as may from time to time be necessary?—It would be quite possible for him to suggest such things to the director, but I would leave the conservation of the pictures entirely to the director, who I suppose to be always there, and if you please, to reside also on the establishment. I see no objection to that.

6262. So that the soul and principle of your system is individual responsibility?—Yes.

6263. Vested in the director?—No, my idea is that each should be severally responsible. I think if they could shift their responsibility from one to the other you might have the work ill done.

6264. Would you not make the director responsible for the good management of the whole establishment?—I would make him responsible for everything relating to the gallery, properly so called; if he were to find that the pictures suffered from dust, for example, he would require the superintendent to do his duty by keeping the rooms constantly in a clean state.

6265. Mr. *Vernon.*] Do you propose that the permanent secretary of the gallery should also be the travelling secretary?—Occasionally.

6266. That he should be a person employed to travel in foreign countries, and empowered to avail himself of opportunities of picking up pictures there?—I think he should report to the director; it would perhaps answer the end if the director alone were to travel, but the secretary would travel not only for the purpose of suggesting what pictures might be purchased, but more especially for the

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purpose of completing his catalogues. I look to the formation of the mass of facts he would collect as very important, and that information could not be collected without his travelling; that is the only reason why I think the secretary should travel; while occupied in that way he might hear of pictures and see pictures which he might think desirable acquisitions, and in that case he would report to the director, but he would not be necessarily employed to purchase pictures.

6267. You do not propose, then, to have any roving commission (if I may use such an expression), or any permanent travelling officer?—No; there might be no occasion for travelling for a year or two. I repeat my idea, that the object of the secretary would be to collect a mass of information relating to the history of pictures, and I think he could not do that effectually without occasionally travelling.

6268. Do you consider that whenever there are opportunities of making desirable purchases on the continent, we have generally ample means of information here as to such opportunities, and that we could send out a person to examine and report as to whether it is desirable to avail ourselves of them?—I conceive that the circumstance of a remarkable sale being about to take place would be a sufficient reason for sending the director at once; that is not a case in which the services of the secretary would be required; I would in that case send the director at once to make such purchases as he might think fit.

6269. Do you consider that you would be able to obtain a person qualified to judge accurately with reference to all the different schools of art on the continent?—The director would have it in his power to complete his own information in the best way he could, which is all that can be done under any circumstances.

6270. You are aware, are you not, that there is very great difficulty in some countries in getting pictures out of the country; for instance, in parts of Italy and the whole of Spain, and consequently that purchases must be made very secretly?—Yes.

6271. Mr. *B. Wall.*] What do you mean by the secretary not being wanted to travel at once; I think you said he would not be wanted to travel for two years?—No; I was asked whether I proposed a roving commission, and I answered by no means; I observed that the secretary possibly might not be required to travel for one or two years; there might be an interval during which his services might not be so required, but I think the inquiries of the secretary could not be properly prosecuted without occasional visits to the continent.

6272. His duties would take up a great deal of his time, would they not?—His whole time; he would have more to do than his colleagues.

6273. Supposing him to have the conduct of the catalogue, and to travel for that purpose, he could be very little in England?—He could form volumes of his catalogue in England without travelling at all; it would be necessary for him to travel to complete his information, but how he would do that, and at what precise period, would depend on circumstances. There might be interesting pictures to be seen at a particular time, but which could not then be purchased, and he might be directed to collect notes respecting them.

6274. You do not propose in your scheme to make the holidays longer than they are at present?—No, I do not see the necessity for any holidays; I would have no more holidays than there are at the British Museum.

6275. Mr. *M. Milnes.*] Do you know whether the directors in the foreign galleries, M. Von Olfers, at Berlin, or M. Neukerque, at Paris, themselves travel to see foreign galleries, and report upon them?—I know that, in the years 1828 and 1829, additions were made to the Berlin Gallery through the recommendations of Von Rumohr, who travelled in Italy at that time. In the years 1841 and 1842, Dr. Waagen travelled for that purpose, and many additions were made to the Berlin Gallery in consequence. I do not know that it would interest the Committee to be informed that in both instances great dissatisfaction arose, and was expressed.

6276. Of what nature?—The dissatisfaction arose from the purchases that had been made.

6277. Mr. *Marshall.*] In what year was that?—Dr. Waagen travelled in 1841 and 1842; he was commissioned by the King to purchase pictures in Italy. He did make large additions to the Berlin Gallery by purchasing in that way; and he himself told me that some of the purchases he had made were very much criticised.

6278. Mr. *Charteris.*] Does it not strike you that there is something anomalous

malous in the secretary being employed abroad to look out for pictures which he thinks are worthy of a place in the national collection, when it is the director who is to do the same thing at home?—I think I have been misunderstood.

6279. Will you have the goodness to explain to the Committee how you think you have been misunderstood in this respect?—I assume that the duty of the secretary is to collect information with a view to the formation of the catalogues which I have considered so desirable; in the course of that duty he would sometimes have to travel, and, while so occupied, I see no reason why he should not collect information respecting pictures for sale; but that would be an extra occupation.

6280. But then he must be a person competent to judge of the value of a picture, and able to give an opinion as to whether the pictures which are for sale are worth making further inquiry about?—His object in travelling would be to collect information for his catalogues. I am only supposing that he should in the course of that occupation obtain intelligence as to valuable pictures that are intended for sale. Would it not be desirable that, in such a case, he should make known that information to the director, the director making use of it or not, as he might think proper?

6281. You say that, in your opinion, he might obtain valuable intelligence in that way; but should he not also be able to judge of the value of that intelligence, and competent to judge of the value of the pictures?—He should; I have not assumed that he is not to be a competent judge, but the director is to be the responsible person. I will put a case: suppose the secretary goes to Venice to collect information for his catalogues, perhaps he hears of a Bellini for sale, and he writes to the director, giving him such information as he has obtained for his own purposes; the director finds from that evidence that it is a desirable picture to be purchased; he may then, on his own responsibility, direct the secretary at once to purchase the picture, he himself being responsible. I can conceive such a case as that happening.

6282. If such a system were in operation, in order to its proper working it should be essential that the secretary should be a person thoroughly conversant with the value of pictures, and that he should be, in short, as good a judge of pictures as the director himself?—He could not fail to be a very good judge in course of time, from the constant occupation to which he would be devoted; I will suppose that any Member of this Committee may travel in Italy, and may hear of valuable pictures for sale; he might perhaps think it his duty on his return, or perhaps at the time, to give information of the fact, and if his information were accompanied by such documents as would satisfy those at home, a purchase might be made on such authority; but I am assuming, that from the habits of the secretary and from his means of acquiring intelligence, he could furnish information that would be of a still more valuable description. I wish it to be understood that I only put this scheme before the Committee for what it is worth. I do not assume that it is perfect, but I imagined that the Committee might take from that scheme, and from any other suggestions they may receive from other persons, any hints they may consider useful; or reject them altogether.

6283. *Chairman.*] You do not propose to give the secretary any independent power of purchasing pictures without first communicating with the director at home?—In no case.

6284. You have stated in your written explanation of your scheme, that a gentleman who had been in the habit of travelling in the way you have mentioned could hardly fail to be a good auxiliary connoisseur?—Yes.

6285. Would he not be vastly superior to the director himself, who stays at home, and who merely receives from time to time accounts of pictures, while the other is a first-rate linguist, highly accomplished, and has had an opportunity of judging of pictures for many years consecutively?—I have not assumed that the director is never to travel; I have stated that he should travel for the purpose of making purchases.

6286. But only when a report is made that there is an opportunity for making an eligible purchase?—It does not follow that that report should, in every case, be made by the secretary. Suppose the director were to hear of a sale of the Kind of Holland's pictures, for instance; he would go at once, and buy what he thought fit.

6287. But as the secretary would be travelling all over Europe all the year round, always examining different galleries, and always reporting, would not that

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give him a greater degree of knowledge than the director would be likely to have, he being only now and then called on incidentally to take a journey to Brussels or Florence, or elsewhere, to look at a particular collection?—I can see great advantages in such a scheme; the training of such a connoisseur as the secretary would ultimately prove to be, would be in itself an advantage; he might succeed to the office of director.

6288. Do you understand the office of director to be a higher office than that of secretary?—Yes, certainly, but not so laborious.

6289. If it is a higher office, and the occupation of the secretary is entirely subservient to the ultimate objects of the director, what objection would there be to making the director the head officer, and placing the secretary under him?—I believe I said in reply to a former question, that I had no objection to such an arrangement; it is not so contemplated in the scheme I have submitted to the Committee, but I see no objection to it.

6290. Do you think the third officer, the superintendent, would have enough on his hands to give him occupation at all, if the whole care of providing information as to purchases, the whole duty of making purchases, and the whole preservation of and attention to the state of the pictures in the gallery were entirely in the hands of the two other persons; what amount of work do you calculate the superintendent would have; could you specify the details of his occupation?—You have to look forward to a much larger establishment than the present. I have said, "He would have the direction of the establishment, "manage its financial concerns, pay the attendants, be responsible for the clean- "liness, ventilation, warming, safety, and order of the building; regulate the "admission of students, not only to the picture galleries, but to the gallery of "drawings and prints, and to the library; his time should therefore be exclu- "sively devoted to such duties." I imagine that would be enough to take up the time of an officer such as you describe.

6291. Do you not think that a director who has the responsible charge of the galleries, the saloons, and the pictures, and everything connected with them, would rather object to be controlled by a superintendent, and unless that superintendent were a visiting and controlling officer, entirely above him, would he not object to be interfered with in regard to many of those details which would seem to fall more properly within his own province?—I think you would find analogous cases in various public institutions. My object is to relieve the secretary and director from all minor cares such as now fall upon the keeper.

6292. But that would seem to be more desirable in a case where the person to be relieved of the details is the higher officer, and the others charged with the details are placed under him?—The name superintendent implies something higher than the other officers, but that was not my object.

6293. You have no scheme, have you, by which these three officers might be placed under one concentrated responsibility, irrespective of the Treasury, which is to be above all?—I have supposed them to be subordinate to some public Board deputed for the purpose.

6294. Do you propose to have an annual sum placed at their disposal for the purchase of pictures?—Yes, I would recommend that about 10,000 *l.* should always be in the hands of the director.

6295. You have mentioned in your printed paper that you assume that not more than one-third of this sum would, on the average, be expended annually; is it your opinion that in the new institution not more than about 3,300 *l.* would be expended in the purchase of pictures?—I formed that estimate rather from the past than from what I hope the future will be, and with a view not to alarm the Treasury by any exorbitant demand.

6296. But as the object is now to make a much more extended building, and add greatly to the collection, would you not rather pursue the opposite plan, and begin at once to spend liberally, in order to form something like a collection worthy of the nation?—I have not the slightest objection to such a scheme; I believe that if you allowed 20,000 *l.* or 30,000 *l.* a year, it might be well expended.

6297. I only speak with reference to your assumption, that only 3,000 *l.* of the 10,000 *l.* you propose to be placed at the discretion of the trustees would be expended annually?—In that manner; but I have said that for larger purchases, there would be time to apply to the Treasury. I have assumed that 10,000 *l.* should be in the hands of the director, for urgent cases, when there is not time

to

to consult the Treasury. I have known many opportunities of making advantageous purchases slip by, because there has not been time, or because the time may have been inconvenient to apply to the Treasury.

6298. You assume that only 3,300 *l.* out of the 10,000 *l.* would on an average be expended annually, but there would be demands made from time to time for much larger sums, would there not?—Yes.

6299. Would that imply that the 10,000 *l.* a year would be exhausted annually, before you thought of going to the Treasury for further advances?—I have assumed that the 10,000 *l.* would be restricted to urgent cases. If, for example, a large purchase were contemplated, and there were time to go to the Treasury, and the money were granted, that would be wholly irrespective of the 10,000 *l.*

6300. Do you mean, supposing that the occasional purchases desired to be made by the director himself only amounted to 3,000 *l.*, leaving a balance of 7,000 *l.* in his hands, that you would empower him to go to the Treasury for the other larger sum for some special purpose, before he had exhausted his annual fund?—Yes.

6301. Then that would remain in his hands for a subsequent year?—For similar purposes, for urgent cases.

6302. Then next year he would have another sum of 10,000 *l.* placed in his hands, of which only 3,000 *l.* again, according to your hypothesis, would be required, so that this sum would be something enormous in a few years?—I am not aware that I have so expressed myself.

6303. What I wish to understand, is the ground on which, if this director had 10,000 *l.* placed freely at his disposal, to be expended annually on pictures, you assume that he would only expend 3,000 *l.* odd in that way annually, instead of availing himself of his power to spend 10,000 *l.*?—I say here, "It is assumed "that not more than a third of this sum would on the average be expended "annually, and if less should be expended, the call on the nation for replenishing "this fund would not be frequent."

6304. Will you have the kindness to explain on what ground, having placed 10,000 *l.* annually at the disposal of the director, to be expended in making up the collection, you assume that only 3,000 *l.*, or one-third of that sum, would be expended by him in the course of each year?—I assume that what I have called urgent cases would not be very frequent.

6305. Supposing your hypothesis were verified, and that only 3,000 *l.* a year for the first ten years were to be required for urgent cases, the grant of 10,000 *l.* yearly still being at the disposal of the director, the expenditure would amount in ten years to 30,000 *l.* only, out of the 100,000 *l.* that had been placed in his hands?—No, that is not my idea; I propose that what is expended should be made up, so that he should always have ten thousand pounds, and no more.

6306. Mr. *Charteris.*] You say that under the present system the want of this money has been very much felt, and that opportunities of making advantageous purchases have thus been missed?—Yes.

6307. Do you think that under the present system, if the sum of money you mention had been at the bankers of the trustees, and placed there to their credit, opportunities would or would not equally have been missed in consequence of the difficulty there is when sales occur, and pictures unexpectedly turn up, of having a meeting of the trustees and of deciding upon the purchase of a picture, and do you not think that that difficulty might possibly be avoided by having recourse to individual responsibility in one person who should be authorised to attend sales and select certain pictures for purchase?—I think that having one responsible person would be the wisest course, but if a certain sum were placed in the hands of the trustees even now, I think it would be an advantage. I should consider that the very fact of three trustees agreeing together, even without a meeting, would be sufficient for any such operation, because the trustees might meet afterwards and ratify their proceedings in sufficient form. On a late occasion, when the last sale of the Spanish pictures took place, I was very anxious that a portrait by Velasquez (a portrait of a child) should be purchased for the gallery. I had not time to consult the trustees or to call a meeting, I therefore went alone to the Chancellor of the Exchequer and requested permission to purchase the picture. I wanted to go as far as eight hundred guineas for it. Mr. Gladstone, being aware that it was then literally impossible to call a meeting, authorised me to go as far as six hundred guineas if I could find one other trustee to sanction the purchase; I being one, he being another, and a third being to be found; now it so happened

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that I could not find a third; this was on the very day of the sale, but my conscience was at rest, because the picture sold for 1,600*l.*

6308. That shows that even without a regular authorised meeting summoned for the purpose of transacting certain business, the present system renders it difficult, and in some cases impossible, to avail oneself of these opportunities that sometimes suddenly occur?—That was a proceeding which took place quite at the eleventh hour; no doubt if I had had time to take measures earlier I should have been able to find a third trustee, or even to call a meeting, and might have been sufficiently armed.

6309. How long had it been known that that picture was for sale?—For several days, during which it was put up in the rooms.

6310. But why then did you not apply sooner?—Because I had not time to go and see it. I saw it at the end of the week, and it was on Monday, the very day of the sale, that I took this course.

6311. Supposing there had been a person whose duty it was to attend sales and to take the earliest opportunity of seeing pictures which are exposed for sale, do you not think that this evil would not have arisen, and that the picture might have been acquired, supposing it had been sold for the sum you have mentioned?—Undoubtedly.

6312. Mr. *Vernon.*] Did Mr. Uwins make any report to the trustees about those pictures?—I am not aware that he did.

6313. Was any report required by the trustees?—I think not.

6314. *Chairman.*] In the case to which the Honourable Member has just alluded, of a person being expected to attend the sale or sales for the purpose of ascertaining whether there were pictures of value in the market, that person according to your scheme would be the director, and not the secretary, as the secretary would be employed abroad, would he not?—Not always.

6315. He would be employed occasionally at home for the same purpose?—Sometimes a year or two might pass when it would not be necessary for him to travel.

6316. But supposing him to be in England, he would be the person who would be on the look out for purchases?—No, I think that with regard to pictures to be purchased here, the director alone would attend sales and would be on the look out.

6317. Do you think it would be desirable that there should be named by the controlling body, the Treasury, for the purpose of ensuring the director competent advice, and relieving him of a portion of that very severe responsibility which must always attach to a man buying a valuable work of art, ten or a dozen professional men or amateurs, to whom the director might appeal for the purpose of taking their opinions, and who should look at any picture with him, and give their judgment in support of his own as to its merits?—In a case where there might be time it would be for his interest, and I have supposed that he would do so.

6318. Irrespective of there being such a body, how would you propose he should make purchases?—On his own responsibility.

6319. Do you think that any person having those qualifications which have been mentioned would be disposed to trust his judgment to the extent of making purchases without having some additional advice besides his own individual judgment?—Yes, I can conceive many cases in which he would do so; there was a small picture by Van Eyck, sold at Christie's a year or two ago, and which is now in the National Gallery; I would have purchased that picture on my own responsibility for the National Gallery.

6320. He might have such documentary evidence as was proof of the genuine character of the picture, and then of course there would be no difficulty about it; but I am alluding now to his general operations; do you think that without having some competent advice, he would go on during the whole year making purchases of the works of all schools and masters according to his own judgment; do you think there is any one qualified to carry on such a system of purchasing?—In many cases, partly from his own knowledge, and partly through the researches of the secretary, he would have very safe grounds to go upon in making his purchases; and in any other case I assume he would ask for the assistance of competent judges.

6321. You would rather leave it to himself, than that there should be certain persons named to whose judgment he should refer?—Yes; by all means I would leave it to him alone.

6322. Mr.

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6322. Mr. *Charteris.*] Do you think the director, if he alone were responsible, would, for his own satisfaction, consult persons whom from his knowledge of the subject he considered most competent to give him good advice?—Yes.

6323. For the sake of his own reputation?—Yes.

6324. Do you think a director, with the responsibility thrown entirely on himself, and who for his own sake will consult persons whom he thinks most competent, preferable to the system of having a director, assisted by a small council composed of amateurs, artists, and picture-dealers?—That approaches nearer to the present system, and divides the responsibility. I think you might sometimes find, under such a system, that a picture might be purchased and a mistake might be made, and that in the end the advising committee would be, one by one, saying, "This was not my affair; I did not advise this purchase; it was recommended by So-and-so." That is the danger of a committee.

6325. *Chairman.*] But if they were obliged to sign their names to their opinion, each saying, "I certify that I did approve of such and such a purchase, "in conjunction with the director," which of course would be essential in any appointment of the kind to which you allude, would not that meet the objection you have just made?—That is virtually the present system. I consider that any trustee, whether present or not, is responsible for the purchase of a picture under the present system.

6326. You said that the difficulty would be, that after pictures were purchased, a person who had given his opinion would back out of it by saying, "I was consulted, but I was not the person on whose opinion the picture was "bought;" and in answer to that I suggested that each should be required to state his opinion in writing; would not that, do you think, obviate the difficulty you suggest?—Yes; and that is attained now by obtaining certificates from professional men.

6327. Then you do not agree with Mr. Dennistoun, that it is impossible, or at all events difficult to find any person who with his own knowledge of art, fortified by the assistance he might call in, would undertake the onerous responsibility of purchasing pictures required for the gallery?—I think it might be difficult to find such a person, but I think it would be the most desirable course.

6328. Mr. *Charteris.*] Your experience under the present system leads you to prefer the undivided responsibility of a director to the divided responsibility of a director assisted by a council?—Yes.

6329. Lord *W. Graham.*] In this country, where every act done by a man holding a public appointment is subject to newspaper criticism, do you not think the position of a director of the sort you contemplate would be almost intolerable, considering the attacks which would be almost sure to be made upon him by picture-dealers, artists, and various partisans?—I have supposed various qualifications in the director, and among others, I ought to have enumerated the quality of courage.

6330. You think he will have to bear a great deal?—Possibly; but not more than others have to bear on the continent.

6331. Is public opinion expressed as openly on the continent, do you think, as it is in this country?—Quite so. I will read, with the permission of the Committee, an observation made by a German with reference to the gallery of the Louvre: "The unfavourable circumstances in which the Dresden Gallery is "placed, and which are so much deplored, are hardly to be mentioned in com- "parison with the systematic ruin of the pictures in the long gallery of the "Louvre. For further information on this head, we refer our readers to the per- "petual complaints of certain French Journals, and to Waagen, 'Paris,' p. 679."

6332. Mr. *Stirling.*] What is the date of that?—Eighteen hundred and forty-seven; it certainly relates to a time when the modern exhibition took place in the gallery of the Louvre, and which, within the last two or three years, has been done away with. "The pictures which survive the daily dust during the exhibi- "tion, and the damp exhalations of the neighbouring Seine, are sure to be "destroyed by the periodical 'restorations.' Whoever wishes to see those "pictures must lose no time."

6333. Mr. *Vernon.*] The whole of that relates to past time?—To 1847.

6334. The modern pictures are not exhibited in the same way now?—No, but I have read this as evidence that public opinion was expressed.

6335. Mr. *Charteris.*] At that time was there one responsible head of the gallery?—I believe that was the case; I am not quite sure.

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6336. Mr. *B. Wall.*] From what paper have you been reading?—From a note in Kugler's Hand-book; he quotes Waagen, and I have also Waagen's opinion here. Similar opinions respecting the injudicious cleaning and restoration of pictures in the Berlin Gallery, were published in Berlin in 1846.

6337. In your scheme you contemplate the director and secretary both being absent at one and the same time, do you not?—I have not assumed that; it does not follow.

6338. I think you said the director might go abroad and join the secretary?—No, not join him; he might act on his information occasionally; still I see no reason why they might not be both abroad together.

6339. Would there not be an inconvenience in allowing the superintendent to remain at home alone?—There would be an assistant secretary for the routine business, and the circumstance of there being so many officers would render it possible for both the director and the secretary to be absent together; but I have not assumed that they should be absent together.

6340. The superintendent would rank below the secretary, of course?—I have not decided as to their order.

6341. You have decided that the order shall be first the director and then the secretary, because you have stated so in a former answer?—Yes, but I have not decided it in this paper. It has been proposed at this meeting that the director should be superior to all, and I see no objection to it; but these are points which have been suggested, and in which I have acquiesced at the present meeting.

6342. You have stated that the director is to be the chief officer, and that the secretary is to be under him; then, supposing them both to be absent at the same time, the whole control of the management would be in the hands of the superintendent, who would be the inferior officer of the three?—Yes; but it would be for a time only.

6343. Mr. *Vernon.*] Who, according to your plan, is to be the actual organ of communication with the Chancellor of the Exchequer; is it to be the director or the secretary, or both?—I have supposed that it would be the superintendent; I suppose that as he is the official organ, and as he manages the financial concerns of the establishment, even suggestions respecting the purchase of pictures should, for form's sake, be made to him by the director; and that he should communicate with the Treasury.

6344. Is the director to decide upon the purchase of a picture, or the secretary?—The director.

6345. Then supposing the secretary, being abroad, comes to the conclusion that a picture should be bought, he must communicate with the director, and the director must communicate with the Chancellor of the Exchequer?—If you please; but, for form's sake, I have supposed that the communication should pass through the superintendent.

6346. I understood you to say just now that the director was to communicate with the Chancellor of the Exchequer?—No, I said the communication should be made though the superintendent.

6347. *Chairman.*] You said, in answer to a question at the last meeting, when I suggested the difficulty of divided responsibility, that you would have no objection to the superintendent being the chief person of the three?—These are all suggestions which do not come from myself, and the sketch which I have had the honour to submit to the Committee may undergo any changes the Committee may think advisable; with regard to the relative superiority of these officers, I see no objection, if it is considered desirable to have one head, to have either the superintendent or the director as the head; but I rather incline to the director being the head, because he is the most responsible officer.

6348. There being a general impression that the great evil of the old system is the want of distinct and definite responsibility, do you not think it essential that the first and most important element of any plan that may be suggested, should be where that distinct and definite responsibility is to lie?—It has been on that account that I have always wished the three officers to be as far as possible independent of each other.

6349. Mr. *Charteris.*] Do you think the system would work better if the director were at the head, and the others were subordinate to him, he being more or less responsible for their acts?—That would involve the necessity of the director communicating directly with the Treasury, instead of through the superintendent.

6350. Do you not think that would be the preferable system?—Perhaps it would.

6351. With reference to sales that occur in this country, are not sales of pictures of importance generally, if not always, between the months of February and August?—Yes.

6352. During the Session of Parliament?—Yes.

6353. So that the time when you propose these persons, whether the director or the secretary, should travel, would be after the end of the Parliamentary Session, and during the period when the trustees do not generally hold meetings?—That would be perhaps the most convenient time.

6354. Lord *Seymour*.] I understand you to say that supposing your system were adopted, the director would have the absolute disposal of 10,000*l*. a year?—Yes; in my original plan I supposed that the director would suggest to the superintendent, assuming that he would, for form's sake, be the person to communicate with the Treasury; but now that has been changed, and I would propose that the director should have the sole control of 10,000*l*., and that he should communicate directly with the Treasury.

6355. When you say "That has been changed," do you mean that you have modified your opinion?—I have been invited to reconsider it; it does not appear to me to be a matter of great importance, and I acquiesce in the views I have heard.

6356. Do you think the director who, as I understand, from your evidence, is to be responsible, should or should not have the absolute disposal of the 10,000 *l*. a year?—In any case he would have the absolute disposal of it, because his communicating, as I suggested, to the superintendent, would be a mere form.

6357. Then this one person, if I understand you rightly, would have the absolute disposal of that sum, and he is to be, I think you say, an artist?—No, I have not assumed that.

6358. Where do you propose to find a director possessing all these qualities?—I have defined his qualifications, and you must find him where you can. I admit there is great difficulty in it, but I do not think it impossible to find such a man in this country.

6359. One great subject of difference of opinion in regard to pictures is the question of price, I believe?—Yes.

6360. The director, according to your plan, will be not only the judge of the merits of a picture, but the judge of the price that he is prepared to give for it?—Yes.

6361. He will therefore be subject to any charge that may be made against him for having given too large a sum for a picture?—Yes.

6362. He will, as I understand, be able to appeal to no one in support of his conduct, and of the reasons that have induced him to give that sum?—I have assumed that in some cases he would consult other competent judges; and in other cases he might act solely on his own responsibility.

6363. When he consults other judges, would those other judges share the responsibility with him?—If he obtained certificates from them, they undoubtedly would share the responsibility with him.

6364. Do you not think, considering the strong way in which public opinion is expressed in this country with regard to any act, such as the purchase of a picture, or spending the public money, the director would, for his own protection, generally get certificates from others to support his opinion?—I can imagine many cases in which it would be quite superfluous to do so; but in all other cases it would be for his interest to get such support.

6365. In all those cases, therefore, there would be a divided responsibility?—To a certain extent.

6366. You would leave him, as I understand, quite unlimited as to whom he chose as the persons to give him a certificate?—Yes.

6367. They might be painters, they might be picture-dealers, or they might be amateurs?—The responsibility of the selection would rest with him.

6368. When he gets certificates in support of his opinion, may he get them from any persons he wishes, either artists, amateurs, or picture-dealers?—Undoubtedly.

6369. Do you propose that he should have the disposal of this sum of money every year, for the purchase not only of pictures, but of original drawings?—

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I have not considered that point; I think that in that case I should have fixed a larger sum than 10,000 *l.*; I contemplated pictures only. I beg to observe, that hitherto the purchase of drawings has been confined to another department, the British Museum; the trustees of the National Gallery have had nothing to do with the purchase of drawings.

6369*. I thought from the evidence which you gave the other day, you seemed to consider it very desirable that power should be given to purchase original drawings more largely?—I quite agree to that; that would modify the statement I have submitted to the Committee, because it would enlarge the powers of the director; it would involve the necessity of his being provided with larger means, and it would also involve additional qualifications, because a very good judge of pictures may be a very indifferent judge of original drawings, and *vice versâ*.

6370. Then the director would require, in addition to his other qualifications, the qualification of judging of original drawings?—Yes, if it be decided that drawings shall be collected in the National Gallery.

6371. Does that appear to you a reason why original drawings should not be purchased in the same department as pictures, and therefore that the director would not require to be a competent judge of drawings, in addition to his numerous other qualifications?—No, I should be inclined to recommend that the director should also have power to purchase drawings; I think it is quite anomalous to allow drawings to be purchased by the British Museum instead of by the directors of the National Gallery, whoever they may be, seeing that drawings are works directly belonging to the history of art and pictures.

6372. Are not opportunities as often missed with regard to original drawings as with regard to pictures?—No doubt.

6373. Quite as often, I suppose?—Perhaps oftener.

6374. Do you think that opportunities that have been missed of purchasing pictures have resulted from the number of the trustees according to the present system, or from the trustees having no money at their disposal?—From both causes.

6375. For instance, in the case to which you have lately referred, in which you went yourself to the Chancellor of the Exchequer, if there had been at the disposal of the trustees a sum of 10,000*l.*, you might, by seeing one or two of your colleagues, have at once come to an arrangement as to the sum to be offered, might you not?—Certainly.

6376. Therefore, in that case, the appointment of a director would have had no great advantage over the present system of trustees, would it?—I think it would save time in any view of the case, because it would be requisite to call a meeting of the trustees, or it would involve the necessity of seeing two or three, so that they might agree together on the subject.

6377. But if they had the money at their disposal, that is all that would be required, is it not?—Undoubtedly it would very much facilitate the acquisition of fine works of art.

6378. If the director under your system, having a sum of 10,000 *l.* at his disposal, wished to buy a very fine work, he would, as you have told us, usually get certificates from other persons regarding its value?—He would if it were necessary.

6379. But regarding a fine work and a work of considerable importance, do you not believe that, practically, he would arm himself against attack by getting such certificates?—I can hardly allow that his motive in getting a certificate would be to defend himself against attack, for I think that an unworthy motive. I think that if a man is not prepared to brave the opinions of the public when he knows he has acted conscientiously, and when he has experience to guide him, he is unworthy to fill such a situation. I have supposed that he would fortify himself with certificates in cases where he was himself in doubt, but not from a feeling of timidity.

6380. But he may feel perfectly satisfied that it is a good picture, although he may be in doubt as to the exact sum it is worth, may he not?—There might be such cases; but I think a very short acquaintance with sales and with the priced catalogues that exist relating to many past sales would be sufficient to guide him.

6381. Do pictures sell for such uniform prices that there can be no doubt as to their value?—They are always increasing in price, and the director or purchaser would be prepared accordingly.

6382. They

6382. They are always increasing in price, are they?—The works of certain masters.

6383. If they have been cleaned, for instance?—Perhaps they would sell for much more in consequence of having been judiciously cleaned.

6384. Mr. *Charteris.*] Are you aware whether it is the case that pictures which have been cleaned do generally sell for more?—I am not now prepared with instances, but I think it very likely.

6385. Are you aware that Mr. Christie in his evidence has stated that pictures known to have been cleaned fetch less in his auction rooms than pictures that have not been subjected to that operation?—I should not consider that opinion, however respectable, to be conclusive.

6386. Is it not the opinion of a practical man?—The opinion no doubt is valuable as coming from such a source, but I am not prepared to acquiesce in it as a universal rule.

6387. Do you not think that Mr. Christie must be able to give an opinion, founded on his experience of sales, with respect to the question of cleaning, as to how far that operation affects the commercial value of pictures?—I wish you by all means to adopt Mr. Christie's opinion, if you think it right to do so.

6388. Lord *Seymour.*] As regards the picture that was supposed to be a Holbein, if a director had bought such a picture as that, would it not have been of great advantage to him, as far as his responsibility was concerned, if he had obtained certificates of other persons as to the authenticity of the picture?—In the first place I can hardly assume that such a director as I think fit for the National Gallery would make such a mistake; and in the next place I would say, as some excuse for my share of the mistake, that I was fortified by the opinion of a person whom I considered a competent judge.

6389. Therefore, the director being fortified by the opinion of a competent judge, would be relieved from part of his responsibility?—I think the responsibility would still rest with the director for selecting his advisers.

6390. *Chairman.*] Do you think the selection of one individual would in any such case be sufficient either to insure a good opinion on a picture, or to shield or assist the director in regard to his responsibility?—Certainly not; I ought in the case to which I have referred, to have had half a dozen opinions, or at all events two; although, at that time, the Treasury regulation requiring two opinions did not exist.

6391. Did you consider that the opinion of the gentleman you consulted, whose name you said, when you were last examined, you did not wish to make public, as the expression of his opinion was confidential, was that of a thorough judge of a Holbein picture?—I thought so; I have no objection to give the Chairman his name, in order that my testimony may be verified; but I would rather not mention the name publicly.

6392. Mr. *B. Wall.*] When you talk about consulting the director or superintendent in some cases, and not in all, what distinction would you draw?—I said the director would consult others.

6393. What line of distinction would you draw?—There are some cases in which it would be altogether superfluous. I take such a case as the Garvagh Raphael. There was a hope some time ago that that picture could be obtained for a fair price; would anybody hesitate, knowing the history of that picture, to buy it at once; its reputation, its history, and pedigree being all perfectly well known.

6394. There would be in some cases a divided responsibility, and in other cases a sole responsibility?—I think that where the director considered it advisable to call in the advice of others, he would be responsible for the selection of his advisers; and I do not think that would save him from much responsibility.

6395. Mr. *Charteris.*] Do you think there would be any difficulty, as a difficulty has been suggested by a question which was asked you a short time ago, in finding a director competent to value pictures?—No; that I think is the least difficulty. I would beg to observe that, when I was last examined, I stated that I considered myself but little competent to give an opinion as to the value of pictures, and I stated as much at first; I would rather exaggerate such disqualifications than the contrary, but such statements are relative. I might judge perhaps as well as most persons who are conversant with pictures, as to the value of pictures, but I do not pretend to any very accurate knowledge of the kind; that is all I meant.

6396. *Chairman.*] When you talk of the director being competent to value a picture,

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picture, do you not think that a person competent to form an opinion as to the market value of a picture, might often be little competent to judge of its value with regard to its desirableness for the National Gallery?—I assume that the director would have both qualifications.

6397. Mr. *Charteris.*] Among other qualifications, he should be competent, when pictures are exposed for sale, to form an opinion as to the sum of money it is desirable the nation should give?—Yes.

6398. *Chairman.*] Is it not the peculiar province of picture-dealers to give opinions as to the market value of pictures, and do you think it likely that a person with those high qualifications which it would be necessary to possess, in order to make up a fine collection of pictures, and arrange them chronologically, would possess that degree of technical knowledge which you on a former occasion separated from the higher attributes of connoisseurship?—In the first place, according to the scheme I have submitted to the Committee, the proposed director would always have the advantage of referring to the secretary's reports; and that would be one of the uses of those reports. Even now, in the National Gallery, there are volumes containing catalogues of sales that have taken place at Christie's and elsewhere, perhaps for the last 15 or 20 years, and in those catalogues all the pictures are priced; so that any person devoting his time exclusively to such details might arrive at a sufficient knowledge of the market value of pictures; such a knowledge as picture-dealers have, from keeping such records accurately.

6399. Mr. *Charteris.*] Do you think that supposing the director wished to fortify his own opinion as to the value of certain pictures, he would find any difficulty in getting persons to give him written certificates confirming his own opinion?—No, I think not; but even if they were paid certificates, he might be authorised to have them.

6400. Do you think it would be necessary that he should get such certificates?—I have, in my ideal of a director, contemplated such a person as would be generally superior to all such advice, and I think that in time he would be so.

6401. Am I right in supposing that your idea of the way in which the director would set to work for the purpose of purchasing pictures for the nation, would be very much what any gentleman amateur, who desired to form a collection, would do in his own case; that is to say, attend at sales and fix on a picture which, whether from its historical value or its intrinsic merit, he thinks would be worthy of a place in his collection, and then if he has any doubt as to the value of the picture or its merits, that he would consult those persons whom, from his knowledge or experience on the subject, he thinks most competent to give him a valuable opinion?—Yes; if such opinion were needed.

6402. Lord *W. Graham.*] Having partially formed a collection, a picture might be more valuable to the National Gallery than to anybody else, might it not?—Yes.

6403. And therefore it would be worth while to give a larger sum for it than the mere market value?—Yes, I can conceive such cases.

6404. Mr. *Charteris.*] Am I right in supposing, that in an answer which you gave to me some time ago with reference to the purchase of the small Velasquez which you were anxious the nation should purchase, it would have been in a great measure, if not entirely, in consequence of the present system of the trustees, that that picture, supposing it had been sold for the sum of 600 *l.*, was not purchased for the nation; and that if there had been one director that picture might have been acquired?—Certainly; the case is quite in point.

6405. Mr. *Marshall.*] Does not the great difference between the value that you placed on the Velasquez and the price for which it was actually sold, show the great difficulty there would be in the director fixing the price he would give for any picture?—His power would be unlimited; but he need not give extravagant prices.

6406. Mr. *Charteris.*] With reference to the Velasquez to which you have referred, am I to understand that it was a picture which was not of such historical importance, or of such artistic excellence and value, that the nation ought to acquire it as a link in their collection at any price, but that if the nation could acquire it for six or eight hundred guineas, it was a purchase worth making?—Undoubtedly. I wish it could have been secured for eight hundred guineas; I thought that a very liberal price; it went, however, for double that sum.

6407. In your opinion, would the director be able to form a sound judgment as

as to the price within which the nation ought to restrict itself with a view to acquiring any picture that might present itself at sales?—Yes.

6408. Lord *Seymour*.] As you are acquainted with foreign galleries, I may ask whether you think that any of those foreign galleries enjoy the advantage of having such a director as you would recommend for the National Gallery in this country?—I suppose you will never find a perfect connoisseur.

6409. Do you know any person in any foreign gallery who is thoroughly acquainted with all the schools of painting?—Not to the last degree of accuracy, certainly.

6410. You would require accuracy, would you not, to know the style of each master?—Yes; I have given a list of the qualifications of a director in the suggestions which I have laid before the Committee.

6411. You know nobody, as I understand you, in any foreign gallery at present, who comes up to your ideal of what a director should be?—No, I do not think you could ever find a perfect connoisseur; the knowledge that is required is too vast and various; but still you may have a near approach to it; you may have the best judge that is to be found, by carefully inquiring for him; and when in office, and devoting his time exclusively to his occupation, he would be always gaining knowledge.

6412. And then he must not have an unreasonable leaning towards any particular school, for that would be injurious to the collection, would it not?—I think so.

6413. Have not most connoisseurs a leaning towards one school or another?—Many connoisseurs have, and most artists have.

6414. Therefore there would be a difficulty in that respect in finding either an artist or a connoisseur qualified for the directorship?—Connoisseurs are freer from such leanings than artists; I think an artist would be apt to have a leaning towards the works of certain schools and masters, but a connoisseur's views are generally more extended.

6415. Should we easily find an artist in this country who would have sufficient moral courage to disregard attacks which might be made upon his judgment in the newspapers?—I have not assumed that an artist would be the fittest person to appoint.

6416. Should we find a connoisseur easily who would, do you think?—I think so; as to the question of independence, I can judge from my own feelings when I was keeper of the National Gallery; if at that time Sir Robert Peel had entrusted me with 20,000 *l.* to lay out in pictures, I would gladly have accepted the responsibility; I think I should have given satisfaction, and I would not have purchased the "Holbein."

6417. Should you (as you have now put your own case) have obtained certificates from certain persons regarding the value of pictures?—I think that perhaps I could have purchased a dozen pictures without consulting any person, on their known reputation.

6418. Should you in the case to which you have referred, have asked for a power of paying persons to give you their certificates?—Certainly, if they were not to be otherwise obtained.

6419. Mr. *Vernon*.] Do not you see any danger of the treatment in this gallery, under the system of management you propose, becoming somewhat similar to the treatment resorted to in foreign galleries with reference to the entire restoration of pictures?—No; I think the system I have proposed would be the most advisable.

6420. Do you not think that the presence of some sort of board or small council would operate as a check upon the functionaries of the gallery in reference to the point to which I have alluded?—I think it would be an unwholesome check.

6421. Assuming that you have a clever director, and an able secretary, who have each their own views as to the proper state in which the pictures should be preserved, and that you put responsibility upon them with a good salary, and they consider themselves bound to act under that responsibility, would you see no danger of their dealing with our pictures in the same way as the pictures at Berlin, at Madrid, at Munich, and at Dresden are dealt with in reference at times to their complete restoration?—I admit that there is always danger of that; but I do not think that the present system guards against it; the effect of this very inquiry, perhaps, will be to prevent any cleaning whatever. I do not think the pictures will suffer in consequence. I have already said I do not think pictures suffer from

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dirt; but the effect will be to fetter the powers of those who have the direction unnecessarily; for example, Mr. Seguier has examined the "Velasquez" which was lately purchased, and he has declared that he will not undertake even to varnish that picture unless it be first lined; the picture has never been lined, and when you look at it against the light, you find there are innumerable small holes in it; it is not safe even to varnish that picture without lining it, and the trustees will probably be very reluctant to have anything done to it.

6422. Do you recommend that there should be any greater restriction than there is at present as to the admission of the public to the gallery?—I should be very unwilling to put any restriction on the numbers visiting the gallery; although at the same time I think the crowds visiting the gallery are the chief cause of the state to which the pictures are reduced.

6423. Do you consider that some modification of the system might be adopted which might enable amateurs and persons who wish to visit the gallery more quietly, to do so by writing down their names at the doors on certain days of the week?—You are probably aware that two days in the week (Friday and Saturday) are appropriated to students for the purpose of copying pictures.

6424. I am alluding to the other four days of the week?—The other four days, I think, are not too many for the public.

6425. Would you see any harm in a regulation by which during the forenoon persons might be admitted upon writing down their names, while there should be free and unrestricted admission of the public in the afternoon?—That is a scheme I have never thought of; it would be desirable in some respects, but it would have this inconvenience, that the crowds would be greater in the afternoon.

6426. Do you not think you might avoid by that means the presence of persons in the morning, who do not come to the gallery so much to look at the pictures, as to make it a lounge?—If such persons are more likely to visit the gallery in the morning than in the afternoon, that evil would be got rid of by the adoption of such a regulation as that which has been suggested; but the crowd in the afternoon would be considerable.

6427. Do you not think that if such a regulation existed, there might be something gained to those who wished to see the pictures more quietly, and with less confusion, than they can at present?—Yes.

6428. Supposing an artist is occupied in copying a picture, are two days in a week sufficient to enable him to carry on his work properly or satisfactorily?—It is a very short time.

6429. You are aware that in many foreign galleries the public are admitted under certain restrictions while the students are copying; do you see any objection to that being done here?—It is done to a great extent now; people coming from the country, and respectable foreigners, desiring to see the pictures, and sending up their cards to the sub keeper, are admitted without difficulty.

6430. Would you recommend that any better precautions should be taken, such as the door-keeper being required to make visitors to the gallery dust their feet and so on, there being at present no mats or anything of that kind?—Certainly; I was not aware that such common precautions did not exist.

6431. Would you recommend generally that pictures should be covered as far as possible with glass?—That is the most effectual mode of preserving pictures; there cannot be a doubt about it; but the inconveniences resulting from it are well known, and I need not dwell upon them here; the enjoyment of the pictures is greatly impeded.

6432. You would recommend perhaps, at all events, that in the case of large and important works, glass should be put over them with a door, so that an attendant who should be constantly present, should be enabled to open it for any amateur who wished to see the picture in its undisguised state?—Yes, I even once thought of a plan by which the largest pictures might be covered in that way, the whole frame moving away from the pictures; when a large picture is covered with glass, it becomes hazardous to remove the glass if it be attached by means of hinges to the frame itself, but I think a mode might adopted by which a frame with a glass might be placed before a picture and removed; a few years since I submitted a scheme of that sort to Lord Seymour.

6433. You are aware, are you not, that at Dresden The Madonna di San Sisto is covered with a sort of glass door, which is opened when any person wishes to see it?—Yes, but I think it is a dangerous operation with a picture of such a size.

6434. It is constantly done there, is it not?—Occasionally; not very frequently; I know the director does not like to do it often.

6435. *Chairman.*] Do you not think, assuming the gallery to remain in its present state, that by requiring of each person not to write his name, as that would exclude persons who cannot write, and who still want to see pictures as well as other people, but to go to some corner of the building and take a ticket which he should show at the door, that would, while freely admitting the public, prevent the sudden rush of crowds which is complained of as filling the place with idle people who have no other object than to amuse themselves?—Yes, some slight impediment of that kind would be sufficient to deter mere idlers.

6436. No mere idler probably would take the trouble to go a hundred yards for the purpose of getting a ticket, but if a person really wanted to see the pictures, he would be quite willing to take that trouble?—Yes, I think it would be a very judicious arrangement.

6437. Mr. *Charteris.*] Do you feel disposed to concur in opinion with the writer of this paragraph, contained in a letter from Mr. George Richmond to the Chairman of this Committee: he says, "It is to be earnestly hoped that the next "move will be to put the whole collection under glass; and it will be some "compensation to us for the inconvenience of such an arrangement, to think "that if we cannot see our pictures with as much comfort as we would, that "future generations may do so, which I fully believe they never will, unless they "shall in future be more effectually guarded from injury than they have been"?—You are probably aware that I assisted in preparing a report, in conjunction with Mr. Faraday and Mr. Russell, on that subject, and that we had numerous communications from foreign galleries on the subject.

6438. Will you have the kindness to answer my question, giving us your own opinion?—I was trying to refresh my memory by the report which we submitted, some notes of which I have here; I believe the only objections to glass which we entertained were that the pictures could not be well seen when so covered, and I think that is a very great objection.

6439. Do you think that that objection is modified by the consolatory fact that our descendants will thereby be able to see the pictures, which in process of time, from the accumulation of dirt, and the cleaning, may otherwise be obliterated?—I cannot understand such reasoning; I would rather that we should enjoy the pictures ourselves.

6440. Am I to understand you to say that taking the pros and cons you are now opposed to covering the pictures with glass?—No; I think there are many cases in which glass might be used with good effect; and I should recommend covering as many pictures with glass as possible, if the pictures are to remain where they now are. I think it is a great evil, but still it would be desirable to resort to that course if the pictures remain in their present position.

6441. Objectionable as you think it to be in consequence of the reflection, and in consequence of the difficulty of seeing some pictures, still you think if they remain on their present site it would be desirable to cover them with glass, as the lesser evil of the two?—I think so.

6442. Are there not pictures that are somewhat injured; sketches, and pictures of that description, which are rather improved in appearance by having a glass over them?—If they are very light in colour; but the darker the colour the more the glass acts as a mirror.

6443. In the National Gallery now, there are two Correggios, one Annibale Caracci, and some other pictures, which were covered with glass I think during the time you held office?—Most of them.

6444. Did you hear any objections made on the part of the public to those pictures being covered with glass, or did they complain that they could not see them?—I have heard that objection made, not by the public in the ordinary meaning of the word, but by artists.

6445. Artists copying the pictures?—Artists visiting the gallery.

6446. Artists engaged in copying those pictures might have had the glass removed, might they not, or in the event of there being no regulations on the subject, such regulations might be established?—I believe it is not unusual for artists copying pictures to have the glass removed.

6447. At present?—At present.

6448. So that the objection with regard to artists copying pictures is thereby obviated?—Yes; the objection which I have heard made is, not that the glass pre-

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vented the artists copying, but that it prevented artists and amateurs visiting the gallery from seeing the pictures properly.

6449. Is it or not the case that the Correggios which are covered with glass are at present in a good state, and that they do not require cleaning or varnishing?—The two large Correggios are by no means in a good state; the small one is in a perfect state.

6450. But do they require cleaning and varnishing?—They have had so much cleaning, though I do not know when, that perhaps it would be better never to touch them again.

6451. Is it or not the case that the pictures which are under glass are at present in a much better condition as regards dirt on their surface than those which are uncovered?—Yes; I have no doubt that glass over pictures is a most effectual means of preserving them; I know from experience that the varnish does not even chill for years when pictures are under glass; I have some of my own under glass.

6452. In the evidence you gave before the former Committee, over which Lord Seymour presided, you stated that you had two pictures, both of which had been varnished at the same time, the one under glass and the other without glass, and that the surface of the one without glass had become chilled and obscured, whilst that of the one which was under glass remained bright and transparent?—I did not remember that I had then stated it, but I can confirm the statement now.

6453. My question is whether that is still the case, and whether the surfaces of the pictures under glass still remain bright and transparent?—Quite so; there cannot be a question that glass preserves pictures altogether.

6454. You have, in consequence of your experience in dealing with your own pictures in the London atmosphere, placed more of them under glass?—Yes, I have placed one under glass since I gave that evidence.

6455. Lord *Seymour*.] Does it often happen that students are refused leave to copy pictures from want of space in the gallery?—Yes, I believe that to be the case.

6456. Has the daily attendance of students during the two days of the week when they may attend increased?—I am not prepared to say; I have no knowledge of the number of students who have been studying lately; Colonel Thwaites would be able to answer that question.

6457. Have you considered whether it would be advisable in any new arrangement of the present gallery, or in any new gallery, to have a separate room on the same floor for copying pictures, into which room they might be wheeled, so that they might be copied without interfering with the public?—That is worth consideration, but the obvious objection to it is that persons wishing to see a particular picture might be deprived of that advantage for a considerable time; I know it was the practice in the Louvre, because many years ago I copied a picture myself in a private room there.

6458. Did you not find it a great convenience to have that accommodation afforded you, instead of being obliged to copy the picture in the gallery into which the public came?—Yes, I was not alone there; there were perhaps half a dozen others copying; the superior advantage to the artist is unquestionable.

6459. You have recommended a large annual expenditure for the maintenance and increase of the gallery; has the National Gallery in your opinion, since its establishment, produced any effect in improving the style of painting in this country?—That is a difficult question to answer; I should rather say that the style of painting in this country is not so much influenced by the National Gallery as by the fashion and connoisseurship of the day. I think I can trace the influence of the great admiration which has obtained of late years for the earlier works of art.

6460. Is it your opinion that we must improve our own schools before we improve our artists?—That must always be the case.

6461. Can you trace anything that makes you think the existence of the National Gallery has had any effect in improving the public taste?—I am unwilling to express a vague opinion; if I had any facts on which to found an opinion I would not hesitate to express my views distinctly; but I am not prepared to say that I am convinced of any such effects having been produced by the National Gallery exclusively.

6462. Then we are called on to recommend the expenditure of 10,000 *l.* a year for the purpose of increasing our collection of pictures, though you cannot offer any opinion to us that the pictures which we already possess have had any effect during

during the last 20 years in elevating the public taste?—It is necessary to consider that question in all its bearings; it should be remembered that before the National Gallery was established, and since, there have been magnificent galleries of pictures open to artists and lovers of art in other parts of London, and they have produced an effect upon the public taste, together with the National Gallery, and even before it was established; so that it is hardly to be expected that any sudden effect should have been produced on the taste of this country, as far as artists are concerned, by the establishment of the National Gallery; but if you ask me whether the public at large have been instructed by it, I say undoubtedly they have.

6463. Mr. *Charteris.*] Do you think that a love of art generally is much more widely spread now than it was some few years ago?—Certainly.

6464. The price of pictures has risen lately, has it not?—Yes, that is one indication of it.

6465. Do you think that that greater spread of the love of art, and appreciation of the beautiful, is, to a certain degree, owing to the National Gallery, and to the other open exhibitions of pictures to the public?—Undoubtedly; but the improvement of the public taste, I think, is mainly owing to the National Gallery.

6466. *Chairman.*] Do you not think that the fact of the National Gallery containing principally specimens of the inferior schools of art, might, in one sense, be more likely to deteriorate the public taste than to advance it?—I think there may be some misapprehension on that subject; there is at present what may be called a rage for very early works of art; there are persons in this country, but more particularly on the continent (I know there are exceptions, and I honour them), who have a predilection for very early works of art, because the study is connected with a certain sort of erudition, and is addressed to the understanding rather than to the imagination; and I should say of such persons, that they may cultivate that predilection without having any taste whatever.

6467. Has it not been said generally, as one of the main defects of the English school of painting, that they have adopted a meretricious style of colouring, and paid attention to the petty mechanisms of art, rather than to those higher qualities of art which are exemplified in the earlier and purer schools of painting; do you not acquiesce in that opinion?—Not entirely; and with regard to the qualities which the English school may aim at, I would say, generally, that the art of painting is raised by raising its characteristic qualities.

6468. Do you consider that a gallery chiefly composed of the works of Rubens, Rembrandt, Guido, and other painters of that period or class, is as well adapted to elevate the public taste as a gallery composed of the works of the early Florentine painters contemporaneous with Raphael, of the early Lombard painters contemporaneous with Leonardo Da Vinci, and the early Venetian painters contemporaneous with Giorgione and Titian?—I think that, to artists, the pictures of the two masters you first named are invaluable.

6469. But not with a view to improving public taste?—No; at all events not alone.

6470. Mr. *Vernon.*] Do you not think that the great facility of access to foreign collections, by which we have attained a greater knowledge of works of art generally, has influenced our feelings with reference to our home collections?—If you understand by facility of access, the facility of travelling and visiting foreign galleries, I quite agree; but otherwise the facilities which are afforded in foreign galleries are not so great as in our own.

6471. We have now acquired a much more accurate knowledge of the works, say of the early Italian masters in Italy, and know their beauties more accurately than we did before, and consequently we feel more the want of them in our own gallery, do we not?—Yes; but there was no lack of opportunities of obtaining such knowledge, if English travellers had been disposed, to look for it, any time within the last 40 years.

6472. Was not the number of travellers 20 years ago to foreign countries greatly less than it is now?—I am not prepared to say; but there were always fine works by the early Florentine masters not only in galleries, but in churches and in public buildings in Italy, which were passed over; the taste is a modern one; how it has arisen would be, perhaps, a difficult inquiry; but I venture to predict that, as it at present exists, it will not endure. I think there is a great deal of fashion in it; a large proportion of those early pictures are full of affectation and grimace; and many persons who have, or fancy they have, a taste for those pictures are insen-

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sible to the essential elements of painting, such as beauty of arrangement, harmony of colouring, and natural action and expression.

6473. Do you not consider that each school and each country furnishes its own peculiar qualities and characteristics of art, and that it is most desirable that in the national collection you should combine all those characteristics of art and all those various qualities?—Certainly.

6474. Consequently, that we should not depreciate the German or the Flemish school because it does not rise to the highest point to which, perhaps, Italian art rises; though, on the other hand, it possesses peculiar characteristics and excellences of its own?—That is my opinion.

6475. And so with the Spanish and so with other schools?—I confess I have very little admiration for the Spanish school generally.

6476. *Chairman.*] In forming a collection would you, while it was in its infancy, still continue to select your purchases promiscuously from the Spanish, Flemish, Dutch, Bolognese, or Neapolitan schools as much as from the Florentine, Lombard, or other early Italian schools?—I feel it difficult to offer anything like advice on such a subject, because I have my own predilections. I should omit the Spanish and the Bolognese schools with very few exceptions; and I should collect as many Venetian and Flemish pictures as I could, and a great many both of the early and of the best Italian pictures generally.

6477. We ask your opinion as to what you think should be done, with a view to form or improve public taste in this country?—I have so expressed myself as to show that I am not a good judge as to that object; I cannot help being influenced by my own predilections.

6478. Mr. *Charteris.*] Do you think that the director to be appointed should direct his attention in the first place to the purchase of the finest works of the finest period of art, if they are to be got, and that at the same time he should direct his attention to the completion of a historical gallery of art?—Certainly.

6479. And therefore as the gallery is at present constituted, having reference to that period of art in the works of which it is most deficient, namely, the early Italian painters, do you think he should direct his attention to the acquisition of works of art of that time?—Certainly; but with discrimination.

6480. Mr. *R. Currie.*] I understood you, in answer to a question from the Chairman, to give an opinion, that however much we might all admire the early Italian painters as expressing in their pictures religious sentiment, and as appealing to religious feelings, you do not consider them so valuable with a view to artistic education and for improvement in art itself, as the Venetian and some of the later schools; I mean that however we may admire Francia and the early painters of religious subjects, and however admirably they may address our religious sentiments, you would not look upon them as so valuable with reference to artistic improvement as the works of some later painters?—I think it is most desirable to collect works of the early Italian masters, but I think it should be done with discretion and discrimination. I have said that I have seen many works of those painters full of affectation and grimace, such as would not be tolerated in a modern artist, nor should they be admired in any artist; therefore, to form a collection blindly and indiscriminately, without taste, and even an artist's taste, would not, I think, be judicious.

6481. Lord *Seymour.*] You have stated that the higher price given for pictures, as compared with the prices formerly given, proved that there was an increased love of art in this country?—Yes.

6482. Do you not think that it shows an increase of wealth in the country rather than an increased love of art?—That wealth might be expended in horses and dogs, and a hundred other things.

6483. Mr. *Charteris.*] Do you think that, supposing there is an abundance of space in the gallery, it would be desirable to sanction deposits of works of art by private individuals?—I think that would be very desirable; the only difficulty that occurs to me is, that you would have a number of applicants, and that the trustees, or whoever might have the direction, would be placed in difficulty from the necessity of refusing to accept many such pictures.

6484. Would you have them refuse a picture of undoubted merit?—It is the question of merit that would be the difficulty. I have no doubt that many pictures would be offered that would be wholly unworthy of even a temporary place in the gallery.

6485. Would you, supposing you were the director, be afraid of taking upon yourself

yourself the responsibility of declining to receive a picture which you thought neither ornamental or instructive?—I would not hesitate to decline such a picture.

6486. I understand you to say, that if the persons entrusted with the management of the gallery exercised a wise discretion, you would not object to the admission of pictures belonging to private individuals, for temporary deposit in the gallery?—If those pictures were possessed of merit.

6487. I will call your attention to a meeting of the trustees, held on the 4th of August 1845, during the period that you were keeper; in the minutes of that meeting it is said, "Read, a letter from Mr. Seguier, communicating an offer from the Honourable Francis Charteris, to deposit for a time in the National Gallery his fresco, by Pelegrino Tibaldi. Resolved, That the trustees are not desirous of sanctioning deposits in this gallery, by private individuals, of works of art; and that Mr. Seguier be requested, in making this decision known to Mr. Charteris, to return him the best thanks of the trustees for his obliging offer:" do you consider that that was a wise decision under the circumstances of the case?—I think, on the whole, it was, because of the limited space in the gallery; and I think that if the trustees had accepted the liberal offer to have the fresco in question placed there, to be seen and admired as it would have been, many other offers would have followed, of pictures perhaps of sufficient merit; and then the limited space would be at once an object of consideration; therefore it was better to make the objection at first.

6488. You are acquainted with that picture?—Yes.

6489. It had previously been lent to the Royal Academy, had it not?—I believe it had; I saw it in Mr. Seguier's room.

6490. At the time when that picture was offered to the trustees of the National Gallery the question had recently arisen, had it not, of covering the walls of the Houses of Parliament with frescoes?—Yes.

6491. Do you not think therefore that it might have been wise to have admitted that picture at that time as a specimen of fresco painting, and that it might have been very instructive to artists engaged in painting or designing frescoes for the walls of the Houses of Parliament?—That might have influenced the trustees, undoubtedly.

6492. Lord *Seymour*.] I understood you to say that if there were more space you think it would be desirable for the trustees of the gallery to receive pictures on deposit?—I think so, if they are of sufficient merit, but that would be a constant difficulty.

6493. Would it not be a new and a very difficult duty to impose on your director, if he were required to consider whether he should receive or reject a picture offered to be deposited?—It would add to his difficulties, might excite offence, and create discontent and dissatisfaction.

6494. Mr. *Charteris*.] Would the director have any greater difficulty in exercising his discretion as to the admission of pictures for temporary deposit than he would have in exercising his discretion with reference to pictures offered for sale by private individuals?—He would certainly run the risk of offending people by not buying pictures offered; and by rejecting pictures offered as deposits he would, in fact, depreciate the pictures.

6495. Do you think that in all bequests to the National Gallery it is desirable that a certain discretionary power should be exercised by those persons who are intrusted with the management as to the pictures which should or should not be received?—Undoubtedly.

6496. Would the director be liable to any greater odium from exercising a discretion as to the pictures he should or should not admit as temporary deposits, than he would in exercising the same discretion with reference to pictures which were or were not to be accepted as gifts or bequests to the nation?—I have not considered that the director would have the charge of accepting or rejecting pictures offered in that way; but since you propose the case, it appears to me that he would be the proper person to do so; and undoubtedly he would run the risk of offending people by rejecting pictures under those circumstances; therefore the cases are, as you say, pretty nearly parallel.

6497. I understood you to say that you think it essential that such a discretionary power should not be exercised with reference to gifts and bequests?—I said that such a discretionary power should be exercised.

6498. Mr. *Vernon*.] Do you not see great reason for believing that such a

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system might be abused, and that the National Gallery might be made a place for advertising pictures that people might desire to sell?—I have stated that objection; you have put it still more strongly than I did; I said that the trustees, or whoever had the direction of affairs, would be in constant difficulty, because they would have so many applications from people to have pictures placed in the National Gallery.

6499. Do you think there should be any restriction as to the time during which such pictures should remain in the gallery?—Yes, there might be a restriction.

6500. If you did admit the pictures, would you make it a condition that they should remain there at least a certain number of years?—Probably that would be a protection.

6501. *Chairman.*] Do you not think that in a case such as was put to another witness on a previous day, of a gentleman purchasing a picture of great value abroad, and not knowing where to deposit it temporarily until he had it put up in his own gallery, it might be an advantage to have that picture exhibited for a few months in the National Gallery?—I think it would lead to difficulties.

6502. Mr. *Charteris.*] Do you think that, generally speaking, it would be desirable that the director should be authorised to admit pictures into the National Gallery as temporary deposits?—Yes, under certain restrictions.

6503. Mr. *Marshall.*] With reference to the dust and dirt created by the great number of visitors, will you allow me to ask you whether, when you were keeper, you took any methods for diminishing the injury arising to the pictures from that cause?—The rooms were swept, when I was keeper, every morning.

6504. Do you think that if matting were put on the stairs, and if the door were kept shut, there would be less dust brought into the gallery?—Perhaps so.

6505. Was not that precaution proposed by one of the trustees?—I do not remember that it was.

6506. At all events, it was never adopted?—I believe I submitted to a former Committee on the National Gallery a plan which had been proposed by Dr. Reid for keeping dust out of the National Gallery. He thought it possible to keep the apartments quite clear from dust.

6507. In the present state of the National Gallery, could the ventilation be improved in the roof?—I think it possible that it might, but when the windows are open the dust and the smoke from the neighbouring chimnies come into the rooms and injure the pictures.

6508. *Chairman.*] You stated in answer to a noble Lord's question that you did not know of any foreign director who combined the qualifications you considered desirable in the director of a gallery; do you know any English gentleman in this country who you think likely to combine those qualifications?—I have no doubt such a person could be found; but I would certainly recommend that an Englishman rather than a foreigner should be the person appointed.

6509. Mr. *Stirling.*] Among your own acquaintance do you think if you had the choice of a director who was to undertake such an amount of responsibility as you think he should undertake, you could lay your hand on any person competent to fill the office?—I cannot at this moment say.

6510. I do not ask you to mention any name, but can you now even think of one?—No; I should find less difficulty in the case of the secretary, because I think many persons are fit for that office; and as to the office of superintendent, there would be no difficulty.

6511. The secretary might be learning his business while he was fulfilling his duties, whereas the director ought to come completely prepared to discharge his duties in a creditable manner?—Yes; but he, too, would be always learning.

6512. *Chairman.*] With respect to a chronological arrangement of the paintings, would you propose to have one great gallery, giving a chronological arrangement of certain specimens, say characteristic specimens, without perhaps selecting the best, of all the schools of painting, to show the progress of art throughout Europe, placing side by side the pictures of the Italian, Flemish, Dutch, and German schools; would you think it desirable to have an arrangement of that very extended and comprehensive description?—Do you mean a selection from the whole collection, such as that in the great room in the Louvre, and such as there is in Florence?

6513. Such selections as exist in Munich and elsewhere, offer complete series of the works of Italian painters, a complete series of the works of painters of the Flemish school, and so on, those being subdivided into special schools. Do you not

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not think it possible to have one gallery with a selection of certain specimens, perhaps not the best, from all the schools, which should illustrate the progress of art from the earliest period, on the same walls or series of walls?—I do not see that such an illustrative gallery need be distinct from the general arrangement. I think the arrangement of the gallery at Berlin is the best; the lighting is a different question, and the specimens exhibited, but the arrangement I think cannot be better; there is no selection of the finest works; if the arrangement is chronological without reference to the finest works, the finest works must be somewhere else. I would recommend that the finest works should be in their order, and that the chronological order should comprehend them.

6514. Do you not think it important to see, by a series of that kind, the general progress of art, and the influence which certain schools have had on certain other schools; and if you saw different schools arranged in that way, so that you could see the painters of all the schools in Europe arranged, comparatively, with each other, do you not think that would be a very instructive species of arrangement for a portion of the collection?—I think you would come to the same result by arranging the whole collection on that very principle; there is a danger, when works are selected in the way you propose, of misleading the students of art as a history, by connecting works that are not connected chronologically, and by having to deal with greater and less intervals of time.

6515. Would you then propose to arrange the Italian school in a chronological series as a whole, or would you subdivide it into separate schools?—I would certainly not separate the schools needlessly; but I would not take out the finest works, and put them apart.

6516. In what way would you distribute those schools; would you put the smaller schools quite separate, or would you connect them with other schools, and consider them as a series?—I would place the Italian schools quite distinct from the northern schools; and I would place each Italian school by itself, but so connected as to show its relation to neighbouring schools.

6517. Would you place all the small schools in separate compartments, such as the schools of Genoa, Mantua, and others, which can hardly be said to form schools atall, but which in your own classification are put down separately, or would you connect them in one mass?—The smaller schools need not be subdivided, and it does not follow that there would be a separate room for each of such schools; they might be exhibited in connexion with larger schools.

6518. You are aware that the system to which I alluded has been adopted in other places with regard to certain schools; for instance, in the Academy at Florence they have a collection of a series of painters in the Tuscan school, not selecting the best works, but characteristic specimens; do you not think that that principle could be advantageously adopted on a more extensive scale, by applying it to European art at large?—The arrangement of the collection in the Academy at Florence arose from the accident of their having such pictures at their disposal; but I think that if those very pictures were placed in their order in the larger gallery, the interest would be increased.

6519. Then you do not approve of having separate apartments for paintings of the Venetian, Florentine, and other schools. I see no objection to a due separation, but I do not see that there would be anything gained by having a mere historical series independent of merit.

Veneris, 24° *die Junii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Labouchere.
Mr. Charteris.	Mr. Marshall.
Mr. Baring Wall.	Lord William Graham.
Mr. Vernon.	Lord Seymour.
Mr. Ewart.	Mr. Raikes Currie.
Mr. Stirling.	Mr. Monckton Milnes.

COLONEL MURE, IN THE CHAIR.

Sir *Charles Eastlake*, P. R. A., called in; and further Examined.

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6520. *Chairman.*] I SUPPOSE you have had your attention directed to the subject of combining the art collections belonging to the nation in one great repository?—Yes.

6521. Have you ever considered in your own mind what class of objects you would include under the head of collections of antiquity and fine art?—I am not aware that I can offer any suggestions which have not occurred to the Committee; it appears to me to be obvious that the contents of the British Museum divide themselves into books, works of art, and objects of natural history; and I think the department of art may be again subdivided into fine art and mechanical, or at most, ornamental art. With regard to objects of mechanical art, I think the new institution at Marlborough House, with its museum, offers at once a mode of disposing of a great part of the collection. Under the head of mechanical art I should even comprehend the Ethnographical collection in the British Museum, which there almost forms a separate department. I consider that all objects, of any age or place, which are the work of man, if not ranging under the class of fine art, may come under the class of mechanical art, and therefore belong to an Ethnographical Museum.

6522. Do you propose to make what is called ornamental or practical art a constituent part of the combined collections of antiquity and fine art, or do you merely propose to bring them, in their separate capacity, into a certain connexion with those combined collections?—I have said that art may be divided into fine art and mechanical or ornamental art; I have no knowledge of the ultimate intentions of Government with regard to the institution at Marlborough House; but whatever those intentions may be, I think that all objects of mechanical art should be placed in the museum belonging to that establishment.

6523. Would you propose under those circumstances to take a portion of the British Museum collection and bring it into connexion with the combined repository of works of fine art, and take another portion and allot it to the collection of practical art, as it is called, at Marlborough House?—Yes.

6524. You do not propose to bring the Marlborough House collections of practical or ornamental art into actual combination with objects of fine art or antiquity in the proper sense?—No, I see no necessity for that; but if one immense building were constructed which would hold all, I see no objection to their being near each other; as regards objects of antiquity, they would not all be disposed of, even when so divided, because there are many that belong strictly to literature; for instance, inscriptions might remain in the British Museum, or wherever books would be.

6525. How would you distinguish in the case of monuments, which, although representing very remarkable phases of art, such, for example, as the monuments at Nineveh, are almost entirely covered with inscriptions?—Whatever arrangement may be ultimately proposed, you will find that the departments are unavoidably dovetailed (if I may use such an expression), and it would be a matter of taste and judgment to subdivide them. I can imagine such a case as this; a philologist, looking at inscriptions with a view to ascertain the date from the form of the letters, and desiring to compare examples of a given form, might, in so doing, consult inscriptions on the bases of statues; if, for instance, it were a question

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of date from the form of the omega like our "W," he would find the name "Glycon" on the plinth of the Farnese Hercules, written with an omega of that form; and that is, perhaps, an early example. I mention that as one of a hundred instances that might be given to show the impossibility of arranging either art or inscriptions in strict subdivision; they must be mingled together, more or less.

6526. Considering how very much inscriptions are connected in the way you mention with works of fine art, and considering the number of inscriptions which would necessarily be embodied in a combined collection of fine art, would it not be more desirable, do you think, to keep the whole together than to separate the two, the different classes of inscriptions being essentially necessary to illustrate each other?—I do not think you could avoid that inconvenience; take another case, that of the department of mechanical art. I have assumed that there may be a museum devoted to that branch exclusively; supposing any manufacturer were turning his attention to the ceramic art, and the practice of the ancients in regard to earthenware, he could not complete his researches without consulting vases which would be in a department of fine art, and not in a department of practical art; when he came to the question of glazing terra cotta, he would consult the works of Luca della Robbia, which would not be in a department of practical art, but in a department of fine art. I do not see that by any arrangement you could entirely subdivide collections of the kind.

6527. What objection would you have to bringing all inscriptions into connexion with the fine art department, as is done in the Vatican, where you have a gallery of great length devoted entirely to the exhibition of inscriptions, many of which are engraved on very interesting works of art?—In the case of the Vatican, assuming that those inscriptions are most interesting to men of letters, the library is at hand, and that we may suppose would be the case here. Supposing the library to be in a different building, I think inscriptions should go with books rather than with works of art, when they can be separated.

6528. Would you have, in immediate connexion with the gallery of pictures, a library illustrative of art?—Yes, I have supposed that in the paper which I have had the honour to submit to the Committee; I think it essentially necessary, and that implies a further separation, and a departure, to a certain extent, from the general principle of subdivision.

6529. Would you have a library specially devoted to the picture gallery, or would you have books that are peculiarly interesting, as bearing on painting and its history, in connexion with those on other works of art?—I would have it for the whole combined establishment relating to art.

6530. Would you have a room for copies of paintings of interest, which do not form part of the national collection?—I think that is well worthy of consideration.

6531. As to engravings, how would you dispose of them; would you have them in connexion with the pictures?—Yes, I have also assumed that.

6532. Mr. *Stirling*.] Do you mean that you would have a separate collection of engravings as connected with the National Gallery, or that you would have the entire national collection which is now at the British Museum transferred to the neighbourhood of the pictures?—I would have the entire collection transferred to the neighbourhood of the pictures; I think that is their natural place.

6533. Do you not think a good deal of inconvenience would arise from that, in consequence of people who are making researches in the library desiring to consult certain engravings?—It may be so. I confess I can see no other mode of getting over all the difficulties that present themselves; unless, indeed, you place everything that could be placed in a museum under one roof. In that case, instead of moving works of art now in the British Museum to a future national gallery, I should say, transfer the National Gallery to the British Museum; if you separate them at all, you must separate them on a principle.

6534. Mr. *Ewart*.] The objection suggested would go the length, would it not, of preventing the removal of bas reliefs, and other works illustrative of history, inasmuch as a reader in the museum would require to have access to them, in order to elucidate what he read?—No doubt; to a certain extent.

6535. *Chairman*.] How would you proceed in the case of important engravings immediately connected, and in the same volumes, with equally important letter-press?—Those are cases that would be difficult to decide; it would be necessary to decide whether the work belonged to art or literature; if the claims of literature

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preponderated, it would involve a certain inconvenience; but I do not imagine that you could escape from such inconvenience by any arrangement.

6536. Mr. *Ewart.*] Would not the case of gems and medals involve the necessity of some discrimination?—I think they should go with the works of art.

6537. Mr. *Stirling.*] I would give, as an instance, a book containing an account of Brussels, printed about the year 1640, with a number of plates; the value of the book is owing principally to the plates; what would you do with a work like that, evidently a topographical work, relating to the history of the Low Countries?—It is scarcely possible to establish any uniform principle, with reference to such details; if the letter-press were worthless, I should then decide the question by putting the book among the works of art.

6538. *Chairman.*] Would you consider it desirable to have a collection of casts?—Yes; I suggested that in a printed letter which I addressed some years since to Sir Robert Peel.

6539. Would you have them attached to the Gallery of Sculpture?—Certainly.

6540. In many museums abroad, there is a collection of casts in connexion with the Academy of Art: you would not propose in that way to form any immediate connexion between the Royal Academy of Design and the Museum of Art, by means of a collection of casts?—By no means; because the collection of the academy, which it must always have for the purposes of study, is a private collection, and the public would not have easy access to it; it is very desirable that there should be casts of the finest antiques of every time, the originals of which we do not possess, in a public gallery. When the Elgin marbles were first exhibited in this country, comparisons were made between them and such statues as the Apollo and Laocoon; and it was felt at the time to be desirable that such works should be in the immediate neighbourhood of the Elgin marbles.

6541. Has no proposal been made to have such a collection in the British Museum?—I am not aware that there has; I have often suggetsed it privately, and I also proposed it in the letter to which I have referred.

6542. In what way would your proposed organisation of the National Gallery management, as explained in your former evidence, be affected by its being combined with the general system to which we have alluded; that is, a repository of works of antiquity and fine art, of all classes?—I have not considered the details.

6543. Would you still wish to have those three officers you have specified placed under the direction of the general director, or Board of Directors, under which the combined institutions would be?—Perhaps it might be so arranged with advantage.

6544. How would you propose to arrange the chief management of the combined institutions; would you place it under the direction of a single person, or would you place it under a Board?—I think a Board in that case would be more desirable; perhaps it might be a Board in immediate connexion with the Government.

6545. Without any single director being responsible for the whole?—Without any single director being responsible for the whole.

6546. You are aware that in Berlin and Paris, and some other of the great galleries of Europe, the plan of having a single chief has been adopted, and that it has been found to be efficacious?—Yes; and I believe he is the immediate head, such as I propose. I propose that there should be a head of the National Gallery, and that he alone should be responsible; but I imagine that in all institutions of the kind on the Continent there is a superior authority, to which the director, to whom you allude, is responsible.

6547. He is responsible to a department of the Government, but in his own capacity, as head of the combined institutions, he is the autocrat and superior of the whole?—There might be no objection to that; generally speaking, the directors on the Continent have a very extensive authority; for example, they preside over the theatres; there is such a director now in London from Parma; he presides over all institutions of art, including music and theatricals.

6548. That may be the case in those small states, but are you under an impression that at Berlin the chief director of the National Museum has any charge of the theatres?—I am not aware. I think it very questionable whether such a general direction would be desirable here.

6549. Mr. *Vernon.*] Take Paris, for instance; is not the general director responsible immediately to the Minister of Public Works?—I believe so.

6550. Lord

6550. Lord *Seymour.*] Have you any doubt upon the question whether it would be desirable that a person in this country should, in addition to galleries and collections of art, have superintendence over the theatres?—I have no doubt whatever; I think it would be quite absurd.

6551. *Chairman.*] When you say you think it would be very inexpedient that the director should have the direction of the theatres, you do not extend that remark to any special inexpediency, whatever your own opinion may be, in his having charge of the combined collections of art and antiquity?—I do not see any objection to it; my only fear would be that in such a case the directors of the National Gallery, for instance, would be needlessly fettered. I think that would not be desirable.

6552. Mr. *B. Wall.*] I do not quite understand why, in the case of pictures, you should recommend individual responsibility, and why, in the case of a combined collection, you should be in favour of a Board?—I suppose that even in the case of the National Gallery the superintendents, or directors, or whatever they may be called, would be responsible to a Board; and I believe that a system somewhat analogous does exist in the British Museum now; there is a chief over the medal department, and a superintendent of the natural history department, and they are all responsible to a Board; but it is a separate responsibility in each of those cases.

6553. You do not recommend that in regard to the pictures?—Yes; I do recommend that there should be a separate responsibility; that the director should be alone responsible.

6554. Mr. *Charteris.*] What Board do you suppose the director would be responsible to?—I have been asked that question before, and have answered it; I have not named the Board, but I suppose either the Board of Trade or the Treasury.

6555. He should only be responsible to Government, you mean?—Responsible directly to Government.

6556. Lord *Seymour.*] You do not mean that it should be anything similar to the British Museum, where they are responsible to the trustees?—That I do not think desirable.

6556*. *Chairman.*] You propose that three officers, with one or two representatives of the Government, should form a Board?—Yes.

6557. And that that Board should report to the head office of Government, and be responsible to it?—Yes.

6558. Mr. *Charteris.*] Are we to understand that, in this combination of art collections, you propose that there should be a constitution, such as you describe, for the pictures; and that there should be a somewhat similar constitution for the collections of objects of antiquity and fine art in sculpture in the British Museum, with individual responsibility as attached to those separate collections, the whole being responsible to some department of the Government?—That is precisely my idea.

6559. Mr. *Labouchere.*] Do you think that, either at the Board of Trade or at the Treasury, there is likely to be the means of really exercising a practical control over establishments of this kind?—There is another authority that would exercise a control, and that is the House of Commons; the House of Commons exercises its control at this moment by such a Committee as this; and I very much wish that a Committee of the House of Commons would sit periodically on such matters. I think the House of Commons itself would be instructed by it; I think that if there were a Committee appointed to look into the affairs of the National Gallery once in every two or three years, the public, the House of Commons, and the National Gallery itself would benefit by it.

6560. Would not a Committee be better adapted to the purpose of occasional inquiries into how the system was working, rather than be the means of exercising a regular and systematic control over the whole thing?—I have made the suggestion in answer to your doubt as to whether the Treasury would be competent to take cognisance of all these matters; and my answer is that the best way would be for the Government to give occasionally special attention to such matters, and that the most effectual way of doing that would be by appointing a Committee of the House of Commons. I think such a Committee would be very well employed from time to time in investigating such matters; and I cannot imagine a more effectual way of spreading a knowledge of art in this country.

6561. *Chairman.*] Do you consider it also a legitimate means of giving vent

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to that expression of public opinion, which at present is apt, in questions of fine art, to assume a keenness and virulence which may defeat its own object?—Yes; opinions would be more rational, because more deliberate and more responsible.

6562. Mr. *B. Wall.*] Would not that Committee generally be appointed, consequent on some complaint on the part of the public with regard to the management of the very body itself?—No, I assume that such a Committee would meet periodically.

6563. Mr. *Vernon.*] Would you propose that here, as in France, a given sum of money should annually be placed at the disposal of your combined Board, and that the different departments should divide the money among them, according to their several requirements?—No; it may or may not be a good scheme, but I will take the single instance of the National Gallery; I suppose that the Board would report its wants from time to time, and that those requirements might vary; sometimes there would be a proposal to purchase an entire collection of pictures, and according to the scheme you suggest there would not be funds for that purpose; a limited sum, no matter to what extent, placed in the hands of the superintending board or department of Government, might or might not be sufficient for the purposes of all these separate establishments.

6564. I understand you rather to approve of the system which is adopted there of having one general head, with various superientendents of the several departments under him, and the whole responsible to a Government office?—Yes.

6565. I suppose you would have them meet and hold consultations regularly?—Yes; there might be such meetings.

6566. Would you keep the money applicable to each department entirely distinct, so that one should not encroach upon the other?—I do not see that they need interfere with each other at all.

6567. Are you aware that, under the French system, if they find that one department wants more money than another, they take it from that other?—Then there is a limited sum; I do not approve of that; I think there might be cases in which you would want to go beyond the usual sum.

6568. Mr. *Ewart.*] Do you not think it is better that the power of giving a sum for the purchase of pictures, whether great or small, should reside in the Government?—Yes.

6569. That Government being responsible to the House of Commons?—Yes.

6570. Would it not be the case, sometimes, that the sum confided to the hands of the Board would be too small to enable them to purchase a large collection, and would it not be unsafe to entrust them with a very great sum?—Probably.

6571. Do you not think it desirable that the cartoons should be moved from Hampton Court?—If they could be secured from smoke; they would be liable to be very much injured by smoke, more so than pictures; but they might be put under glass.

6572. Was it not recommended by the Committee of 1846, that they should be removed to a place sufficiently secure from smoke?—If they were protected from smoke I should think they might be nearer London with advantage to the public.

6573. With reference to monuments and other objects of art, which the comprehensive scheme you suggest would imply, do you not think it desirable that to each of them there should be attached a descriptive title, so that people need not be put to the necessity of purchasing a catalogue, but should at once be able to understand what they are looking at?—Certainly.

6574. Are you aware that that was recommended by the Committee of 1836?—I did not remember that it was recommended.

6575. Do you agree with this statement in the report of the Committee: "It "appears to the Committee that the most ready and compendious information "would be given to the public by fixing its name over every separate school, and "under every picture, the name, with the time of the birth and death of the "painter; the name also of the master, or the most celebrated pupil of the artist, "might in certain cases be added. This ready (though limited) information is "important to those whose time is much absorbed by mental or bodily labour"?—Yes; I think it is very judicious. Your putting questions to me respecting a former Committee, reminds me that when I was examined on a former day I stated my impression that Mr. Hume had objected to means being furnished for the purchase of pictures in the National Gallery. I think it right to say I have searched in vain for anything of the kind in the papers; it is a very laborious undertaking to hunt even through Hansard, and his reports are not always full; but

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but I have not found it. I cannot help retaining the conviction that I once saw something of the kind; but I would rather that my accuracy should be impeached than Mr. Hume's generosity, and I must say that in my late search I found numerous instances tending to show that Mr. Hume is always liberal when the public improvement is concerned. I understand from a member of the present Government, that the Treasury was a little straitened in 1848, which was one of the years in which no purchases were made in the National Gallery; and that may perhaps account for the inactivity that then took place.

6576. Lord *Seymour.*] You said that the director of the gallery was to be under a responsible minister of the Crown?—Yes, that is one mode; I am not very competent to give opinions as to the details of such a scheme, with regard to its connexion with the Government, and the mode in which the authority of Government should be exercised; but in any scheme of the kind, I think it would be desirable that sufficient independence should be preserved to the director. I do not want him to be under the control of a subordinate body.

6577. Did you, when you contemplated his being under a responsible minister, contemplate placing him under any department at present existing, or did you contemplate creating a new department under which you would place him?—I assumed that he might be either under the Board of Trade, or any other authority constituted by the Government.

6578. Mr. *Charteris.*] Then are we to understand that you would propose to place the different collections, and the different officers who are to be individually responsible for the good management of them, under some Government officer, not with a view to his directing purchases, and so forth, but merely as a man of business, to see that the whole system worked well, and who should, if anything went wrong, inquire into it, and thus be responsible to Parliament?—That is my idea.

6579. In short you would look to the Government control, as a sort of fly wheel, the effect of which would be to make the rest of the machinery work harmoniously together?—Yes; that is my general idea. I have said here, "The "Board, consisting of a superintendent, the director of the gallery, and the secre- "tary, in connexion with such representatives of the Government as might be "permanently appointed, or occasionally deputed for such purposes, would form "a Board, and would meet for the transaction of business periodically throughout "the year, extraordinary meetings being held when necessary. The Board "would, as a matter of course, be in communication either directly with the "Treasury or with some public department, and the superintendent, with the "assistance of his colleagues, should make an annual report; such report being "always published." There I have alluded to the connexion of this Board, either with the Treasury or some public department. I have said that something analogous exists in the school of practical art, where there is a general director, an art superintendent, and no doubt a secretary; and they are under the direction of the Board of Trade; that is, in some respects, an analogous case.

6580. Lord *Seymour.*] Suppose there were a fine collection of pictures for sale, and which it was thought ought to be purchased for the nation, under your system it would be necessary, would it not, that the director should apply to the head of the Board of Trade, to move some estimate for the purchase of the pictures?—That would be the natural course, assuming the machinery to be in that form.

6581. That will give immediately to the head of the Board of Trade the responsibility of recommending to Parliament that purchase, will it not?—I should say the responsibility would rest with the director.

6582. You say, as I understand you, that the minister who is responsible to Parliament is not to be responsible for proposing to Parliament a grant of money?—If you consider him responsible, you assume that he is an excellent connoisseur, which need not follow.

6583. If a Minister of the Crown is at all to be responsible, he must be responsible for the money expended, must he not?—Just as the Treasury is responsible to Parliament now for anything of the kind that is proposed.

6584. Each department is responsible for what is under it?—Then do away with this department, and let the responsibility be in the Treasury at once.

6585. Then you would make the First Lord of the Treasury, or the Chancellor of the Exchequer, responsible; is not that very much like coming back to what is done now?—Yes; but the chief objection to the present system is the divided responsibility.

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6585. Has it practically occurred, that the refusal or acceptance of pictures depends very much on the feeling of the Chancellor of the Exchequer for the time?—There may be cases in which the Treasury would not feel justified in proposing to Parliament the payment of 50,000 *l.*, for instance, for a collection of pictures.

6587. *Chairman.*] That would not apply to an annual sum placed at the discretion of the director as purchaser; in that case he would exercise his own discretion, and would buy a picture he thought it desirable to purchase at once, without appeal to the Treasury?—Yes.

6588. Do you not think that the preferable mode?—It would be the only mode; except in extraordinary cases, such as the purchase of an entire collection, in which cases the director would apply to the Treasury.

6589. In those extraordinary cases, the Treasury Board would share a portion of the responsibility, would they not?—As it does in all cases where it deals with the public money.

6590. But these would be rare occasions, on which they might reasonably be expected to incur some responsibility, such as that of consulting proper people, directors and others, qualified to give advice?—Yes; and I suppose that in such a case the Treasury would be cautious; they would not take merely the director's recommendation, but would be very careful in the matter.

6591. In that respect, perhaps, the head of the Treasury might perform his duty better if he were not a judge of pictures, because if he were he might be an imperfect one, and yet trust to his own judgment; whereas, in the other case, he would be guided by the judgment of the more competent person?—Perhaps so.

6592. Lord *Seymour.*] I understand you to say, that supposing there to be a combined collection of art and antiquity, you do not recommend that any precise sum should be allotted to the whole?—I was asked previously whether I thought it desirable that a sum should be placed in the hands of a Board, as is the case in France; I think it was a question to that effect; my answer was that that would be a limited sum, and that there might be cases in which it might be desirable to purchase a collection of pictures, for which that sum would not suffice, and therefore I do not approve of that system.

6593. You do not approve of a specific sum being allotted as a sole sum?—Not to be doled out to each of these departments.

6594. Then you do not approve of the system in force in the British Museum, where specific sums are allotted to different departments?—In the case of pictures, to which you invite me to confine my attention, I should say that 10,000 *l.* always in the hands of the director might suffice for urgent cases, and that it would be very unwise to make a limit as to any larger sum to be placed at his disposal; because there might be cases in which such larger sum would not suffice, such as the purchase of entire collections.

6595. Supposing other collections are wanted to be purchased for a sum exceeding 10,000 *l.*, you look forward to a supplementary grant being made?—I should consider that not to be a supplementary grant, but a grant irrespective of the 10,000 *l.* I would not meddle with the 10,000 *l.*, which sum should always be at the disposal of the director for special cases.

6596. But you would take an additional sum for additional purposes?—Yes.

6597. Under the responsibility of the Treasury, as now?—Yes.

6598. Mr. *Ewart.*] Would you leave the 10,000 *l.* to the credit of the director, or to the credit of the Treasury, under whose sanction the director might make purchases?—I would rather leave it entirely to the director, but I have no knowledge of the usual arrangements in such matters. I do not myself feel that the difference is of great importance.

6599. Mr. *Vernon.*] Supposing there to be a valuable collection which it was desirable to purchase, it would not interfere with the ordinary annual grant of public money if the director were to come to the minister and ask him for a supplementary grant for that specific purpose?—No.

6600. Therefore, assuming there to be sufficient necessity for it, it would be always possible to get a further grant of money?—Yes.

6601. Mr. *Ewart.*] Are you aware that at Paris there is an establishment connected with the arts, under the Government, for the supply of casts?—Yes.

6602. Do you think it desirable to have an authorised system for the supply of genuine casts in this country also?—Perhaps so, but I have not inquired into the details of the system in France.

6603. Might not a system be established which would enable the best casts to be supplied to the provincial schools of art?—I think it would be very desirable.

6604. Are you aware that that was recommended in the Report of the Committee of 1836?—I did not remember it.

6605. Mr. *Labouchere.*] Is not that done to a certain extent by the schools of design now?—With regard to such objects as suit their purpose.

6606. Mr. *Ewart.*] In the report it is said, "If the recommendation of the "Committee were adopted, that the opening of public galleries for the people "should, as much as possible, be encouraged, casts of the best specimens of "sculpture might be advantageously transmitted from the metropolis to the "different towns. Casts are cheaply supplied in Paris, under the superintendence "of an artist; and a *tarif*, indicating their several prices, is issued for the benefit "of the public. This example is worthy of imitation." You are aware that, connected with the Louvre at Paris, is an establishment called the Calcographie, which is, in fact, an establishment for giving the most exact copies of the original designs of the greatest masters taken from the stores existing at Paris?—Yes.

6607. You are aware that they are sold at an exceedingly cheap rate to artists and others?—Yes.

6608. Do you not think that that is a very good means of circulating specimens of the drawings of great masters among the public?—Yes, I have often thought it very desirable. I have the report on that French Calcographie, and I could not help wishing, when I read it, that we had such an institution. It is different, however, from the habits of our Government, because that plan supposes that the Government itself deals in such objects, and I am not aware how such a system could be introduced with effect in this country.

6609. Still, it might be considered?—It is well worth consideration.

6610. Mr. *Labouchere.*] Are you able to state to the Committee how long you consider an oil picture painted on canvas may be expected to last, under ordinary circumstances?—You first assume that it must be painted on canvas; if it be painted on board, my answer perhaps might be different; even if painted on canvas, I think that, by means of careful lining, which may be renewed when necessary, the durability of a picture painted on cloth is perhaps as great, or very nearly as great, as a picture painted on wood. When you consider the material itself, the cloth on which the picture is painted, it is reasonable to suppose that that material must, in the course of time, be literally destroyed, especially as it is more or less saturated with oil, and from that cause, it is said, undergoes a slow combustion. But it is the substance of the picture which is the durable portion; wood maintains that, because it is impervious to air; but when cloth is so protected, by lining or by other means, I consider that it is almost as durable as wood. In any case, however, the real question of durability is greatly restricted to the substance of the pigment itself. The chief difference between cloth and wood as a ground or surface, or, as the French call it, "subjectile," for painting is, that a thinner execution is possible, consistently with safety, on wood than on cloth. Rubens, in one of his letters, states, that he preferred wood to cloth for pictures of moderate dimensions; and I can quite understand, with his thin execution in the half-tints and in the shadows, that a firm and impervious ground would be a very important condition in such a practice of painting.

6611. Do you not conceive that there must be a limit to the durability of the actual materials with which a painting is made; the colours, and especially the glazings?—I could hardly assign a limit; I cannot imagine a limit, supposing proper care.

6612. In short, you are of opinion that, with proper care, there is no reason to apprehend that paintings may not be preserved to an almost indefinite period?—I think so.

6613. Mr. *B. Wall.*] By the expression, "with proper care," do you mean a picture being placed under good medical treatment, and receiving a good deal of feeding and restoration?—I should only admit feeding, by which I understand varnish, when necessary. If a picture were not needlessly exposed to the effects of dust and smoke, and damp, which causes dust to adhere to a picture, then I should say it would rarely be necessary even to remove the old varnish. But it is evident that if a coat of dirt has accumulated over the varnish on a picture, in a long series of years, it would in time be necessary to remove the old coat of varnish before putting on another; with regard, however, to "medical treatment" and restoration, I do not conceive that such treatment would ever be necessary;

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I admit only the necessity of varnish. Take for example the Van Eyck, in the National Gallery: that is an instance of a picture being in an excellent state of preservation after some centuries: there is no reason to suppose that that picture will not be in as good a state four or five centuries hence as it is now; and that picture does not require any medical treatment.

6614. Do you not consider medical treatment to be varnishing or feeding?—I have no objection to your definition of the term feeding; I only mean that restorations are not necessary, except in the case of accidents: if a hole is accidentally made through a picture you must restore it.

6615. Would you not consider feeding to a certain extent medical treatment?—If you choose to call it so.

6616. Having been questioned as to the probable duration of the life of a picture, have you formed any opinion how often during that life it would be necessary to call the doctor in?—To varnish it?

6617. To varnish or feed the picture?—In the case of the Van Eyck, which is under glass, never; as long as you keep glass over it the picture will never require varnishing.

6618. Are we to consider it as your opinion that all pictures covered with glass are not only safer from infection than those that are exposed, but that they are positively safe?—I have no doubt of it; but at the same time I have never dissembled the objection arising from the difficulty of seeing the pictures well when they are so covered.

6619. Mr. *Labouchere.*] Do you believe that the process of transferring a picture from panel to canvas has a tendency to accelerate its destruction?—Perhaps it has.

6620. You think that it should be avoided except in extreme cases?—Yes.

6621. Mr. *Charteris.*] But that is a remedy only had recourse to in extreme cases, is it not?—I remember instances at this moment, though I would rather not indicate them more particularly, of persons who think it always essential, when they get a picture on panel, to transfer it to cloth; they imagine it is improved by it; I differ from them altogether. I should say that, provided the panel is not very much warped and destroyed by worms, or otherwise, it is much better to leave it on the panel.

6622. Mr. *Vernon.*] Are there any persons now to be found who are competent to perform the operation successfully of transferring a painting from panel to canvas or from canvas to panel?—There is an excellent workman in that way who is, I believe, unrivalled.

6623. It is a most hazardous and difficult operation, is it not?—Yes; the care and attention he gives to it, and the results he produces, are quite extraordinary.

6624. Are there instances in which you would ever recommend such an operation to be performed as transferring a painting from panel to canvas, or from canvas to panel?—I do not think of any instances now in which I could recommend it. While I am on this subject, I beg to make an observation to the Committee with reference to what I said in my former examination; I was asked whether I thought a picture was more or less valuable after it had been cleaned and put in order, and I said that, in my opinion, after a judicious restoration it would be more valuable... I was informed by a Member of the Committee, I believe on Friday last, of a fact of which I was before ignorant, that a picture by Luini, which was known to have been injured and painted upon, sold at Christie's for a very low sum, and that after it had been restored it sold for more than three times the amount; I put it therefore to the candour of the Honourable Member who asked me that question, whether that is not an instance of a picture having increased in value in consequence of judicious restoration.

6625. *Chairman.*] I think you say that, in the first instance, it had been injured and restored?—Injured and painted upon.

6626. Then the picture in both instances was a restored picture, but in the second case it had been better restored than in the first?—In the first instance it was injured and imperfectly restored, and in the second instance it was well restored, and it gained value in consequence; it may have been perhaps irregular in me to make the observation, in the form in which I before made it, by putting it to the candour of the Honourable Member who asked me the question; but I beg to say that I consider the case to which I have referred to be an instance in which a picture was increased in value in consequence of judicious restoration.

6627. Does not your illustration refer to the question whether a well-restored picture

picture would not sell better than an ill-restored picture, rather than to the question whether a picture which has not been restored at all would not sell better than a picture that had been restored?—Quite so; I am quite content with the example in that form; I only mean to say that a picture may become more valuable in consequence of being judiciously restored.

6628. In your printed letter to Sir Robert Peel in 1845, in page 18, you state: "In connexion with the necessary labours of cleaning and restoring pictures, I "would beg leave to suggest the expediency of allowing those who may undertake "or superintend such operations, to put themselves in communication with some "experienced chemists, who might be directed to render assistance when required"?—Yes.

6629. Do you still entertain the opinion that it would be desirable to have the assistance or advice of chemists, with reference to the restoration of pictures in the national collection?—I think it is very desirable.

6630. I presume you were at that time alive to the danger of the present system of cleaning, owing to the want of science, or owing to the empiricism, if I may use such an expression, of the present profession of picture-cleaners?—Yes.

6631. You have stated that you had such entire confidence in Mr. Seguier that you did not feel any apprehension in placing a picture, unconditionally, in his hands to be cleaned?—He was the person who had always been consulted by the trustees; he was well acquainted with all the pictures in the National Gallery, and I had never heard a complaint against him.

6632. But he possesses no chemical knowledge, as he has stated to the Committee; did you believe that he possessed chemical knowledge?—When I made the observation, to which you have called my attention, I suggested improvements in the actual system; but that does not at all interfere with my opinion that Mr. Seguier, under all the circumstances, was the best person who could be selected.

6633. You were alive to the dangers of picture-cleaning, or you would not have made this allusion to an improvement in the system?—It was not altogether with reference to picture-cleaning; I thought that artists might derive information from such inquiries, and that occasional analyses by chemists might throw light on the practice of the art.

6634. Do you agree with Mr. Faraday, who states that, in his opinion, it would be desirable that the whole question of the composition of pictures, and the most advisable modes of treating them, should be referred to some commission, or to persons possessed of scientific knowledge and experience, in order that we might see our way more clearly as to the best mode of cleaning, or as to the propriety of cleaning pictures, than has hitherto been the case?—I think it would be desirable.

6635. Lord *Seymour*.] You have said that judicious cleaning adds considerably to the commercial value of pictures?—Judicious cleaning and restoration.

6636. Then it is the interest of picture-dealers to employ the best possible cleaners?—Certainly.

6637. And you consider that it is the interest of picture-cleaners to acquire such an amount of chemical knowledge as is necessary for their purpose?—Undoubtedly.

6638. Do you think that any Government interference is required to teach picture-cleaners how to manage their own business?—No; not to teach them their business, but as a wholesome exercise of authority to induce them to be careful.

6639. Do you think that Government ought to appoint chemists to consider how solvents and chemical applications act upon pictures, in order that the picture-cleaners may profit by it?—No; I think that would complicate the machinery very much. I think the director, according to the scheme I have proposed, would, for his own interest, consult the best authorities; but assuming such a system to be organised, there might be general directions, or an intimation that the director would be expected to put himself in communication with experienced chemists with that view.

6640. Then you would have something in the nature of a consulting chemist for the gallery, is that so?—As I said before, I see no necessity for complicating the machinery; the director might apply to one or more chemists as might be desirable, or as he might think fit.

6641. Lord *W. Graham*.] Do you mean that he should be authorised to pay them?—Yes, if necessary.

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6642. Lord *Seymour*.] Then it amounts to this; that the greater amount of chemical knowledge the director and the picture-cleaners possess the better it will be?—Certainly; if combined with a knowledge of the practice of the various masters, and with taste.

Frederick Hurlstone, Esq., called in; and Examined.

F. Hurlstone, Esq.

6643. *Chairman*.] I BELIEVE you are the President of the Incorporate Society of British Artists?—I am; I was appointed to that office by Her Majesty in 1846; but I should wish it to be understood that I do not represent the opinions of that body, with whom I have not communicated upon the subject at present under the consideration of the Committee.

6644. I believe you were examined before the Committee of 1836; Mr. Ewart's Committee?—I was.

6645. And you also made an application to be examined by the Committee of 1850?—I did.

6646. Which application, for reasons into which I believe it is unnecessary here to enter, could not at the time be entertained?—Yes.

6647. And accordingly you were not examined?—I was not examined before that Committee, but a letter I had the honour of addressing to Lord Seymour was printed in the Appendix.

6648. Have you devoted a good deal of attention to the National Gallery, more especially in connexion with the site of the building?—I have.

6649. Have you also directed your attention to the general management of the gallery?—I have.

6650. And have you become alive to any defects in the present system?—I believe that the defects of the present system have been sufficiently pointed out by previous witnesses, so as to render it scarcely necessary for me to enlarge upon them. The principal defects have been that there are no definite duties for any of the officers of the institution, and that there is an equally undefined responsibility. But there have been irregularities in the conduct of the institution, even independently of those two objections to it; and I could allude to some in particular where powers have been exercised by the Board of Trustees, I believe inconsiderately, which could scarcely be considered within the scope of any of the officers of the institution.

6651. Will you specify what those irregularities are to which you allude?—There are several. One is the arbitrary disposal of the copyright of pictures in the National Gallery to some persons applying, and to others refusing the copyright.

6652. Do you mean the right of copying?—No, I mean the right of engraving and publishing for private profit. I should state that the copyright of a picture is a very valuable property, and when once separated from the picture it materially alters the value of that picture, I consider that this irregularity is the more objectionable in the present instance, because, should the nation eventually propose to publish a work of the National Gallery, the same as has been done in France, it would interfere very materially with the carrying out of that object.

6653. When you say "irregularity," do you mean the general irregularity of allowing such copyrights to be disposed of at all, or do you mean that partiality or unfairness has been shown in the mode in which the privilege has been accorded?—I not only allude to the mode in which it has been exercised, but to its being exercised at all; it seems to me that it is a power which no officer of such an institution should exercise.

6654. You consider that in a national collection the right of having engravings taken from the collection should be reserved to the trustees themselves, and that it should not be communicated in any degree to the public?—It becomes a matter of commercial speculation, when the trustees give it to one individual and refuse it to another. That is not giving it to the public.

6655. Will you mention the special cases in which you allude to such copyright having been accorded to one individual or class of individuals and not to others?—In page 17 of Mr. Hume's last return, No. 104, Session 1853, I find this among the Minutes of the trustees: "Read a letter from Mr. Edward Gilkes, asking "leave to copy on wood some of the pictures in this gallery. Resolved, that Mr. "Gilkes be informed that it does not consist with the views of the trustees, in "respect

"respect to the admission of students in this gallery, to comply with his "request."

6656. Lord *Seymour*.] There the trustees, instead of granting the permission, refused it?—Yes; I wish to allude to the arbitrary power they exercise of granting or refusing the copyright of works in the National Gallery.

6657. *Chairman*.] Read the other instances?—In page 21 there is, "Read a "letter from Mr. George I. Doo, requesting the trustees to permit him to make a "drawing in water-colours, from the picture by Francia (No. 180 of the Cata-"logue), with a view to his engraving a plate from it in a manner and upon a scale "suited to the importance of the work, Resolved, that Mr. Doo's request be "complied with."

6658. Lord *Seymour*.] As I understand that minute, it is that the trustees allowed Mr. Doo to copy a picture, whereas in the former instance they had refused Mr. Gilkes leave to copy the picture on wood?—To publish engravings on wood.

6659. They were both equally for engraving, were they?—Both for engraving and publishing.

6660. It does not appear, from the first, that Mr. Gilkes asked it for the purpose of engraving; it says, "asks leave to copy on wood some of the pictures "in this gallery"?—It certainly is not specified in that instance, but the intention is evidently to publish it, and there are other instances to show it.

6661. In that instance neither the intention is stated, nor is it stated what pictures are referred to, but it is merely stated, "some of the pictures in the "gallery"?—Yes.

6662. In the other case, the request is specific; Mr. Doo points to the picture he wishes to copy, and points to the purpose for which he wishes to copy it?—Yes.

6663. Are not those very different circumstances?—They are; but the other is not declined upon the ground that the pictures are not pointed out.

6664. Perhaps you will find some cases that are more specific?—In the same page, 21, immediately following, this occurs, "Read a letter from Mr. Branston, asking leave to make drawings from the pictures of the Vernon Gallery for the purpose of illustrating newspapers."

6665. What is the reply to that?—At the end of that you will see "the "trustees declined complying with Mr. Branston's request."

6666. With regard to their declining to comply with Mr. Branston's request, does not the minute state a particular reason?—I see it does.

6667. Does it not allude to this condition, that when Mr. Vernon gave the collection of pictures to the nation, he had previously given permission to Mr. Hall to publish engravings from the pictures in the "Art Journal"?—That is perfectly true; but in a subsequent part you will see the trustees still reserved the right of giving permission to copy from the Vernon collection to any one.

6668. But as far as that goes, they state that permission had been given to one individual, and that they did not think it right to interfere with that privilege?—Yes, in this instance they state so, in another the reverse.

6669. Now go on to the next?—"Mr. Uwins brought forward an application "from Messrs. Graves, in which they request permission of the trustees to have "a drawing made from the picture by Edwin Landseer, 'The Hunted Stag,' for "the purpose of an engraving being made from it, with which request the "trustees complied."

6670. Are you aware who had the copyright of that picture of Mr. Landseer's?—It does not state here.

6671. Are you aware who had it?—No, I am not.

6672. Are you aware whether or not Mr. Landseer, in selling his picture, kept the copyright?—I am not certain whether that was the case or not.

6673. Is it not the case often with painters that in selling a picture they keep the copyright?—Yes.

6674. And if Mr. Landseer had kept the copyright of the Hunted Stag, the trustees could not act otherwise than they did in that case?—They could not.

6675. Now will you go to the next case?—In page 41, there is, "Read a "letter of the 21st January last from Messrs. Harry Graves & Co., requesting the "permission of the trustees to have a drawing made from the late Mr. Turner's "picture of the Golden Bough, in the Vernon collection, for the purpose of "engraving a large line plate from it. Also a letter of the 7th ultimo, from Mr.

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" Robert Stothard, asking to be permitted to make copies from his late father's " pictures in the Vernon collection, to illustrate a life of the deceased which he is " preparing. Also, a letter from Mr. S. C. Hall, editor of the 'Art Journal,' " entreating the trustees to decline acceding to the request of Messrs. Graves & Co. " Resolved, that the requests both of Messrs. Graves & Co. and Mr. Stothard be " granted; and that a letter be addressed to Mr. Hall, informing him that, whilst " the trustees will take every step in their power to prevent the issue of inferior " engravings taken from the pictures in the Vernon collection, they do not con- " sider themselves precluded by their arrangements with him from permitting the " engraving of any of those pictures by good artists, and in a style calculated " to promote the knowledge of the arts."

6676. Then it appears that the trustees acted differently at that time in regard to the Vernon collection from what they had acted previously?—Yes; but I am not making special objection to cases of their giving the copyright to one person and denying it to another. I am objecting to the principle of their exercising the right of giving the national property, which the copyright of the national pictures is, to anybody they please, as it may ultimately be found to lead to very considerable inconvenience.

6677. I understand you to mean that you would not allow any person to make a drawing for the purpose of making an engraving of a picture in the national collection?—I would not as a matter of favour.

6678. Then you would have no engravings whatever made of those pictures?—If there be any intention of the nation publishing them, it would certainly be desirable that they should not be copied by individuals for the purpose of their being engraved and published for private emolument.

6679. Whether the nation intend to publish them or not, according to your opinion the trustees ought not to allow any one to make drawings for the purpose of engraving?—I think the power should not be given to particular individuals for the purpose of private commercial speculation.

6680. You would not give it to an individual?—No, I would not.

6681. Would not that be a great hinderance to such a spread of the knowledge of the fine arts as the country may be desirous to see?—That would be remedied by publishing them by authority.

6682. I understand, then, that you would refuse permission to private individuals to publish them, and your remedy would be that they should be published by the trustees of the National Gallery?—Or that they should be published by authority; what I object to is, the privilege being given to individuals as a favour for their private emolument.

6683. Is your objection founded on the exercise of favouritism in giving the privilege to one and withholding it from another, or do you object altogether to its being given to any one?—I think, unless it were given to every one, it should not be given at all.

6684. Why should it not be given to every one?—Perhaps it would not be objectionable in that case.

6685. *Chairman.*] Then you do object to the privilege being given in one case and not in another?—Yes.

6686. Lord *Seymour.*] Do you think from the minutes that these trustees appear to show a preference in some cases?—From the minutes, they certainly have done so.

6687. Lord *W. Graham.*] Do you think that it would be desirable to have bad engravings circulated?—Certainly not. I see the ground of their preference in one instance; it is, that they would wish the engravings to be line engravings of the first quality. But such engravings only circulate among a few people comparatively; and if the object be to diffuse a taste for art extensively, I do not see why it could be denied to that line of circulation in which wood cuts are more generally used, which circulate among the people generally.

6688. *Chairman.*] Do you not think that the badness or goodness of an engraving might be left to the public, inasmuch as if it be a bad engraving the public would not buy it?—Certainly; and the talent of an engraving is independent of the medium. It was a plan of Lord Brougham's, a few years ago, to establish a publication for the purpose of diffusing wood-cuts from the finest masters, in order that they might reach the people generally throughout the kingdom.

6689. With regard to this proposition, would it not be desirable either that the managers

managers of the gallery should keep copyrights in their own hands, for the purpose of securing that none but the best copies should be issued to the public; or that, if leave were given to anybody at all, it should be given to any respectable person who would commit no mischief in the gallery, and who wished to take a copy for the purpose of making engravings?—I think so.

6690. Lord *Seymour*.] Are there any other cases to which you would refer?—The objectionable exercise of power by the trustees, in another case, is granting permission, on an application from the Royal Academy, to 20 students of the Royal Academy to have privileges in the national building. The Minutes of the 2d June 1845 state, "Resolved, that the keeper be authorised to permit 20 "students of the Royal Academy (in addition to the number of general students "already permitted to paint in oil-colours in the gallery) to be admitted for the "purpose of studying according to the prayer of the memorial, for such periods "and under such regulations as shall be determined upon by the keeper, after "communicating with the authorities of the Royal Academy and with the students "themselves." My objection to the exercise of that power on the part of the trustees is, that the space is so limited in the National Gallery at present for the study of the public generally, that it is necessary not only to restrict very much the number of people who study there, but to limit the time during which they are to be there.

6691. Mr. *Charteris*.] Are you aware how many students there are who are copying pictures at any one time in the National Gallery?—I am not aware at present; but it appears, I think, in the returns.

6692. Lord *Seymour*.] Do you mean that giving permission to the 20 students you mention, gives them an unfair advantage over artists who are not members of the Royal Academy?—Undoubtedly; since this is a national institution, and it is intended for the public generally, I think it an unfair advantage; and as the numbers are restricted, it is virtually making it a portion of the Royal Academy, a private institution.

6693. Mr. *Charteris*.] If there are 70 students admitted who copy pictures, and of those 70, 20 only are students of the Royal Academy, do you think that an undue proportion?—I would wish it to be understood that students of the Royal Academy have already with the public the advantage of studying there, and on the same conditions of entering their names, coming in their turn, and painting there during the period; they have those advantages equally with the public; but, besides that, a special privilege is given to 20 more in addition.

6694. What is that special privilege?—That they may study there always, at any time, and not come in in succession; and their privilege does not terminate at the same period as that of others.

6695. *Chairman*.] Is the number of students of the Royal Academy limited to 20?—By no means.

6696. Is the number allowed tickets by special permission limited to 20?—I believe it is, as regards special permission.

6697. So that no more than 20 Royal Academy students can be admitted?—Any number may be admitted besides the 20 with special permission.

6698. Lord *Seymour*.] Do you know how persons become students of the Royal Academy?—Perfectly.

6699. How is that?—By sending in drawings; and if they are sufficiently well done they allow them to draw there on probation for six months, to make other drawings in the rooms.

6700. Is there any favouritism in admitting a person to become a student of the Royal Academy?—That I would not pretend to say.

6701. You are not aware that there is?—No.

6702. Then some at least of these 20 students have been chosen as having sent in drawings which qualify them to become students of the Royal Academy?—They all of them are students who have sent in drawings.

6703. They are of course persons who have attained such a degree of proficiency that their drawings have enabled them to become students of the Royal Academy?—Yes, but why should a private society grant privileges in a national gallery?

6704. Then so far they have attained a proficiency which is rather higher than the average of their age, I suppose?—I am not aware of that; there are many

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artists who never have been students of the Royal Academy, and, indeed, even now the majority of the present Academicians were never students in that institution.

6705. What complaint have you to make against the admission of 20 students of the Royal Academy as students in the National Gallery?—My complaint is, that it is giving in a national and public institution special privileges to a private body.

6706. *Chairman.*] Is this your complaint, that there is a reservation of 20 places for students who are recommended by the members of the Royal Academy, which reservation is not granted to any other art establishment or academy?—It is.

6707. The injustice, you think, consists in a privilege being granted to the Royal Academy at all times and under any circumstances to have 20 of their students in the National Gallery, when no such exclusive privilege is granted to any other art establishment?—I object to the special privilege being granted to any art establishment.

6708. But in this especial case, you object to its being granted to the Royal Academy alone?—I do in this especial case; but I object to its being granted to any establishment.

6709. Will you have the goodness to answer the question I put to you just now; I do not know whether it has been rightly understood; my question was, can there be more than 20 students of the Royal Academy admitted?—They may have any number, because all students are eligible to be admitted upon the same terms as the public at large.

6710. You mean that there are 20 places at all times reserved as of right for students of the Royal Academy exclusively, and that if other students of the Royal Academy apply, they take their chance equally with the public?—Yes.

6711. Mr. *Charteris.*] You have said that there is no favouritism in the selection of the students of the Royal Academy, but that they are admitted on showing specimens of their work?—I think I said that I could not determine about the favouritism.

6712. You have said that there is no favouritism, so far as you are aware, with regard to the admission of students to the Royal Academy, but that their admission depends on their talent and power of drawing?—I do not pretend by any means to say there is no favouritism; but I think I said I was not prepared to determine that.

6713. If there is no favouritism, any artist may, by going through the forms required by the Royal Academy, become one of the privileged twenty, may he not?—If there were no favouritism, it is open to everybody, unquestionably.

6714. Does the privilege continue after they have ceased to be students of the Royal Academy, or is it a privilege that they have through life?—I believe that, unless they have gained a medal there, it ceases with their connexion with the Academy.

6715. Are you aware whether it is the fact, that when a person has what is called a Royal Academy ticket of admission to the National Gallery to copy, that privilege of admission lasts during the period of his life, or as long as he chooses to retain it?—I imagine that it would, if he were a life student.

6716. What do you mean by a life student?—A student for life.

6717. What constitutes a student for life?—The gaining a medal.

6718. So that any student who has gained a medal at the Royal Academy has the privilege for the whole term of his life of entering the National Gallery?—He has.

6719. And therefore that privilege is open to competition, and it is open consequently to the whole body of artists in the United Kingdom?—It is only open to artists who study at the Royal Academy; but there are many who, from various circumstances, cannot avail themselves of that channel to pursue their profession.

6720. Mr. *Vernon.*] If a public institution, such as the Royal Academy, is to be of any service, and is to be made effective for the training of students in art, is it not desirable that the National Gallery should enable the students to complete their education by presenting to them models of the highest art?—In the first place, I beg to remark that the Royal Academy is a private institution, and not a public one.

6721. Lord *Seymour.*] You have mentioned two cases in which there is a certain arbitrary preference given by the trustees of the National Gallery; in your

your opinion, is there any other case analogous in which there is also a preference granted by the trustees of the National Gallery, besides the two you have mentioned; namely, the case of copyright in regard to the pictures in the National Gallery, and the admission of 20 students from the Royal Academy?—There does not occur to me any other case of arbitrary preference at the present moment; there is a trifling one which is really hardly worth mentioning, but which I think is beneath the dignity of the trustees: it is that they entertained a proposition for affixing an advertisement to the official catalogue for the purpose of advertising a private speculation.

6722. You do not complain of that, I suppose?—I think it is beneath the dignity of the trustees to do anything of the kind.

6723. I understand you to say there is no other case of arbitrary preference but the two you have mentioned?—There is no other case of arbitrary preference that occurs to me at the present moment.

6724. *Chairman.*] Are there any other defects in the present system of a more general nature than the special cases you have alluded to?—I think it a very great defect that an officer of any other establishment for the fine arts should be an officer of the National Gallery.

6725. Lord *Seymour.*] You think it objectionable that the president of the Royal Academy should be one of the trustees of the National Gallery?—I think it highly objectionable.

6726. Why do you think so?—The president of the Royal Academy was a trustee of the National Gallery at a time when, from the accumulation of pictures, the room became restricted, so that there was no possibility of properly exhibiting the pictures that were presented to the nation by Mr. Vernon and others. I consider that it was the duty of the trustees, and the president of the Royal Academy as one of them, to demand from the Royal Academy those rooms which the nation had built, and which Parliament had subscribed the funds for building for the purposes of the National Gallery; I think that the trustees, in the proper fulfilment of their duty, should have required them to be given up.

6727. I understand you to mean that the trustees of the National Gallery should have given to the Royal Academy notice to quit the building?—Yes; they should have given them notice to quit the building. But at the time when it was the imperative duty of the president of the Royal Academy, as a trustee of the National Gallery, to make that demand, he, in fulfilling what I believe he imagined to be his duty as president of the Royal Academy, was memorialising Her Majesty, not that that part should be given up to the National Gallery, but that the whole should be given to the Royal Academy, so that there were the two duties in conflict.

6728. Can you state when that memorial was presented?—No; I cannot state the date of it.

6729. But you are confident of the fact?—I am.

6730. *Chairman.*] Was that in consequence of its being understood that the National Gallery was to be removed to another place?—I am not aware of the grounds of the memorial, but it was at a period when the trustees of the National Gallery should have demanded of the Royal Academy the rooms occupied by them, which occupation on sufferance caused the want of room.

6731. Do you mean that the Royal Academy memorialised Government with a view to get possession of the whole building, without reference to any provision that was proposed to be made for the deposit of the pictures of the National Gallery?—No provision had been made.

6732. Mr. *Charteris.*] Do you think it likely that, without giving any reason, they asked for the remainder of the building; and that their proposition was that the pictures that were in the building were to take care of themselves, and were to be turned out into the street?—No; undoubtedly the memorial was presented in anticipation at a time when the question as to the removal of the gallery was in agitation, caused alone by their occupancy.

6733. *Chairman.*] On that ground you think that any gentleman who was a member of the Royal Academy, and at the same time a trustee of the National Gallery, would have a divided interest, and that the interests of the Royal Academy would interfere with the interests of the National Gallery?—Unquestionably.

6734. Irrespective of the Royal Academy, do you consider the present system of management of the National Gallery defective?—Very.

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6735. What do you consider to be the general defects of the system?—I think I have before stated what appear to me to be the general defects, which are the duties of the officers, the trustees included, being undefined, and the responsibility of each being uncertain.

6736. Would you propose to abolish the system of unpaid trustees altogether?—I would not; I would retain the trustees, but I would make them strictly a supervising body, and not an acting body.

6737. Would you reduce their number?—I do not know that I would reduce the number.

6738. Would you keep the number of the trustees undefined, their present number happening to be 17?—I have not considered that point.

6739. You would have them act as a presiding or controlling body?—A controlling body strictly.

6740. How would you propose to modify the directorship under them?—The directorship I would place in the hands of three responsible persons. The duties which I allude to, as having to be performed by the directorship, would be principally purchasing pictures, valuing pictures, and exercising a judgment in regard to what pictures were proper for the National Gallery, and they would also exercise their judgment in regard to cleaning.

6741. You would have three officers to attend to that?—I would have three officers.

6742. How would you propose to subdivide their functions?—I would not subdivide their functions; I would propose that they should be a sort of board; and the reason why I have come to that conclusion is, that I wish to restrict the responsibility to as few persons as possible. If one person is appointed as a director, it can scarcely be done without appointing a sort of consulting committee, or authorising him to take advice from persons who may be considered competent judges; in that case the responsibility is weakened or destroyed.

6743. You would have three officers with co-ordinate powers in the gallery?—I would.

6744. You would not have any one of the three superior to the others?—I would not.

6745. And you would limit their powers entirely to the management of the institution and the purchase of pictures?—Yes, and to the cleaning; in fact, all the artistical arrangements.

6746. Do you not think that three chief officers merely for those purposes would be rather more than would be required?—I think not.

6747. It would be necessary, would it not, to have other subordinate officers to carry on the details of management under them?—No, I do not think it would for artistic business. The secretary I would have perfectly distinct; I do not know that it would be any disadvantage for the secretary to be in some degree connected with art, but I would keep the duties of that office perfectly distinct from the management of the artistic business of the institution.

6748. The secretary, then, would be a fourth officer?—A fourth officer.

6749. Would he be under the control of the three, or would he be independent, like each of them?—His duties would not be the same as those of the three; they would be perfectly distinct duties.

6750. Do you mean that the three officers who you propose should manage the whole details of the establishment, would not require a secretary to engross their minutes and the records of their management?—Undoubtedly they would.

6751. Would not the secretary then be under them in that respect?—Certainly he would assist them.

6752. You would propose that there should be three officers in chief intrusted with the general management, and that they should have a secretary under them?—Yes; three officers for questions of art, not for management.

6753. Then he would be a subordinate officer?—Yes.

6754. You said you proposed that there should be no subordinate officers?—I was alluding particularly to the artistic department when I said that.

6755. Mr. *Ewart.*] You mean that he should be simply a secretary?—Yes, simply a secretary; perfectly independent of questions of art.

6756. *Chairman.*] Do you mean that the three officers you first mentioned should form a board, their powers and duties being confined simply to the purchase and cleaning of pictures?—I propose that they should perform all the artistic business of the National Gallery.

6757. Mr.

6757. Mr. *Charteris.*] That is, that they should perform all that business that is now performed by the trustees?—All the artistic business.

6758. *Chairman.*] And by the keeper?—And by the keeper, as at present done.

6759. You would have these three officers forming a head board, with a secretary under them?—Yes.

6760. Would you have no officer under them except a secretary; would you have no assistant keeper?—Probably a keeper for domestic management only.

6761. Mr. *Charteris.*] Do you think it desirable that there should be some one officer resident at the establishment to look after the pictures?—I do.

6762. Which of the officers to whom you have alluded, the three directors, or whatever you call them, and the secretary, do you propose should reside in the establishment?—I think that is unimportant.

6763. Would you propose that one of them should?—It would be necessary, unless there were a keeper, for one of them to reside in the establishment.

6764. *Chairman.*] If an assistant keeper were to reside there, it would not be necessary for one of them to reside there also?—No.

6765. Mr. *Charteris.*] Do you think it would be desirable to have an assistant keeper, in addition to the three directors and the secretary?—I have no objection to a keeper; my object is to confine a distinct responsibility to certain persons; if the artistic responsibility could be confined to the three directors, I see no objection to a keeper for the household management only.

6766. *Chairman.*] To whom would you propose to make the three directors responsible?—To the trustees, and ultimately to Parliament by an annual report, which, I believe, has been proposed already.

6767. Do you think the trustees should, from time to time, visit the gallery and examine into the proceedings which have taken place since their former visit, and that if they find anything wrong, or if they have any suggestion to make, they should report to the Treasury or to Parliament?—To Parliament, not to the Treasury.

6768. Mr. *Charteris.*] What description of control do you think the trustees ought to exercise over the three directors?—The usual control that is exercised by an inspecting body.

6769. You propose that the directors should have the charge of cleaning and purchasing pictures; in the case of a picture which the directors think it desirable to clean, do you propose that they should order the cleaning of that picture without reference to the trustees?—I do; I consider that they should clean it upon their own responsibility.

6770. You would not require that they should refer that question of cleaning to the trustees for their sanction?—Certainly not; I think that if you have three persons of proper efficiency for such an office, they ought to be able to form a correct judgment on such matters, and I do not think that anything would be gained by referring the question to the trustees.

6771. Let us take now the case of purchasing; do you propose, that in the new constitution you suggest, the three directors should purchase pictures on their own responsibility, without referring in any manner to the trustees?—If you allow a reference to the trustees then you throw the responsibility of the purchase upon the trustees.

6772. I wish to know whether you propose that, in this new constitution of yours, purchases of pictures shall emanate entirely from the directors, who, upon their own responsibility, are to effect those purchases without referring in any way to the trustees?—I do; because if the question were referred to the trustees, and the trustees were to determine it, they and not the directors would be the responsible parties.

6773. You say that the directors are to manage the principal points in the establishment, which are cleaning and the effecting of purchases; you say that they are to do so entirely on their own responsibility, and without in any case referring to the trustees, and at the same time you say the trustees are to exercise a control over the directors; I wish to know what control the trustees are to exercise over the directors?—The trustees would make an annual report to Parliament, and would have the power of dismissing the directors upon proof of misconduct or incapacity.

6774-5. Then, if I understand your meaning rightly, it is that the trustees, although they are to exercise no control over the directors while they are doing anything either connected with cleaning or purchasing pictures, are yet, when

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that has been done, to report to Parliament whether they approve or not of the acts of the directors?—Certainly; or otherwise you place the trustees in the situation of the directors, and make them the responsible parties. If they exercise a control over the purchases and over the cleaning, they then become the responsible parties, and not the directors.

6776. Then, according to your scheme, the functions of the body of trustees would be confined to drawing up an annual report to be laid before Parliament, stating what had been done during the year by the directors, and expressing their approval or disapproval of their acts?—And appointing and dismissing the directors.

6777. You would allow the appointment of the directors to vest in the trustees?—I would.

6778. Mr. *Ewart.*] Suppose, under the scheme you propose, the directors caused certain pictures to be cleaned, and the trustees afterwards disapproved of what the directors have done, would not the interposition of the trustees be too late?—It would certainly be too late; but the same objection would apply were the power of cleaning vested in the trustees.

6779. *Chairman.*] Is it not the usual course where there are visiting bodies, as there are in hospitals and other establishments, that there is a set of managers and directors who carry on the management on their own responsibility, and that from time to time the visitors inspect and report whether the thing has been rightly done or not?—I believe that is generally the case.

6780. Lord *Seymour.*] Do you propose that the three directors you recommend to manage all the executive of the National Gallery should be paid?—Certainly.

6781. From what class of persons would you have them selected; should they be artists, or what?—I do not think it essential that they should be artists: they may be or not.

6782. You do not think it desirable that they should be artists?—I do not think it indispensable that they should be artists.

6783. But they are to be three gentlemen who are intimately acquainted with art, I suppose?—Certainly.

6784. You have been for a long time president of the Society of Artists?—I have been.

6785. And, occupying that position, you have naturally taken an interest in the progress of art?—I have.

6786. Do you think that the National Gallery has improved the public taste, and has promoted the progress of art?—I have no doubt of it.

6787. You think it has been useful?—I think it has been useful.

6788. First, with regard to artists; do you, as president of the society of artists, think, as far as you can form an opinion upon the subject, that the National Gallery has tended to improve young painters in this country?—It has undoubtedly tended to improve them.

6789. Do you think you can trace any improvement in the public taste to the National Gallery?—I do; I think it has done its part in producing a more general diffusion of taste throughout the country.

6790. Then, with all the defects which you observe in the management of the National Gallery, you still think it has been beneficial in improving the public taste, and in promoting art in this country?—There is no doubt of that; but its effects have been far inferior to what they should have been.

6791. Under better management you think it would be more efficient?—There can be no doubt of it.

6792. Do you think the appointment of the directors you propose would be the completion and perfection of the system?—I do not know; there might be minor details to perfect the plan which do not occur to me at present. I give merely the general plan which has occurred to me. I do not know whether I have made my reason for it understood; my principal object is to intrust the power and the management to as few hands as is consistent with safety, so as to enforce strict responsibility.

6793. One great object of the National Gallery being to improve the public taste, and promote art in this country, how would the three directors you propose tend to advance those objects?—By remedying many of the evils which have hitherto arisen.

6794. To what evils do you particularly point?—I am referring to the recent purchases and cleaning of pictures, and to the whole management.

6795. Do

6795. Do you think three directors would be a better body than the trustees to entrust with the power to purchase pictures?—I think they would.

6796. In order to enable them to purchase pictures, it is necessary, in the first place, that they should have some money; would you place money absolutely at their disposal, or would you make them apply to the trustees when they wanted to purchase?—I would propose that there should be an estimate yearly, of the probable demands likely to arise, and that there should be a sum voted by Parliament accordingly in anticipation.

6797. Would you have that sum placed at the disposal of the trustees, or at the disposal of the directors?—The directors would have the power of choosing the pictures, as I have said.

6798. If they have the power of choosing the pictures, they must have the power of paying for them?—Yes.

6799. The money is to be at the disposal of these three directors, as I understand you?—Yes; it should be at the disposal of the directors.

6800. Then the trustees would have nothing to do but to visit the gallery occasionally, and report what they had seen there?—Yes, as a supervising body.

6801. Do you think it is necessary to have any trustees for that purpose?—I think it certainly is.

6802. Of what use will that be?—They will visit the gallery to inspect and report upon proceedings to Parliament.

6803. Why should not the directors make an annual report?—As I said before, I would put the power of dismissing the directors in the hands of the trustees. The inspecting body are the proper persons to return the report to Parliament.

6804. The trustees are to choose the directors, and are to have the power of dismissing them?—Yes.

6805. *Chairman.*] With respect to making purchases, would you put the power of the three directors under any restrictions whatever, or would you leave it entirely to themselves to use their own judgment?—I would leave them to exercise their own judgment.

6806. Would you render it necessary that they should be unanimous in favour of a purchase?—I would render it necessary that they should each state their opinions in writing.

6807. Might not that give rise to this difficulty, that if in the case of a very valuable picture being offered for sale, two of the trustees out of three were in favour of it, and another was against it, the picture might be lost to the nation owing to some peculiarity of taste on the part of the one director who dissented from the other two?—Unquestionably; but I should insist on their stating their reasons in writing, and then it would be at once ascertained upon whom the fault lay.

William Coningham, Esq., called in; and further Examined.

6808. *Chairman.*] I BELIEVE you have directed a good deal of attention to the management of the National Gallery?—Yes.

6809. Will you favour us with any observations upon the present system of management that have occurred to you?—It appears to me that the management of the National Gallery, as it is at present constituted, is very objectionable in this respect, that there is no one individual responsible; the responsibility appears to be shifted about from the keeper to the trustees, and from the trustees to the Treasury; in fact there is no real responsibility; and I believe you never will have the administration of the fine arts in this country placed on a sound or solid foundation, until some Minister is made politically responsible in his place in Parliament for it.

6810. What improvements or changes would you suggest as a means of correcting the defects to which you have adverted?—I suppose from the course the present investigation has taken, that the question under the consideration of the Committee is not confined to the National Gallery alone, but relates to the fine arts generally. It appears to me that the proposed combination of sculpture, painting, and archæology, as forming a portion of the fine arts, is inevitable; and I entirely agree with Mr. Hurlstone, in thinking that responsibility ought to be reduced within the smallest limits. I should conceive that a commission of three persons

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might be issued in the event of such a combination being determined on; if the charge be restricted to the National Gallery alone, then one person might be sufficient for the purpose; but if the responsibility were carried further, and the commissioners were made responsible for the two great departments of art, the plastic, and graphic and pictorial art, I should think that a responsible commission of three persons might be appointed, who would be bound to report to the Commissioners of Woods and Forests, or to the Board of Works, and afterwards to Parliament; that would be the most efficient form of administration I can conceive.

6811. Even assuming that the National Gallery remains a separate establishment, you would think that a board of three individuals would be best for the gallery in its single state; and if the whole art collections were combined, you would also consider that a similar chief and superior board of three individuals would be better for the combined establishment?—Yes; I should say, upon the whole, that I should prefer a board of three persons, not merely for the combined administration, but for the administration of the affairs of the National Gallery; however, if it were restricted to the National Gallery, I think it would be a debateable point whether one or three persons would be the most eligible.

6812. With regard to the three persons you allude to, would you give them in either case, particularly in the case of a combination of the art collections, co-ordinate powers, or would you make one of the three persons to be the chief?—No; I would make their powers co-ordinate.

6813. Would there be no risk, do you think, of the same evil as that which is now complained of, resulting from a want of a concentrated and definite responsibility?—I do not think so; I should not apprehend it.

6814. To whom would you make them responsible?—To the Board of Works or to the Commissioners of Woods and Forests.

6815. Would you impart to each of them, irrespective of their co-ordinate jurisdiction as a board, special functions; or would you leave the whole management to be quite common to the three?—I think it must be arranged between themselves, to a certain extent, but I would consider them all as being jointly responsible; I would not allow one to act in one department and another in another, because that might lead to great confusion; I would require from them a joint action on every question that came under their consideration; matters of detail would, of course, be left to the responsibility of subordinates.

6816. Would you have each of the three officers at the head of a particular department, such as one for sculpture, another for painting, and a third for something else?—No; because that would deprive the country of the advantage of the joint co-operation of the three.

6817. You would have each department with its special director or directors, as might be considered advisable?—No; if the combination of the different departments of art were all centred in the hands of a commission of three gentlemen, of course it would rest entirely with them, and I would not allow a separate reponsibility; in fact, the administration of these galleries, or national repositories of sculpture and painting, is not so extremely intricate but that it might be reduced to very simple rules and very simple duties; that is, the acquisition or purchase and arrangement and preservation of the various galleries of sculpture, painting, and archæology, which necessarily forms part of the scheme.

6818. I presume you would have the three officers salaried?—Unquestionably.

6819. Then their functions, irrespective of their receiving salaries, would be very analogous to those of the trustees of the British Museum, with the exception only that they would be a very limited instead of a numerous body?—Yes, and there would be an absolute responsibility. I think that many of the strictures which have been made on the management of the National Gallery, have been equally applicable to the management of the British Museum.

6820. How would you proceed with regard to the funds to be placed at the disposal of the Board of three chief officers?—The funds must evidently be at their disposal, and must be available at any moment.

6821. Would you give them one general fund from which they should allot as much as they might think advisable for the purchase of pictures, for the purchase of statues, and for the purchase of other objects of art, or would you give to the National Gallery of pictures, and to each of the other branches of the institution, a certain sum?—I would leave it to the discretion of the Commission, giving them an annual grant of a certain sum; but in cases of emergency, where a very

a very considerable grant was required, an appeal to Parliament would be necessary.

6822. Would you advise that Parliament should allot a certain large sum to be at the disposal of the three Commissioners, and to be expended by them annually in such proportions and in such mode as they should consider advisable?—I would; but I would give them a discretionary power of expending as small a portion of it as they thought necessary; and if they spent less than the sum granted one year the surplus might be added on to another, so that an available fund might gradually accumulate.

6823. In extraordinary cases you would propose that a special application should be made to Parliament for funds beyond the annual allotment to which you have alluded?—I would.

6824. With regard to the purchase of pictures or other objects of art, would you place the responsibility of that upon the special departments to which the pictures, or sculpture, or other branches belonged, or would you place a general responsibility upon the Commission of three as to all purchases?—I would make them absolutely responsible for the whole administration. With regard to purchases, I would make it an absolute law that there should be an annual report to Parliament; I think that an annual discussion upon the subject would be a very desirable thing; the Commission would report to the chief of their department, the Commissioner of Woods and Forests, and he would lay that report before Parliament.

6825. With respect to the making of purchases abroad for any portion of the collection, how would you propose to regulate that; would you authorise members of the Commission to travel?—I should be very much inclined to give them a complete discretionary power on that subject. I think that, if it were known on the Continent that the British nation were disposed to purchase really first-rate works of art, there would be very little necessity for the directors to go abroad to purchase pictures; a magnificent National Gallery might have been formed in this country within the last 25 years, if there had been the same degree of activity and intelligence displayed in the management of the National Gallery as we see in some other departments of the Government.

6826. But supposing a case to occur of an interesting collection being to be sold abroad, the question would naturally arise as to whether the expenses of parties going over to inspect the collection and to make purchases should be paid, so that the subject of travelling or otherwise would necessarily form an element of their duty and of their expenditure?—Certainly.

6827. Would you propose that they should from time to time be sent abroad, and have their expenses paid?—If they went with any definite object; I would not allow them to be a vague roving commission; I think it is very well to collect catalogues, but for that purpose it would not be necessary to travel; a statistical fellow would do that without travelling.

6828. You would not allow them to travel without first making a special application to that department of the Government under which they were, or until permission was obtained for their going abroad?—Perhaps not; but one of the great difficulties in the administration of a department of that kind is the difficulty of making the appointments. Apparently, many things in the hands of the Government are converted into a job, particularly where money is concerned; and it seems to me that one of the great difficulties of the question is, how and by whom the appointments are to be made.

6829. You would give the three Commissioners an entire responsibility as to all matters of detail and management, and as to the picture-cleaning you would leave that also entirely in their hands?—Entirely.

6830. Lord *W. Graham.*] That is, supposing there to be a combined collection of objects of fine art?—Yes.

6831. That would require them to be equally good judges, would it not, of paintings, statues, medals, architecture, and other branches of art?—Architecture would hardly come under their department.

6832. Ornamental architecture would, would it not?—It might, within certain limits.

6833. *Chairman.*] Assuming that there were difficulties in the way of a combination, and assuming that the National Gallery still remained by itself, how would you regulate the matters that have been referred to in regard to a board of direction; you stated that you might still, in that case, retain a board of three

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persons for that purpose alone?—Yes; I think it is a debateable question whether one or three would be most expedient; I think unity of action is a most important thing; and in a limited department, such as that of the National Gallery alone, one person, I should think, might be found sufficient for the purpose, making him in the same way responsible to one department of the Government.

6834. Mr. *Charteris.*] You would give him, I suppose, some assistant; a secretary, perhaps, for instance?—Of course he must have a secretary.

6835. And somebody to superintend the gallery itself?—Yes.

6836. Some competent superintendent?—Yes.

6837. *Chairman.*] Would you object to an artist being selected as one of the three Commissioners?—Certainly not; on the contrary, if artists occupied the position which I think they ought to hold, and if they treated the masterpieces of ancient art with that degree of reverence and respect with which I think they ought be treated, not as they have been treated hitherto by members of the Royal Academy, artists would be extremely fit people to act on a commission of the kind that has been suggested. But of course, men who profess to despise the works of the great masters, and who scarcely ever deem it worth their while to study the most important works in sculpture in the world (I allude to the Elgin Marbles contained in the British Museum), cannot be considered competent to carry out the administration of a branch of Government of that degree of importance.

6838. Do you approve of the restriction you heard mentioned by Mr. Hurlstone, as to excluding persons connected with any other art institution from a share in the direction?—I should expect from the three Commissioners who were appointed, their entire and undivided time and attention to the object upon which they were engaged; and as to their being official members of other art institutions, I think that would be probably objectionable.

6839. Would you make it a condition that a portion of the board should be artists, and a portion of them independent gentlemen, consisting of what are called amateurs, or would you make any regulation as to qualification, irrespective of general merit?—No; but I should like very much to see an artist forming one of a Commission of that kind.

6840. Mr. *Charteris.*] Supposing we were to confine our attention first to the picture gallery separate from other institutions, and that instead of having a body composed of three persons you were to have one individual solely responsible for the management, should you, in that case, think it desirable that that individual should be an artist?—I should think there would be no objection to his being an artist, but on the contrary, that it would be very desirable that a gentleman who had a technical knowledge of art should be appointed. I should see no objection to that at all; but then it would be necessary to define what we mean by an artist, and probably there would be some difficulty in arriving at a conclusion upon that subject.

6841. In answer to a question from the Chairman, you qualified your opinion, as to whether it was desirable that there should be an artist in the Commission, or that an artist should be a director of the gallery, by saying, that you thought it would be desirable, if artists were what they ought to be, admirers of the works of the ancient masters, and you also referred to the Elgin Marbles; do you mean to say, that the artists of the present day do not admire the works of the ancient masters?—I think that many artists do not admire the works of the ancient masters; I have seen members of the Royal Academy shrug their shoulders, and profess great ignorance of the works of the old masters.

6842. Do you mean that they professed ignorance, or a want of feeling and admiration for them?—A want of knowledge and a want of acquaintance with the old masters; one of the former presidents of the Royal Academy, before Sir Charles Eastlake, spoke of the National Gallery as a *hortus siccus*, while he spoke of the Royal Academy as a flower garden.

6843. Mr. *Ewart.*] You do not, according to your plan, propose to retain the trustees?—No.

6844. What do you consider to be the objections to which the present constitution is liable?—The trustees are not amenable to public opinion except through the press, and I suppose that this investigation would never have taken place if it had not been for the constant and energetic attacks made in the press by Mr. Morris Moore on the administration of the National Gallery.

6845. In the scheme to which you have alluded, you do not propose to have the

the chiefs of the different departments connected with a combined system for the officers as in the British Museum; you would concentrate, as it were, the whole superintendence in these three persons?—Yes.

6846. It is so in the Louvre, is it not?—I believe that in the Louvre the authority all centres in a single individual. After the Revolution in 1848 took place, M. Jeanron was appointed director, and he put a complete stop to the picture-cleaning; but since M. Nieukerke has been appointed, and they have returned to the system of imperialism, I understand it has been recommenced.

6847. Would it be necessary, in a more limited system like that, to have heads over different departments, as they have in the British Museum; all these different elements of art being combined together, for the purpose of the arts exclusively?—Of course there must be subordinate officers in carrying out in detail the administration of enormous galleries of that kind; but so far as regards the management, purchase, and preservation of pictures, I would place that entirely in the hands of the Commission; I would make them solely and absolutely responsible for everything that is done. It would be, of course, their business to see that the officers of the different institutions did their duty; and if they neglected it they should report it, and then they might be superseded.

6848. What is the general system of government adopted abroad in institutions of this kind, as far as your experience goes?—I am not aware of the precise details of the administration; but M. Nieukerke, at Paris, has a very despotic authority, and has almost unlimited power in the management and purchase of pictures.

6849. Are you aware of any other institution conducted by such a body as a body of trustees generally is in this country, who are appointed for various reasons, and who, from the circumstance of many of them being official trustees, seldom can give a very regular attendance to the duties confided to them?—I am not aware of any such.

6850. In fact, this constitution is rather peculiar to this country?—I think it is; I think it would be difficult to conceive a worse one.

6851. Lord *Seymour*.] You think it is difficult to conceive a worse system than that of the trustees of the National Gallery?—Yes.

6852. You think that it is generally a bad system to have trustees?—Yes.

6853. But do you not think that where the person who is appointed receives a salary, the appointment is very apt to become a job?—I think it is always liable to become so, unless it is very closely looked after, particularly where there is a probability of large sums of money being expended; because I know, for instance, with regard to the British Museum, that in the print department, before Mr. Carpenter's time (and I know nothing about it since his appointment), unless collections of prints got into particular hands they never found their way into the British Museum; they might be ever so good, but they were not received. I could quote, as an instance, Mr. Sheepshank's collection of prints, one of the finest collections of Dutch prints in this country; they were refused by the British Museum and were afterwards purchased by a print-seller; and after several thousand pounds' worth had been sold, the trustees came forward and purchased the remainder at the price at which they might have had the whole collection, if they had bought it in the first instance.

6854. Might there not be an idea that these paid directors would show favour towards one party or another?—That is one reason why I would suggest the appointment of three persons.

6855. You would have three persons with co-ordinate authority?—Yes.

6856. Therefore, whether it was a picture or a work of art in the way of sculpture, or a coin or an Etruscan vase, it would be necessary that the three should pronounce an opinion whether it should be purchased or not?—Yes.

6857. You say the fear is, that the director being highly paid, his appointment might become a job; by a job I imagine you to mean the Government appointing a person not properly qualified?—Yes; or that they would appoint by favouritism rather than by a fair comparison of the relative merits of the candidates.

6858. Would it not be very difficult to judge of the relative merits of the different candidates for those three important places, the parties holding which are to have the expenditure of a large sum of money for a united collection of objects of art?—It would be an extremely difficult thing.

6859. Therefore the Government, even if they acted with the best intentions,

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might not make such fortunate appointments as to escape the imputation of having perpetrated a job?—No human institutions are perfect; but they might be sufficiently so to answer all practical purposes. I think the proper filling up of the appointment would be very difficult; the question of art itself is very difficult, in consequence of the great diversity of opinion existing with regard to it.

6860. Adding to sculpture and pictures, for the purposes of art, the whole class of antiquities very much increases the difficulty, does it not?—I should say that persons who are competent judges of sculpture, who, for instance, appreciate the Elgin Marbles, or competent judges of pictures, who appreciate the works of Titian and Raphael, would be competent judges of all the departments of art; the mere archæological portion of it is not very difficult of acquisition; it is a matter of experience, of ascertaining precise dates, and so on; but I think that people who are really competent judges of sculpture and painting would be the best judges you could find for all the inferior branches.

6861. Are there not many works of art that are only valuable from their historical associations?—Many certainly.

6862. Those you would not exclude from the collection?—Certainly not.

6863. You would not exclude ancient British antiquities, I suppose?—No, I should not; that would form part of the archæological department.

6864. The three directors you propose would have the expenditure of the money for all the various purposes?—They would.

6865. Would it not be very difficult to provide that each of these various classes of information should be fairly dealt with by the three directors, whose attention has been chiefly devoted to works of art?—I should imagine that there would not be much practical difficulty in it. I should imagine that one, for instance, would devote his attention more particularly to some one department, such as that of antiquities or archæology, and the other two members of the commission might probably be more or less influenced by his opinion on those particular points, but I would insist on a joint responsibility; that is, it would be their duty to see that the conclusion he had arrived at was the correct one, and they having taken counsel together should decide on the principle of action. The advantage of one over three would be this: that one would arrive at a, perhaps, more speedy decision, and might act more freely. You might lose some things, and perhaps the machinery might not work quite so smoothly with three; but still you would have a greater security against errors and mistakes to which all men are liable.

6866. Would not the gentleman attached to classic art frequently consider that the expenditure of money for Egyptian or Assyrian objects of antiquity might be postponed for the sake of some objects of classic art which he had in view?—Opinions might clash upon those points, no doubt.

6867. Do you not think there would be frequent danger of that?—I think there might be a difference of opinion.

6868. Mr. *B. Wall.*] Is there not sometimes now, in the British Museum, a clashing of opinions as to what money should be expended in different departments?—That seems to me to arise from the vicious system of administration in the British Museum, while the different officers are squabbling among themselves, the thing ought to be settled by a vigorous executive authority.

6869. Lord *Seymour.*] At the British Museum you are aware money is voted specially for books, specially for antiquities, and specially for prints and drawings?—Yes.

6870. Therefore any disagreement between the officers of different departments cannot affect the purchases made in the separate departments?—I spoke rather with reference to this, that within the last few years there have been pamphlets published indicating some great disorganisation in the interior of the British Museum; I referred rather to general reports of that kind, but I do not exactly know who decides what the sums of money shall be.

6871. You are not aware, then, that the sums of money are voted by Parliament to the Treasury for these different purposes?—Upon the request, I conclude, of the trustees. The trustees so far hold the office in the British Museum that the Commission would do; if it rests with them to decide.

6872. As I understand you, you would equally have the distribution of the money, allotting a certain portion to pictures, a certain portion to prints and drawings, and a certain portion to antiquities; and perhaps you would even subdivide the

the money allotted to antiquities to the different classes of antiquities; is that so?—I would leave the distribution or division to the discretion of the Commission.

6873. Would you vote the whole in one sum to these three gentlemen?—If the whole administration were centred in their hands, the grant might then become of such formidable proportions that I should think it would not be prudent to do so without a special reference to Parliament.

6874. What I wanted to ascertain was, whether when the sum was voted it should be a grant to the three directors for the purpose of the united collections of art, or whether it should be a grant of specific sums; so much for pictures, so much for antiquities, so much for sculpture, so much for coins and medals, so much for British antiquities, and so on?—That of course would be in reply to their application; they would apply for so much, and the money would be voted annually for each head.

6875. So that there would not arise that clashing between them, if there was money allocated for each particular purpose, whether the purchase of one object of art should be postponed for the sake of purchasing another?—No; of course the dispute would arise before the original application of the Commissioners; they would debate what was most necessary, and the liability to a split in the Commission would arise before the application was made to Parliament.

6876. *Chairman.*] That is the case in the British Museum now, is it not?—I believe so.

6877. Lord *Seymour.*] In the British Museum is it not the fact that pretty nearly the same amount has been voted for many years to the different departments?—Yes, I apprehend so.

6878. Mr. *Charteris.*] The constitution which you propose of these three directors for the combined artistic collections implies, does it not, not only co-ordinate power, but co-ordinate knowledge?—As much so as possible.

6879. That is to say, they should each be equally good judges of all the different and various articles and objects of art in the collections under their charge?—If possible.

6880. Sculpture, pictures, coins, vases, and so forth?—I should hope that the appointment of an effective Commission, and an improved administration of the art department, would also be accompanied by the establishment of public depositories of art in some of the principal manufacturing towns in the country.

6881. Do you think you would be able to find three men possessed of such a universal knowledge on matters of art as would be requisite to qualify them to be directors under your system?—I think it would be possible to find three men who would be able to carry out the system.

6882. You think you could find three such men?—Not absolutely to carry out the system perfectly.

6883. Mr. *Vernon.*] I presume your idea is, that you would obtain three men of general taste and general knowledge of art, and that each of those three men would have a peculiar bend or turn for some department of art on which he had more particular knowledge?—No; I should say, generally speaking, that they should be men of acknowledged ability and experience, who had devoted a great portion of their time to the study of art, and who should be expected to devote the whole of their time to the Commission after they were appointed.

6884. Is it not the fact, taking men as they are, that you find those who are most competent to judge of pictures, and who have turned their attention chiefly to them, are very apt rather to depreciate statues?—I cannot say my experience would lead me to that conclusion. I should say, on the contrary, that those who are capable of appreciating fine pictures would be in all probability likely to appreciate fine works of sculpture; Sir Joshua Reynolds, in his lectures, I remember, pointed out how closely connected historical painting is with sculpture.

6885. You think that those who look to form as one great quality in good pictures would naturally admire a fine statue?—Certainly.

6886. My question had reference to the practical working of the thing: is it not the fact that many persons who have applied themselves particularly to particular schools of art, and made themselves fully and entirely conversant with them, have so exclusively turned their attention to that one branch of art that they have not taken that wider range of art which you seem to expect?—If they have devoted themselves to particular schools, and have acquired a taste for mannerism, they may be said to be so far incompetent judges of art; but if it be difficult to find

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three men qualified to carry on an administration of that kind, it must be more difficult to find a dozen; and the administration would, in that case, be infinitely worse.

6887. Then your idea would be this: that as to details, such as the condition of pictures or the condition of statues, although they should exercise a general superintendence and control, as far as their taste would enable them to exercise it, they would have to trust for those details to their subordinates?—Of course, where it was a matter of necessity, lining a picture, for instance; they cannot be expected to line pictures.

6888. I mean as to the purchase of pictures?—They must judge and act for themselves.

6889. *Chairman.*] You are aware that in some of the great art institutions of the Continent, at Berlin for instance, and at Paris, the whole institution is under a single director?—I was not aware that at Berlin it was under a single director.

6890. At Paris it is so, is it not?—At Paris it is, I know.

6891. Then your board of three would, in fact, be a substitute for the single one who is found in those other galleries?—I should say that Berlin could not be quoted as a specimen of good management. I went to Berlin, two or three years ago, for the special purpose of examining the state of the pictures, and the gallery generally; and I came away with a very unfavourable impression indeed with regard to the treatment of the pictures, and of the purchases which had been made, particularly those made by Dr. Waagen.

6892. But Dr. Waagen is only the head of a subordinate department?—Yes; and I made it my business to find out what pictures he had purchased, and I found that most of those were pictures that never ought to have been admitted within the walls of the gallery. Another thing was also very objectionable, namely, the catalogue; the defence set up by Dr. Waagen was this: he stated to M. de Rezé, one of the experts in the Louvre, that the king would have pictures by every master, and he begged of him not to judge of him by the catalogue. However, in Paris public confidence in Dr. Waagen's opinion was so much shaken, that in the last published catalogue his name has been erased in almost every instance where it had been inserted previously.

6893. Do you consider that the particular piece of mismanagement you allude to in the Berlin Gallery is connected with the circumstance of the supreme direction being in the hands of a single person, and that the evil would not have arisen under your system of a Board of three?—I attribute the mismanagement to the persons entrusted with the care of the gallery; the excess of cleaning for instance; the great quantity of varnish which was laid upon the pictures; the excessive incorrectness of the catalogues, pictures being attributed to masters erroneously, and things of that kind, which proved to me that the gallery at Berlin was not confided to proper or competent hands.

6894. Errors we know must arise in all human institutions; but I want to know whether, in reference to your own scheme, as compared with the system pursued at Berlin, where the institution is under one chief, you consider that the evils to which you allude are traceable to the circumstance of the establishmen being under one chief, and that they would not have arisen if the institution had been under a board consisting of a certain number of responsible persons?—I cannot say that it was traceable to that fact, but if there had been three persons responsible, I think it possible that some of those abuses might not have existed.

6895. In regard to the supposed partiality which has been referred to by an Honourable Member, of one of the three directors, for particular branches of art, and a consequent disparagement or neglect of others, if any abuse of that kind arose under three directors, you consider it as likely to arise under a single one?—Certainly.

6896. Lord *Seymour.*] Do you consider it desirable to create this one large united combination of art, or do you think it desirable to keep the pictures distinct, though under a separate management from the present?—My own opinion is not favourable to the centralisation, in one building, of these various departments, I think they might be classified better; the pictures might be collected in one building; the statues, and prints, and drawings left at the British Museum, and the books might be placed in a third adjoining department; but the centralisation of them in one single spot, and at some distance out of town, would practically cut them off from a very great number of people who now have an opportunity of benefiting

benefiting by them; the only possible ground that I can conceive to be urged in favour of the Kensington site for a National Gallery, would be that it should then be open on Sunday to the people, when they might take advantage of their holiday to go down and visit it.

6897. Without reference to the site, I was asking whether you consider it desirable that all collections of works of art should be united, or that the pictures should be kept separate, so that a person who desired to see the pictures should go to one building, and a person desirous to study coins or Etruscan vases should go to another?—I should prefer the separation of the collections to a certain extent.

6898. Should you think it desirable to have a set of casts of all the best statues connected with either one of these collections?—I should like to see a collection of the finest casts form part of the sculpture collection at the British Museum. I think it would be a most valuable addition. An important step was made in the cultivation of art during the last century, by the bringing together a collection of casts by the Duke of Richmond, from which, I believe, several of the founders of the Royal Academy studied; and it was considered a great advantage that this gallery was freely thrown open to the artists of the day, and thus they had an opportunity of studying casts of fine statues, which they had no other opportunity of seeing.

6899. The difficulty would be to find space for so large a collection as would soon grow, if all the finest casts were brought to one building?—Yes; but I apprehend there is space to be had in the neighbourhood of the Museum.

6900. If one united collection of art were made, would it not be necessary, in order to render it sufficient for the purpose of study, that a library should be connected with it?—I do not know that there would be any special advantage in placing a library in a collection of that kind.

6901. Do you not think that, when a person goes, for instance, to study coins and medals, which are often studied for historical purposes, it is of great importance that, when the collection does not contain a particular coin, there should be books of coins in the room, so that a volume could be taken down and the party could be shown the coin, which exists in some other collection?—That might certainly be an advantage.

6902. Is it not desirable to have many works connected with art, accessible at the place where collections of art are deposited?—Yes; it might be advantageous.

6903. Again, with regard to prints; you would connect the prints and drawings with the pictures, as I understand you?—Yes.

6904. But you are well aware that many most curious and valuable prints are contained in books, from which it would be a great pity to take them away, and that you could not obtain those prints except by obtaining the books which contain them?—Yes, I believe that that difficulty has been felt in the British Museum; the librarian and superintendent of the prints both wished to take possession of certain books, the librarian on the ground that they were books, and the superintendent of prints on the ground that they were prints; but that is a practical difficulty which very seldom occurs, and is of very trifling importance.

6905. But those difficulties and those advantages would make it desirable, would they not, not to exclude books from a united repository of art?—Yes; if they are to be united, I see no reason why books should be excluded.

6906. I mean books which are applicable to the purposes of the collection?—It would be simply a question whether it would be more expedient for students of books, or of sculpture, to walk into an adjoining wing of the building, or to an institution, perhaps, half a mile off.

6907. If it were a mile or two off, it would be inconvenient, because they could not compare the book with the work of art it described?—It might be.

6908. *Chairman.*] The library for an art institution would not be so very voluminous as to interpose any difficulty in the way of having such a collection as would be necessarily attached?—No; I should think not.

6909. With reference to the opinion you have given as to the non-necessity of combining the collections, you referred merely to the question of local combination or contiguity, irrespective of the combined superintendence, did you not?—Yes.; I do not think their being in separate buildings would in any way interfere with the arrangements of the Commissioners.

6910. Supposing you left the paintings in Trafalgar-square, and the sculpture in the British Museum, would you still propose to have your three chief Com-

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missioners superintending the whole of the art collections as one, though in different localities?—Certainly.

6911. Otherwise you would lose the advantage of having united a body of competent and experienced advisers as to purchases and otherwise, which are now divided into two departments, one at the Gallery, and one at the Museum?—You would concentrate that knowledge.

6912. You stated that you thought, if there were a number of officers, one perfectly well qualified in regard to sculpture, another as to painting, and the third with regard to gems, coins, and so forth, their united opinions would be exceedingly beneficial; if the collections were not to be combined you would forfeit that advantage?—I do not see that.

6913. Do you think that any advantage would result from co-operation between the managers of the Trafalgar-square Gallery and the managers of the British Museum, with regard to their respective purchases or otherwise?—I certainly do not; but I think the tendency of all my observations has been, to show that it would be desirable to concentrate the power in a very limited number of hands, and not to diffuse the responsibility.

6914. Then the Committee are to understand that, although you may object to the combination of institutions in one locality, according to the mode that has been proposed, you do not object to place the whole of the art institutions under one system of management, even though in separate localities?—No.

6915. Mr. *Charteris.*] Are we to understand that your objection to this combination is one of principle, or of locality and site?—The question of site, no doubt, weighs very much with me; I think it would be a very great injury to the cause of fine art in this country, and to the diffusion of taste among the people, to remove the National Gallery from the central position it occupies in Trafalgar-square to Kensington.

6916. Supposing there were no other objection as to site and locality, should you object on the principle of combining the National Gallery in the same building with these other collections?—Perhaps not.

6917. Should you think it desirable, if there were no other objections, that those collections should be so combined?—I think it might be desirable to combine them in one building if a central site could be obtained.

6918. Then your objection is one depending on site?—In a great measure; the question of expense would weigh with me very much also; people can hardly be aware of the enormous expense attendant on moving objects of sculpture in the British Museum; even moving them from one part of the building to another is a most costly affair.

6919. Mr. *Vernon.*] Do I understand you to mean this: that if you go to a picture gallery, or a statue gallery, for the purpose of instruction, the real interest of each of them ought to be sufficient, without there being any facilities necessary for going from one to the other?—I think that a picture gallery would be amply sufficient to occupy any one's attention, and the only advantage of bringing them close together would be the facility for comparison, and, perhaps, for study; it might somewhat facilitate that.

6920. Do you consider that there would be any special value for students in having such a combination?—No; I do not know that I should say so.

6921. *Chairman.*] Suppose, for example, the space in Trafalgar-square, or at the British Museum, could be found adapted for the purpose, you would be rather favourable to the combination, local as well as administrative?—Yes, I might.

6922. Are you not sensible yourself of any objections to the site of Trafalgar-square in reference to the preservation of the pictures?—No objections apply to Trafalgar-square that do not apply to Kensington, and I think it is questionable whether the dampness of Kensington might not make it a more objectionable site for the National Gallery than Trafalgar-square. I stated in my evidence, in 1850, that the amount of injury the pictures had suffered from time, or from the atmosphere, was inappreciable; and that the injury arose from other causes, from the cleaning.

6923. You are not of opinion that the situation in Trafalgar-square exposes the gallery to other influences besides that of smoke, to which you have said you do not consider much importance ought to be attached?—The number of people going into the building is urged as an objection; I do not consider that an objection; I wish the people to go into the National Gallery, but I wish them to do so under proper arrangements.

6924. If they go in in such crowds as to render it offensive to the upper classes, and to ladies particularly, who ought to have their share in the advantage derived from the contemplation of the pictures,—if large masses of the lower orders crowd in, many of them perhaps only from idle curiosity, do you not think that an objection?—I do not think that is found to be the case; for instance, during the Great Exhibition, I used to see ladies frequenting the building on the cheap days just as much as on the dear days.

6925. Lord *W. Graham.*] Have you ever been in the gallery on the holidays of Whitsuntide and Easter Monday?—Yes.

6926. Are there not very great crowds there then?—There are very great crowds.

6927. Lord *Seymour.*] You have said you think that the only injury which at present arises to the pictures in the gallery arises from the cleaning. Am I right in so understanding you?—The only appreciable injury.

6928. There are some pictures there that have been for a long time under glass, are there not?—There are several.

6929. Have you observed any alteration in those pictures, or that they have been better preserved than others not under glass?—They have been better preserved; at least they are cleaner. I do not know that there has been any greater process of decay going on in the pictures that have not been under glass, but the surfaces of the pictures that have been under glass remain clear and more transparent than the others.

6930. If the incrustations that come upon the pictures that are not covered by glass obscure the pictures more than those which are covered with glass are obscured, does it not seem to follow that the impurities of the atmosphere do collect very much upon the pictures?—To a certain extent they do; there are few precautions adopted to prevent their accumulation; the most ordinary precautions are not efficiently taken; there ought to be a frequent wiping and dusting, and there should also be a careful exclusion of the smoke and dust from the outside. Instead of that the front door is left open, and then of course all the smoke, dust, and impurities of all kinds stream in without anything whatever to check them, so that the pictures might almost as well be in Trafalgar-square itself.

6931. Considering the great number of persons who flock to the gallery at all times of the day, it is one consequence, is it not, that the door must be a great part of the day kept open?—Yes, but then you may have several doors; in the Louvre, at Paris, for instance, on a Sunday the door is open; enormous crowds of people go there, and I never heard of any inconvenience arising from it, or that there was any injury done to the pictures in consequence of the immense number of people going there.

6932. That is only open one day in the week?—Yes.

6933. Here it is open four days in the week; and I believe that, on holidays especially, the gallery is very much crowded?—Yes.

6934. You have said that you think the present site the most desirable, as I understand, for the pictures?—I think it is a most excellent site. I understand that, at Burlington House, there is an available site of three acres, and that, I should think, would be highly preferable to the proposed site at Kensington.

6935. According to your own evidence you would not move the gallery from the present site?—I should not.

6936. Do you consider that the present site of the National Gallery would afford all the conveniences that are required for a national gallery for this country?—I think a site might be obtained which would answer all the requirements of art, as a national gallery for pictures.

6937. At Trafalgar-square?—Yes.

6938. Do you mean that you would obtain more ground?—I would obtain more ground at the back; there was a plan published, I think, in the Report of 1850.

6939. Would the removal of the barracks be part of your plan?—I can hardly say I have matured the plan so far as to go into the details of it; but my conviction is that there is ground which could be obtained, and that would answer all the requirements of a national gallery.

6940. Mr. *Charteris.*] Do you know the ground?—Yes.

6941. Are you aware what is at the back of the National Gallery?—There are the barracks, and also the baths and wash-houses.

6942. Are you aware whether the present National Gallery can be extended

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without encroaching on one or other of those buildings?—Without encroaching on the wash-houses; but I suppose the wash-houses might be removed.

6943. Lord *Seymour*.] For the purpose of the formation of a national gallery, do you think it desirable that pictures should be arranged in any chronological order?—To a certain extent; something might be done, no doubt; but my opinion is, that too much has been made of that chronological arrangement. I have seen it carried out at Berlin, and also at the Louvre, and I do not think that the effect of grouping a number of pictures by the same master is good. In the large tribune in the Louvre at Paris, where fine pictures of various schools are brought together, the effect produced is infinitely better than the effect in the long gallery, where there are a number of pictures by the same masters together. You would not place a Fra Angelico by the side of a Correggio; you would endeavour to harmonise them, and would exercise your judgment in bringing the pictures together; but still I think a certain degree of chronological arrangement might be very fairly and advantageously adopted in the gallery. At the same time, I am opinion that to convert a national gallery into a mere archæological museum for literary antiquarians would be quite misapprehending the real object of a gallery of ancient masters.

6944. Mr. *Charteris*.] Might it not possess both qualities?—It might, and ought.

6945. *Chairman*.] Do you not consider that the taking a certain number of pictures not of the first class, and arranging them, as is done in the Academy at Florence with respect to the Florentine schools, they not being the choicest specimens which are in the Uffizzi Palace, you might have an interesting history of art carried out on a larger scale in great galleries?—My impression of the Academy at Florence is, that it is a collection of the finest works, or at least of very fine works, of the early Florentine masters.

6946. You do not mean that they are the finest works; are not the finest works all in the Pitti Palace, or the Uffizzi?—There are many pictures in the Academy equal to any of the early works in the Uffizzi, or Pitti.

6947. Do you think it desirable to have such a collection?—I think it highly desirable that we should have a collection of the early works of the Italian school.

6948. I speak of the historical series in the Academy at Florence, which commences at the earliest beginning, and comes down to the latest period; is not that an interesting collection?—Most interesting.

6949. Do you not think that the same principle might be carried out, by which a great repository of art might be established on a scale which would be worthy of this nation?—I would not concentrate the early works so much together.

6950. Lord *Seymour*.] You have stated that you are anxious that every facility should be afforded to the public to come to the gallery?—Every facility.

6951. You are anxious also that every possible convenience should be afforded to students?—Certainly.

6952. Some difficulty arises in combining those two objects; would you propose that separate apartments should be set aside for students, and that a picture should occasionally be moved there for their studying it and copying it, so that it might not interfere with the general exhibition of the gallery; or would you prefer shutting up the gallery entirely, and then leaving it to students for some days in the week?—I should prefer the plan you suggest; they would have rooms then for their use. I would also allow them to work in the gallery, and I am not aware that in the Louvre that is found to be inconvenient, though I believe there is a restriction on the admission there. The use of private rooms would certainly be advantageous, but then there should be a limit to that; for instance, if a fine picture were to be always in the hands of copyists, the public would be deprived of the enjoyment of viewing it. I do not know that in reality there is any great good done by copying pictures; in Italy, where copying is carried on to a great extent, it has not tended to develope good artists.

6953. There is a considerable trade carried on in Italy, is there not, in selling copies of pictures?—It is quite a trade, a mere manufacture.

6954. That convenience which I have alluded to as being desirable to be afforded to students would require considerable additional space, would it not?—It would require some additional space.

6955. *Chairman*.] When you speak of the faults of the former system of purchase, both with regard to the inferior quality or inferior schools of the works purchased, and also with regard to the omissions to purchase from the higher departments

departments of art, do you think a mere alteration in the system of direction would ensure an improvement in that system?—I should say it might.

6956. You do not think it necessary for there to be any recommendation or injunction, on the part of Parliament or Government, to adopt a different system?—Of course success must depend entirely upon the competency of the Commissioners appointed.

6957. Among the present boards of trustees there are a number of gentlemen of considerable taste and knowledge, as amateurs, in reference to the value of pictures; and yet we find that under that system the object has not been accomplished, although Parliament has in several instances expressed an anxiety that certain improvements in the system should take place. Do you not think it would be requisite, under your own plan, that there should be some special injunction or recommendation as to how the plan under the old system was to be modified, or whether a new system was to be introduced in the purchasing of pictures?—I think that the purchases of pictures which have been made by the trustees demonstrate that they do not possess that taste which you imagine they do, or at all events that they have abstained from exercising it on these occasions; and the Commissioners, if they were competent persons, would be far more capable of judging what the requirements of the gallery were than the Government.

6958. Under your own system, the Commissioners would be persons having a general knowledge of pictures, and might fulfil their duties; but if they had certain likings or peculiarities of taste of their own, the result might be that at the end of a year or two we should find that we had a number of specimens which gave but little satisfaction to the nation, although they might be worth the money they cost in one sense; do you think that your system would provide any security as to that, unless there were some injunction by Parliament or Government as to the plan to be pursued?—A recommendation might be given them, that they should endeavour to form a complete historical collection, comprising works of the different great schools of art.

6959. You would not have any injunction as to purchasing pictures belonging to the earlier and purer schools of art, rather than (as has been the case of late when pictures have been purchased) from the more recent and less original schools?—I should say they were of far more importance than the works of the later period; but what I consider to be works of the greatest importance and models for the student, are the works of Titian for colour, and Raphael for design, composition, and so on.

6960. Those, and other works belonging to the higher and purer schools of art?—Yes.

6961. Would you leave the whole thing to the discretion of three Commissioners?—I think it must be left in a great measure, if not entirely, to them. I think if the subject is discussed, and public attention is constantly directed to what is going on, it would be perfectly impossible, with such a system of administration, that either the Holbein should have been purchased, or that the pictures should have been cleaned in the way they have been.

6962. Are you of opinion that more mistakes, such as the mistake in the purchase of the picture said to have been a Holbein, but which was a spurious picture, have been committed under the system of the trustees during the long period their administration has lasted, than probably have been committed under any other system of management elsewhere, or would you not rather think that the number of such mistakes as have been committed has been singularly small?—I should say that they were very large, if you look at the small number of pictures they have bought since the purchase of the Angerstein collection.

6963. Mr. *Charteris.*] Does your objection to the system of purchase confine itself to the purchases that have been made, or does it extend likewise to the purchases which have not been made by the trustees?—To both. I think that when you see the bad pictures which they have purchased at very high prices, and the very fine pictures which they might have purchased, and which have been sold at very moderate prices, it would be difficult to find any other system under which such mistakes could have been made.

6964. Lord *Seymour.*] Will you have the goodness to state the names of the pictures that have been purchased, and which you describe as being great mistakes and bad pictures?—I should hold the Holbein to be a very bad purchase.

6965. Now will you tell us some others?—I hold the Velasquez that was purchased the other day for the National Gallery, to be a very objectionable purchase.

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6966. Mr. *Vernon.*] Do we understand you to say you consider that a bad picture?—I consider it to be very far from a good one; and I consider it to be the most unfortunate specimen of Velasquez that could have been selected.

6967. Lord *W. Graham.*] Do you consider it to be totally useless in any great and comprehensive collection?—Totally. Within a few days of the purchase of that picture a private gentleman, an acquaintance of mine, a well-known picture collector, purchased a magnificent portrait, by the same master, in a most perfect condition; I am not aware of the price he gave for it.

6968. Lord *Seymour.*] Will you mention some other picture?—On looking over the list I should point out as an objectionable purchase the Susanna and the Elders, by Guido.

6969. Do you mean that that is an inferior picture of the artist?—Yes; I think it is an inferior picture of the artist.

6970. Therefore on that account you think it ought not to have been purchased for the national collection?—I think it ought not to have been purchased; I think also, considering the fine Rembrandts we have, that the Head of Rembrandt, which was bought from Lord Myddleton's collection, ought not to have been purchased. There is a small picture also attributed to Guido, of two heads, Christ and St. John; that picture, I think, is a disgrace to the gallery.

6971. Lord *W. Graham.*] Do you consider that that picture is not by Guido?—I am sure it is not.

6972. Do you consider that if we had no trustees, but had three directors appointed, we should be saved from these errors?—I think that with three, or with one who was really responsible, it would have been impossible that such a thing could have been done.

6973. Are you so far acquainted with foreign galleries as to be able to tell us whether they have sometimes made mistakes in purchasing pictures?—Berlin is, I think, one I can speak to.

6974. Have they made no mistakes there?—Many.

6975. That is under one director?—One.

6976. And he has made some mistakes?—The purchases I alluded to were not made by him. The only purchases I was able to trace were those made by Dr. Waagen, and I found a person who was able to point out to me the pictures he had bought, some 15 or 20; and, with one single exception (a very fine picture by Sebastian del Piombo), the pictures were worthless.

6977. Then Dr. Waagen, although he had a great reputation, and had the responsibility, bought, as it seems, a worthless picture?—Yes.

6978. Should we not be liable to the danger here if we looked out for one director, that whatever care the Government might take in the appointment he also might not have that perfect judgment that would save him from buying some very inferior pictures?—I should prefer the appointment of three for that reason; and on that ground also I should object to sending a single individual on a sort of roving commission on the Continent to make purchases.

6979. It would be dangerous, would it not, to send one particular person abroad, because he might become enamoured of one particular picture, and recommend strongly its purchase?—He might.

6980. You have said there were not only numerous mistakes in making bad purchases, but that there were mistakes in omitting to purchase, did you not?—I did.

6981. They must, in omitting to purchase, depend, first of all, upon the money at the disposal of the trustees, must they not?—I suppose so; but, as far as I can judge, when there is any serious determination or wish on their part expressed to purchase pictures, the money is forthcoming.

6982. Do you think that in past years, looking back to 1847 for instance, and 1848, money would have been forthcoming at that time easily for the purchase of pictures?—There are times, such probably as the period you mention, when money may not have been forthcoming; but, consciously or unconsciously to themselves, I think it appears that when certain influences are set to work, pictures are purchased. The recent purchases have been made from the Orleans family, and I think may be attributed to their having come from the Orleans Gallery; and my own impression is, that if they had happened to belong to a private individual, and had not come with all the prestige attached to them, they would have been passed over without any great care or attention.

6983. Is buying from a celebrated collection so far a security that, at all events, the

the picture has attached to it a particular value?—The Spanish Gallery was celebrated in Paris as a particularly bad one, but there seems to have been a different impression amongst certain persons in this country; and when it was first opened there was great dissatisfaction expressed, not only among the amateurs, but among the artists; and I believe it was pretty well known at the time, that any artists who were willing to go and copy at the Spanish Gallery, immediately had a job given them at Versailles.

6984. Mr. *Vernon.*] When you say it was a very bad collection, you do not mean to say it was not always understood that there were good pictures in it?—There were some few; no first-rate pictures.

6985. Mr. *Charteris.*] With reference to those pictures which you say the trustees have purchased, and those that they have not purchased, are you aware that at the time they made those purchases which you consider to have been objectionable, they might have purchased at the same sales other pictures which you consider unobjectionable, and which would have been desirable acquisitions to the gallery?—Certainly; at the Harman and other sales there were pictures that would have been very desirable purchases for the National Gallery, but which were not bought.

6986. Are you satisfied with the purchase of the Titian that was made last year from the Soult collection?—I think it was a scandalous purchase.

6987. What is your objection to it?—I consider it not a genuine Titian; I consider it a Pasticcio; in the manner of Titian, and an imitation of the celebrated picture at Dresden; the other picture, which they have not ventured to hang up in the National Gallery, was, if possible, more objectionable than that. The reference to the Titian from the Soult collection reminds me that there were in that collection some most important pictures, as examples of the Spanish schools, and they were, many of them, sold at very moderate prices.

6988. Were they preferable specimens to those recently purchased from the Orleans collection?—Infinitely.

6989. Would you think it desirable that the gallery should contain specimens of the Dutch school?—Certainly.

6990. Should you think it desirable that it should contain specimens of foreign or native living painters?—I cannot say I should.

6991. Where would you draw the line beyond which you would purchase no pictures for the nation?—I would exclude the works of living painters.

6992. On what principle?—On the principle that I do not think they are models for imitation; I think that the living painters are very inferior to the old painters, and as the pictures in the National Gallery should be models for study, the works of living artists are not those I should place before the public.

6993. Do you confine that to the living artists of this country, or do you extend it to the living artists of other countries?—I should extend it to other countries.

6994. Lord *W. Graham.*] Do you object to the Turners now in the National Gallery?—I object to the Claudes being displaced from their old position in order to make room for the works of Turner, which are extremely inferior; in fact, a very imperfect imitation of the works of Claude.

6995. You would object to them when he was living as not constituting good models; do you object to them now, when he is dead?—They become historical, you may say, then.

6996. And you would put them in on that ground?—It is difficult to draw a precise line. If you were to ask me whether I should recommend the purchase of the Turner pictures for the National Gallery, I should say decidedly not.

6997. Mr. *Charteris.*] Would you object to the purchase of a fine specimen of Turner in his early years?—I should object to its being purchased, decidedly.

6998. Do you think it desirable that copies of fine works in churches, or in galleries in Italy, which it is impossible to acquire, should be made for the National Gallery?—As a general rule, I should think it objectionable. I can imagine particular circumstances in which it might be desirable to obtain a copy of one of those pictures.

6999. In what particular case?—I should not wish to define the precise circumstances, but I think circumstances might arise which would render it desirable to obtain a copy of some celebrated picture.

7000. Should you think it desirable, that those who have not the opportunity or means of travelling abroad should see brought before them, in the form of an accurate copy, the works of Michael Angelo in the Sistine chapel; the Transfiguration,

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figuration, by Raphael, or his famous picture at Dresden, the Madonna di San Sisto?—Assuming the accuracy of the copies, I think it would be very desirable.

7001. By accuracy, I mean as accurate as they can be obtained?—The composition may be given; but if the exhibition of paintings at the Royal Academy is to be taken as an index of what British artists can do, I assert that they cannot give you an accurate copy of Titian, or of any of the great masters.

7002. Do you extend that observation to foreign artists, and do you mean to say there is at present no person living, either in this country or abroad, who could make such a copy of any of the great works as it would be desirable to place before the public of this country?—Not when they can place original works of the great masters before them, which I conceive to be one of the great objects of the National Gallery.

7003. But besides purchasing works of the masters, which it is in our power to acquire, do you not think it desirable that specimens of the great works which cannot be acquired, should be placed before those who have not the means or time to travel abroad to see them?—I think the tendency to copy on a great scale would act injuriously on artists; and you would be placing before the public, works which are altogether of an inferior character as models.

7004. Then I am to understand that you object to copies being made of the great works which cannot be acquired, in order that they may be hung up and shown to the public in our National Gallery?—I should; copying has been carried on in that way for the French Government, and I am not aware that it has ever done any good.

7005. You have stated that your main objection to the removal of the gallery is its present central position; I imagine by that, that you think the public would see the pictures less if it were removed to Kensington?—Certainly.

7006. What do you define the "public" to be; do you mean the working classes?—I cannot define the public in any other way than by saying that at Trafalgar-square there would be a great number of spectators going in with various objects in view, and at Kensington there would be comparatively very few.

7007. Do you think the upper classes would be prevented going to see the pictures, supposing the gallery were transferred to Kensington?—I should say not.

7008. Would the removal of the gallery to Kensington prevent the middle class from seeing the pictures?—I think it would be an impediment in the way of their seeing the pictures.

7009. By the middle class I mean shopkeepers, and persons actively engaged in business; have they time, do you imagine, to be frequently going into the National Gallery, and do you believe that they go frequently into the National Gallery now to look at the pictures?—To a certain extent; but I think one of the greatest boons you could give the public, and one of the greatest benefits you could confer on the country at large, as well as on the arts, would be to throw open public museums and galleries on Sundays, that being the only day on which the working classes, and a large portion of the middle classes, have an opportunity of studying the great works of the great masters.

7010. If the National Gallery were thrown open on Sunday, would your objection to the Kensington site be obviated?—No; it would be partially removed.

7011. Why would it not be obviated?—Because, on the other days it would be a very great obstacle; it would be an obstacle to the students for one thing, and it would cut off all the east-end of London; the very dense population in Finsbury, for instance, if they had to go all the way down to Kensington, it would become a matter of impossibility for them to visit the gallery. On selfish grounds, it would be a great obstacle to me. I should scarcely ever go into the gallery if it were at Kensington, whereas I frequently go in now.

7012. It would entail your taking a cab?—Yes, it might.

7013. Do the working classes, or such of them as are actively engaged in their occupation, go into the gallery much on week days?—In the holidays they do, and I often see some of the fustian jackets looking round.

7014. You say they go on the holidays?—Yes.

7015. May we not generally assume that the working classes from that district to which you have referred, Finsbury, have not time to go to the National Gallery, even with its present site?—They can only, of course, partially attend, and rarely.

7016. You say they go on holidays?—In great numbers.

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7017. If they went in great numbers on a holiday, they could go equally whether the National Gallery were in its present site or at Kensington, could they not?—It would be a very long journey for them.

7018. As a matter connected with their health, as well as their amusement and instruction, do you not think it might be even desirable that, when they have a holiday which they intend to devote to seeing these works of art, they should spend that holiday at Kensington, which is on the borders of Hyde Park, which is described as one of the lungs of London, in pure and fresh air, rather than spend it in Trafalgar-square?—I should doubt whether there would be any appreciable difference between the air in the gallery at Kensington and the air in the gallery at Trafalgar-square.

7019. But in order to reach that gallery, they would have to pass, would they not, through purer air, than if they went no farther than Trafalgar-square?—The neighbourhood of Knightsbridge barracks has always been considered especially pestilential.

7020. Is the air of Hyde Park so?—No.

7021. Are you aware that the proposed site for the gallery is on the confines of Hyde Park, with an open square behind it?—It is a pretty situation, and an airy one.

7022. Do you think, generally speaking, that the air there is more healthy, and likely to be beneficial to those visiting the gallery, than that which is to be found in Trafalgar-square?—It may be.

7023. *Chairman.*] Have you any special remarks of your own to make?—There is one point with regard to my former evidence that I should like to refer to. I made some statements with regard to having had my own pictures cleaned, and I heard there was considerable dissatisfaction expressed by Mr. Farrer, with reference to the manner in which I spoke of him in his capacity as a restorer. I have no modification to make of my evidence with regard to the question of cleaning; but I would simply state that several pannelled pictures which I have had backed passed through Mr. Farrer's hands, and were restored; that is, the cracks were stopped and covered. On my Crivelli, the Gabrielli Raffael, and I think one other picture, that operation was satisfactorily performed by him; but then I did not consider that a cleaning operation. I placed the pictures in his hands with the special proviso that they were not to be cleaned; they were merely to be stopped, and the portions that were stopped restored; and the rest of the pictures, which were in a very good state of preservation, were not to be cleaned. That was the reason why I said I had never had any pictures cleaned.

7024. Lord *W. Graham.*] Nor revarnished?—Varnished.

7025. Mr. *Charteris.*] Was the old varnish to be taken off?—No.

7026. *Chairman.*] Were you dissatisfied with the operations Mr. Farrer performed on any of those pictures?—I was satisfied with the manner in which he had treated those pictures; but I found in the case of a picture which I purchased, a Mantegna, now in Mr. Thomas Baring's collection, which had recently passed through his hands before I purchased it, that when I applied a little turpentine to it a quantity of the varnish and colour came away; and I found that the sky had been smeared all over with coloured varnish to conceal cracks underneath which were of no consequence, and which, in fact, ought not to have been touched; and one or two other cases came under my observation, which certainly shook my confidence in Mr. Farrer as a restorer, and I did not feel certain that in placing a picture in his hands he would simply confine himself to repairing the picture so far only as was absolutely necessary, without adding anything more; but I must say, with regard to these pictures which he restored for me, that he did them perfectly well, and that I had no reason to be dissatisfied with him.

Sir *Charles Eastlake*, P.R.A., called in; and further Examined.

Sir *C. Eastlake*, P.R.A.

7027. *Chairman.*] I BELIEVE you wish to communicate some information to the Committee with regard to a transaction which you think illustrates the history and principle of picture purchasing on which you were questioned previously by the Committee?—A picture has been purchased this day at Christie's; a detail of the mode in which it was recommended, and the shortness of time in which the recommendation could be made, may perhaps assist the Committee in their present investigation.

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7028. Will you give the Committee your account of what has taken place?—The picture was in Mr. Samuel Woodburn's gallery, and had been there for some time; it is called a Giorgione. The surviving Mr. Woodburn invited the trustees of the National Gallery to see the pictures which he intended to sell, in order that the trustees might, if they thought proper, select any which they might think fit for the National Gallery, and purchase them, or recommend their purchase, by private contract. The trustees met and went to Mr. Woodburn's gallery in consequence. I was particularly desirous that they should see this picture, called Giorgione; the price which Mr. Woodburn asked for it (for he was desired to name a price) was 2,000 guineas. I told him I believed his brother, Mr. Samuel Woodburn, would have taken less, and thereupon Mr. William Woodburn said that whatever his brother had given me to understand he would take, he was ready to take. My impression was that the sum was either 1,800 or 1,500 guineas; but the trustees did not entertain the question, because they thought, as the pictures were shortly to be sold, there would be a chance of their getting that picture, if it were thought desirable to obtain it all, at a less price; and therefore nothing further was done. When the pictures were to be sold they were sent to Christie's, and were seen there. I, of course, recognised this picture, and looked over the collection to see if there was anything else to which I thought it would be advisable to call the attention of the trustees. I wrote to the Chancellor of the Exchequer, saying that I thought there was a picture which it was very desirable that the nation should possess, naming this so-called Giorgione. I had only seen one other trustee, Mr. Russell; he agreed with me in recommending it, and allowed me to quote him accordingly. Mr. Gladstone's reply was to the effect that he thought a meeting of the trustees should take place, as there was, in this case, just time, before he could sanction the purchase. I had his answer yesterday morning. I was very much occupied, and had not time to go down to the National Gallery to see the secretary, and was also not sure of finding him; I therefore wrote a few circulars to the trustees, and sent my own servant with them. I went in the afternoon to the National Gallery, and apprised the secretary of the meeting that was to take place that same afternoon, yesterday afternoon. The meeting took place accordingly, and the result was a recommendation that the picture should be purchased for a certain sum; the Chancellor of the Exchequer sanctioned the application this morning, and the picture has been purchased very much below the sum which was recommended to be given. It was purchased for 500 guineas. I have entered into these details, as they show the difficulty of acting on the pressure of the moment; and if I have entered into particulars respecting the active part I have myself taken, it is by no means in order to show I have been more active on this occasion than the trustees generally are, but it so happened to fall more particularly to my lot to take this trouble. It shows how much pressed the trustees may be at a certain moment, and how difficult it is to secure a picture from want of time, and from not having a sum of money at their disposal.

7029. In reference to this picture you had no difficulty in regard to ascertaining the merit and genuine character of it. You knew of the picture a considerable time before, and had seen it in Mr. Woodburn's collection?—I had seen it there, but I did not know all the particulars about it. I learnt them before I made the recommendation to the Chancellor of the Exchequer, and those particulars were very much against the picture in regard to its state. The excellence of the picture is admitted, I believe, universally; the qualities of merit and rarity are admitted, although the master is not certainly known; but the state of the picture is bad; yet knowing those facts, I recommended it earnestly to the Chancellor of the Exchequer.

7030. Mr. *Charteris.*] You say the master is not known?—The master is not universally recognised. My own impression is that it is by Giorgione, the name which is given to it.

7031. Does any one dispute it?—I am not aware of the opinions entertained on the subject in England; I have not inquired. Some may perhaps attribute it to Bellini; but if by Bellini, the alternative is quite satisfactory. That is also an important point to be brought before the Committee; because I think there may be occasions when, although the name of the master is entirely doubtful, yet the excellence and other recommendations of the picture may be such, that there ought to be no hesitation in recommending its purchase.

7032. *Chairman.*] This picture was purchased, then, on the ground of its great merit,

merit, and on the ground of its being evidently a genuine specimen of a fine school, but without any historical or other evidence of its genuine character or "provenienza"?—The history of the picture is even against it. I wish to draw the attention of the Committee to the facts that were apparently strong against the purchase of the picture, and to show that, notwithstanding those facts, I warmly recommended its purchase. It belonged originally to Mr. Standish, and was thrown aside from his collection as a picture of inferior merit. It remained in a lumber room at Florence, and, for some time, though called a Bellini, was estimated at a low price,—some hundred scudi. It was seen in Florence by some persons, now in London, in a very fine state; a Roman dealer, named Baldeschi, bought it some 10 or 15 years ago for a small sum, or what would be called a small sum, but the exact sum is not known. Then an artist, named Cochetti, in Rome, in attempting to clean it much injured it. That being done, it was brought to London by Baldeschi, and Mr. Samuel Woodburn bought it, partly by means of an exchange of other pictures. Whether anything further was done, either to injure it more, or to repair the previous injury, while in his hands, I do not know. I am anxious that the Committee should know that all these facts were before me, and I took care to inform the trustees of them, that they might have their eyes open before recommending the purchase of this picture.

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7033. Was the picture then purchased on your own judgment, and that of the one or two trustees you alluded to, or did you call in other advice with regard to the picture?—There was rather a large meeting of the trustees, and they decided on the purchase, after these facts had been placed openly before them. The person from whom I obtained this information, a foreigner, was the only connoisseur who expressed any opinion upon it, and he was decidedly of opinion it was a Giorgione.

7034. Mr. *Charteris.*] Have you any objection to mention the name of that connoisseur?—His name is Cavalcasella.

7035. Do you consider him a good judge of pictures?—I think him a very good judge. I met him at Berlin, and found his knowledge of the history of pictures very great; I believe he has been in Spain, and has travelled much; he knows a good deal of what you call the provenienza of pictures.

7036. Do you consider him a good judge of the state and condition of pictures?—Certainly, and especially in this case; for he made a sketch of the picture when it was untouched, and has that sketch still; I have not yet seen it.

7037. Generally speaking, from your knowledge of him, do you consider him a good judge of the state of a picture?—I think he is a good judge; but I should distinctly say that I mentioned his name in answer to your question, whether I had heard any opinions at all; if I had heard none I should have recommended the purchase of this picture, and taken the responsibility on myself; and I wish it to be understood that I do take the responsibility on myself. No trustee moved before I did; and it is one of those cases in which, if I had had the sole management, I would not have hesitated to give 1,000 guineas for that picture.

7038. *Chairman.*] Was not the letter of the Treasury, written after the purchase of the Holbein, to the effect that hereafter the trustees should not buy without the opinion being taken of two persons, valuators or appraisers, or qualified persons not members of their own body?—Quite so; and it is important that you should take that point also into consideration, because there are cases in which it is impossible, or would be extremely injudicious, to obtain such opinions immediately before a sale; because it is scarcely possible to get such opinions without making it known that the trustees contemplate a purchase.

7039. Then you consider that letter not to have been intended as a positive regulation, but only as a recommendation in cases where it could be complied with?—It shows it is practically impossible; but the letter of the recommendation has always been fulfilled, and will be fulfilled now: the opinions of two judges will be taken on that picture; that has been done before; for example, when the Van Eyck was purchased, and the Head by Rembrandt; the guarantee was received afterwards.

7040. Suppose those opinions were adverse, what would happen then?—In the former case to which I allude the opinions were promised beforehand, in fact, in the sale-room; the instruction was so far literally complied with, but the opinions were not actually written till afterwards. With regard to the possibility of an adverse judgment, that risk must be run, and it is incurred in this instance. As I said

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I said before, I am willing to take the responsibility; in some cases it is impossible that a purchase should be made otherwise.

7041. There may be reason to believe you will prove to be right; but as regards the principle of purchasing, supposing that the two gentlemen, who were originally intended to be consulted before the purchase, are not consulted till afterwards, and supposing them to give an adverse opinion that the picture is not worth 500 guineas, what advantage arises from that process being gone through?—I imagine there never would be any difficulty in getting opinions, unless it were a decided mistake, to fulfil the letter of that condition; but I state the case as it exists; the risk must be run.

7042. But you would not look out for opinions merely to confirm the purchase; you would take two men of high qualifications, and allow them to judge impartially as to the merit or demerit of the picture?—It is always to be supposed that they would judge impartially.

7043. What is the advantage of laying down a regulation that opinions shall be taken before purchases are made, if those opinions are not taken till after purchases are completed?—It is a difficulty which exists, and which may tend to show you the anomalies of the present system.

7044. Do you not understand that that letter from the Treasury was a peremptory injunction from the trustees to follow a certain course?—It is followed in the way I say; there is no injunction to take these opinions at any particular moment; it is, in short, to satisfy the Treasury that the picture is worthy of being so purchased.

7045. Do you think it quite indifferent whether the opinion of these gentlemen is taken before or after the purchase?—It is impossible, in all cases, to get them before.

7046. If the Treasury injunction was that a certain thing was to be done, the natural course would be, in cases in which it was impossible to do it, not to purchase that particular picture, because you have not the guarantee which the Treasury require for the purchase?—I merely state the case as it exists; I have no hesitation in saying that I should take precisely the same course again, and in this case the Treasury sanctioned the purchase without exacting any such condition; therefore that, perhaps, is an answer.

7047. Lord *Seymour*.] Was the former Minute of the Treasury peremptory that the opinion of two persons was to be taken before the purchase?—I admit that the Minute would be useless unless that were understood, but I do not remember whether the mere wording may be considered to imply that condition.

7048. *Chairman*.] As you say you knew this picture long ago in Mr. Woodburn's possession, and as it has been under your eyes a long time, had you not plenty of time to enable you to get two opinions of competent valuators, according to the terms of the Treasury letter?—Yes; I confess it did not occur to me to get those opinions; I considered that my own judgment was sufficient, and I was not desirous to have the picture talked of.

7049. Lord *W. Graham*.] But you could not have got those opinions without suspicion arising that they were wanted with a view to a purchase for the National Gallery?—Quite so: at any time it would not have been possible to get those opinions without the danger of letting out the fact that the trustees contemplated the purchase.

7050. Mr. *Vernon*.] The inference you draw is, that the regulation, to which reference has been made, was, in fact, one that could not always be acted on?—Yes.

7051. Practically, therefore, the plan of purchase has not been the best?—Such is the obvious inference; my only object is to put these facts before the Committee, in order that they may draw their own conclusions; if the result be the censure of the trustees, or of myself, I still wish the Committee to know how the regulation in question works, and what are the objections to the present system.

7052. Mr. *Charteris*.] Is it your opinion, confirmed by what has taken place to-day, that the present system is one which is not likely to lead to the acquisition of a fine National Gallery?—I have no doubt of it; I was anxious to put you in possession of these facts, as they confirm what I have said on that subject before.

Lunæ, 27° *die Junii*, 1853.

MEMBERS PRESENT.

Lord Seymour.	Mr. Vernon.
Mr. Baring Wall.	Mr. Raikes Currie.
Lord William Graham.	Sir William Molesworth.
Colonel Mure.	Mr. Stirling.
Mr. Ewart.	Mr. Monckton Milnes.

COLONEL MURE, IN THE CHAIR.

Frederick Hurlstone, Esq., called in; and further Examined.

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7053. *Chairman.*] YOU stated that in 1850 you offered yourself as a witness to Lord Seymour's Committee on the subject of the site of the National Gallery?—I did so.

7054. But, from circumstances which it is unnecessary to specify, your evidence at that time could not be received?—Yes.

7055. I think you stated in a letter at that time that you had objections to the removal of the site?—I did.

7056. Which letter was printed at the close of the Report?—Yes.

7057. Were there any other persons who were desirous of being heard upon that subject, who held the same views as yourself?—I remember that Mr. Foggo was desirous of giving evidence at the same time.

7058. What are the objections you have to the removal of the site?—I think the present site is the most desirable that could have been chosen for a National Gallery; on the Continent, all foreign nations have chosen the most central position, and I think, comparing the National Gallery with the galleries on the Continent, there is hardly any site which presents so many advantages, and to which so few objections can be made as the present site; it is situated on an elevation, it is perfectly dry, and above all it is easy of access from all parts of London, from the east, west, north and south.

7059. Are you not sensible of any disadvantages resulting to the pictures from the effects of smoke, owing to the gallery being situated in a central part of the town?—I have heard that there have been objections made to the site of the gallery on the ground that the London smoke is prejudicial to the pictures. I do not believe that the London smoke injures the pictures, and I think I should be supported in that opinion by most of the noblemen and gentlemen who have fine collections of pictures in London; in the generality of instances, their choicest pictures have been retained in London. I would instance the collection of the Marquis of Westminster, the Bridgewater, and the Stafford collections; and there are also the Rubens pictures, above 200 years at Whitehall; and the fine collection of the late Sir Robert Peel, which are in the immediate neighbourhood. These last are subject to all those influences that the National Gallery is subject to, but in a greater degree than the gallery, owing to their being on lower ground, and liable to the smoke from the steamers on the river. The Committee are aware that, the other day, Mr. Russell produced a letter from Lady Peel, which stated that the pictures were in "a most perfect and pure condition," and that I believe to be the case. Besides the collections I have mentioned, there is the collection at Northumberland House, where there is a fine picture by Titian, of the Canaro Family, which has been there, I believe, for more than a century, and which is in very fine condition.

7060. Mr. *B. Wall.*] That picture is not in the best possible condition, is it?—It has only been injured by touching sixty years since.

7061. *Chairman.*] Have you had opportunities of examining all these collections of pictures to which you allude?—I have seen all of them.

7062. Are you not aware of any peculiar increase of dirt upon the pictures in the National Gallery, which is not observable on other pictures in the centre of London?—No, I observe no effect upon the National Gallery pictures from the smoke. With reference to what I have said as to the collections that are in London,

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and as to the tacit opinion of the owners of those galleries, from their keeping their finest works in London, I would add the opinion of the Royal Academy.

7063. When you say you would add the opinion of the Royal Academy, do you mean that the Royal Academy has given any opinion that the pictures in the National Gallery are not exposed to damage from smoke?—I mean from their own acts. I allude to the wish of the Royal Academy to retain their pictures in that very position and building. I am perfectly aware that it may be said, in regard to those pictures that are in the annual exhibition, they are only retained for a short period; but I would venture to say that the injurious influences that have been referred to, if they do exist, act with much more rapidity on freshly painted pictures than they do on pictures which have been long painted, and which have been repeatedly varnished, as the pictures in the National Gallery have been.

7064. You are of opinion that the modern collection receives no injury during the few months it is exhibited?—If pictures are liable toinjury from London smoke and the position of the gallery, newly painted pictures would be peculiarly liable to it, they being for the most part unvarnished.

7065. What are the other pictures of the Royal Academy to which you allude?—There are three classes; the freshly painted pictures, the pictures the Royal Academy borrow from noblemen, and which they retain for the purpose of study by the students, and some pictures that are brought from Dulwich, of which gallery they are trustees; those are retained during the remainder of the year for the study of the students, which I can hardly imagine would be done were the situation considered injurious to the pictures, as has been surmised, for it would be a breach of trust, and not altogether honourable conduct towards those noblemen and gentlemen of whom the works are borrowed. But there is another collection of pictures which the Royal Academy possesses, the diploma pictures, as they are called, a valuable collection of the works of Sir Joshua Reynolds, Gainsborough, Wilson, and others; those pictures are of considerable value, and the Royal Academy are anxious to retain them there permanently.

7066. Are you sure that the Royal Academy have expressed an opinion that they wish to retain those pictures permanently in that situation?—There is tacit proof of it, from the fact that they desire not to remove them.

7067. Do you know whether they have ever made any proposal that they should continue in that position, and that there should be an extension of their establishment, supposing the National Gallery pictures to be removed elsewhere?—There was a memorial presented by them to the Queen, to which I alluded in the evidence I gave the other day.

7068. That would imply that they wished to keep the diploma collection, and the other pictures they have, on the present site?—Unquestionably.

7069. And consequently that they cannot be under an impression that they are exposed to danger from smoke?—Certainly, there cannot be stronger proof of their conviction; and I would observe, generally, that those pictures that have been either on that site, or in the immediate neighbourhood, for a longer period than the other pictures in the National Gallery, I allude to the pictures which were in the Angerstein Collection, which have been there, or in the immediate neighbourhood, for above 60 years, putting out of question the injuries which have been committed by cleaning, upon some of them, are in the finest state of preservation.

7070. You have stated that you do not think pictures are liable to injury from smoke in that situation; do you think that they are liable to more dirt or disfigurement there from any other causes than they would be liable to, supposing them to be removed to a more airy and open situation?—If there be any ground for the objection made on the score of the injurious effects of the London atmosphere, it would be necessary to remove them eight miles from London, inasmuch as moving them a shorter distance would not remedy the evil. I may add, that the question of the London smoke being injurious to pictures is one of serious import; for if such a rumour, though unfounded, takes hold of the public, it is a virtual expulsion of all fine works of art from London.

7071. You say that you do not think that smoke does any mischief; I ask you whether you are not aware of any other sources of discoloration or injury to which the pictures are exposed from the present situation, independently of smoke?—I am not aware that there are any that arise from the situation; if there are other influences to which they would be subject, such as the breaths of persons visiting the gallery, the pictures would be liable to that, of course, in whatever situation

situation they were placed; that is perfectly apart from the effect of the London atmosphere upon the pictures.

7072. You are aware that the Committee of 1850 embodied in their Report the substance of a Report made by the Royal Commission of the same year, stating that the persons frequenting the National Gallery did not consist entirely of persons going to see the pictures, but that crowds of idle people were in the habit of running in, from one cause or another, particularly at the guard mounting, or to avoid a shower of rain, and that a great accumulation of breaths and effluvia was injurious to the pictures; and it has been also said that that prevents persons who wish to go for the purpose of seeing the pictures from availing themselves of the use of the gallery?—That is an objection which I think may be remedied with great ease, by the adoption of proper regulations in the gallery.

7073. What regulation or what plan would you propose for obviating that objection?—I do not myself think there would be any objection to the plan which I believe has been suggested, of people obtaining tickets for entering the gallery.

7074. That was a plan alluded to in answer to a question which suggested that in another part of the building, or in some neighbouring street, there should be an office where any person who wished to see the gallery, and was of decent appearance, should, without being asked any questions, be allowed a ticket to enter the building; are you of opinion that those persons who really desired to see the pictures would avail themselves of that privilege, and that idle persons would not take the trouble to go even a short distance merely for the purpose of getting access to the gallery?—I think so; but for the purpose of excluding people not decently dressed, I should think that a policeman stationed at the door would be sufficient.

7075. Lord *Seymour*.] Your opinion, that the present gallery and the present site of it is the best for the national pictures, is founded, I suppose, on the assumption that there is plenty of room there at present?—I believe that if the whole of the gallery had been applied to the purposes for which it was built by the nation, there would certainly have been up to this time, and for many years to come, abundance of room.

7076. As you have for some years considered this subject, you are probably aware how many lineal feet there would be for the purpose of exhibiting pictures, supposing the Royal Academy were removed?—I do not remember at present how many lineal feet there would be, but it would be more than double the present space.

7077. It was stated before the Committee of 1850, that if the Royal Academy were removed, and if the whole of the central hall were floored over, there would then be 1,620 lineal feet for the exhibition of pictures; are you aware at all what space there is for the exhibition of pictures in the gallery at Berlin, for example?—I am not.

7078. Are you aware what space of wall applicable to the exhibition of pictures there is in any gallery abroad?—I am not; but the gallery of the Louvre is 1,400 feet long, and very narrow.

7079. In order that we should form a correct opinion as to the space which should be available in our own gallery, is it not necessary that we should consider what is the space that is available in foreign galleries?—It certainly would be advantageous; but the subject upon which I spoke was the desirableness of the situation, and its not being liable to do injury to the pictures.

7080. You told me just now that the removal of the Royal Academy would give ample space; I now state to you what space there would be if the Royal Academy were removed, and the central hall floored over; and I asked you whether you have considered that, even supposing that were done, there would be sufficient space for the exhibition of such a collection of pictures as this country ought to possess?—There might not be sufficient space ultimately if the rooms are retained of the same size that they are at present, but would be for years to come.

7081. Do I understand that you would alter the size of the rooms?—I would make alterations. But should it not ultimately be sufficient for the demands of the National pictures, I understand that there are facilities for enlarging it behind.

7082. You having attended to this subject since the year 1850, and having been anxious then to give evidence upon the question, have probably more matured opinions than you had then; and I wish to ask you whether you have considered what available space there is there for the purpose of making addi-

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tions to the gallery?—There is the workhouse. I beg to refer to the plan which was offered by Mr. Barry. This is a subject on which architects would give a better opinion than any I could form; but from what I have seen in the evidence of Mr. Barry and Mr. Pennithorne, I am perfectly convinced that sufficient space can be obtained for all the future wants of the National Gallery.

7083. That would involve the necessity of buying fresh ground?—Ultimately; but at present I do not think it would be necessary to purchase fresh ground. Mr. Barry gives a plan, by which he shows there would be 14 times the present space furnished by the National Gallery.

7084. *Chairman.*] Mr. Barry, in his evidence, in the year 1848, in answer to question No. 204, stated that by his plan there would be 14 times the amount of the present accommodation procured for the National Gallery?—He stated that.

7085. Lord *Seymour.*] Do you know how Mr. Barry proposed to get that space?—Mr. Barry proposed to get additional ground behind.

7086. Then he was not to get that additional space upon the present site of the gallery, but was to add to the site by the purchase of additional land?—Yes; but a very considerably larger gallery might be obtained upon the present site. I believe Mr. Barry proposed to enclose the ground in front of the National Gallery.

7087. By advancing the gallery even with the portico?—Yes.

7088. There is no doubt, is there, that a considerable addition might be obtained in that way?—A considerable addition.

7089. You contemplate, in the first instance, as I understand you, adding to the gallery by enclosing that space?—I do, and removing the Royal Academy.

7090. And by removing the Royal Academy, and eventually making preparations for the purchase of land behind the gallery?—I do.

7091. As land usually rises in price when it is known that the public must have it, it would be expedient, would it not, at once to secure the ground behind, in order that it may be obtained before the absolute necessity for acquiring it arises?—That is very possible; but I understand the parish are very anxious to quit the St. Martin's Workhouse.

7092. Therefore the prudent course would be at once to acquire that ground, which, according to you, would eventually be necessary?—Undoubtedly it would be prudent to acquire it as early as possible.

7093. Are you aware what the average number of visitors is stated to have been in 1850?—I have a statement of it at home, but I am sorry to say I am not provided with it here.

7094. The average number was stated to be about 3,000 daily, whereas it appeared that in the Gallery at Berlin, which contains more space than our gallery, the daily number of visitors amounted only to 200?—That is very possible.

7095. To persons who come with an anxiety to study the pictures, and to make themselves acquainted with the progress of art, must not such an immense crowd passing through the gallery be very inconvenient?—I am not aware that any inconvenience has been felt in the National Gallery from the immense crowds visiting it. The representation that was made by Mr. Uwins was rather with reference to the class of persons that came there. He stated that children were constantly seen playing in the rooms, and that parents brought their children, and taught them to walk from one to the other, which is hardly consistent with the idea of there being an immense crowd there.

7096. If 3,000 persons come there daily, do you or do you not think, that to a person who is anxious to study the style and character of a painter, and to stand before a picture for some time, such a crowd coming by must be inconvenient?—I can only reply to that question by saying that I have been constantly in the habit of going down to the National Gallery myself, and that I have not found any inconvenience in studying the pictures from the presence of any crowd.

7097. Then you do not think that even with the present limited space, such a number of persons as 3,000 passing through the gallery would interfere with any one who wished to study the pictures?—I speak from my own personal experience, from going repeatedly to the gallery to look at the pictures. When you say "study," I presume you mean not to paint from the pictures, but to go there for observation. I constantly go the gallery with advantage, and without being prevented from studying the pictures, or being interfered with by the crowd.

7098. *Chairman.*]

7098. *Chairman.*] You have stated, that by adopting certain precautions, you think the persons visiting the gallery might be reduced in number?—No doubt, but I do not wish to reduce the number.

7099. Is there any other mode by which you would reduce the number of visitors besides that of taking tickets; do you think that the number of public days might be limited, and that certain days might be set apart for the more enlightened classes and better judges of pictures to visit the gallery, still leaving sufficient scope for the general public to see them?—I should be sorry to limit the number of days on which the gallery should be open to the public. It is already closed two days in the week.

7100. Would the precaution of making each person take a ticket, which would afford some security that he would not idle his time in the gallery, be the only precaution you would think of taking?—I think so; I think it would not be desirable to restrict, beyond what is absolutely necessary, the accommodation of the public; for I imagine that the object of a National Gallery is to improve the public taste, and to afford a more refined description of enjoyment to the mass of the people.

7101. Lord *Seymour.*] Would you give every facility to persons desirous of copying pictures in the National Gallery?—I would consider what was for the public advantage first, and, consistently with that, I would afford parties every facility for copying the pictures.

7102. Do you think that even two days in the week are too much to be given to artists for the purpose of copying pictures?—I do not think them too much.

7103. Do you think it would be desirable to have rooms in connexion with the gallery where artists and students might copy the pictures, while the public might still visit the gallery?—The difficulty in the way of such an arrangement would be, that a picture might be so constantly absent from the walls of the gallery that the public might be deprived of the benefit of it; it is done at Florence to a certain extent; I have seen it done there repeatedly, but I rather object to it; I think it is better to allow the copying upon the present plan, and not to allow the pictures to be removed from the walls of the gallery.

7104. Mr. *Ewart.*] Do you know how many persons frequent the gallery for the purpose of copying pictures now?—I am not certain; I have not got the number.

7105. Are there about 70?—I fancy that is about the number.

7106. If it is anything approaching to that number, would not such an arrangement as has been suggested deprive the public of a great number of pictures at a time, in order that artists might have an opportunity of copying them?—It would.

7107. You spoke of the site of our National Gallery resembling that of galleries on the Continent, from the fact of its being in the centre of the town; are not continental towns very different from London, on account of the enormous size of London, and consequently the much greater crowds that frequent our National Gallery?—London is unquestionably of much larger size than any of the continental cities, but the crowds which attend the Louvre in Paris are infinitely greater than any that attend our National Gallery.

7108. Are you quite sure that 3,000 people go to the Louvre in a day?—I am sure I have seen many more than that in the Louvre at one time.

7109. Lord *W. Graham.*] That is on Sundays only, is it not?—On Sundays and on fête days occasionally the Louvre is infinitely more crowded than our gallery; I have been to the National Gallery on the most crowded days, and I never saw it crowded to the extent the Louvre is occasionally.

7110. Mr. *Ewart.*] Are you aware that the director of the Berlin Gallery, Mr. Waagen, has stated that he has found a great deterioration in the paintings of our National Gallery since his last visit to this country, which was 15 years ago?—I am aware that he says so; but I am not of opinion that they are deteriorated, except from the cleanings and bad varnish.

7111. Is not there some danger of injury occurring to the pictures from the dust created by the vast crowds who visit the gallery, combined with ammoniacal exhalations, as was stated in the evidence which was given before the Committee in 1850?—To a certain extent there is that inconvenience, which is an inconvenience to which every gallery is subject that is frequented by the public, in whatever situation it may be.

7112. Do you think that the greater the crowd, the greater the quantity of dust, and the greater the amount of exhalation?—No doubt.

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7113. Is there sufficient ventilation in the present National Gallery, considering the crowds that frequent it sometimes?—I am not aware that the crowd is too great in the National Gallery; I have never seen it so myself; but ventilation always good.

7114. Can you compare such a gallery with private collections, like Sir Robert Peel's, the Duke of Northumberland's or the Royal Academy, to which much smaller numbers of persons are admitted?—Certainly not, except the Royal Academy; but when I spoke of the pictures in those collections, I was speaking strictly with reference to the atmosphere of London, and not with reference to those inconveniences to which every gallery is subject where large numbers of people are admitted.

7115. Lord *W. Graham.*] Have not the pictures in those collections been periodically cleaned?—Of that I am not aware; I dare say they have been kept in order by the ordinary dusting.

7116. You think that is all they have been subject to?—Yes; I have no information with regard to anything further.

7117. *Chairman.*] If the state of the atmosphere is such as to involve frequent cleaning, is not that an objection?—If it involve frequent cleaning it is certainly objectionable; but it depends upon the extent of the cleaning required; I do not imagine that it would involve the necessity of cleaning of pictures in the ordinary sense of picture-cleaning, because it would not involve taking the varnish off.

7118. Mr. *B. Wall.*] Which should you say was most detrimental to a picture, the influence of smoke or the influence of dirt?—It would be the same; the dirt in London principally arises from the smoke. Sir C. Eastlake has said he does not apprehend any mischief to a picture from dirt.

7119. I apprehend there are two elements of mischief going on in the London galleries, one from the immense influx of visitors, and the other from the state of the atmosphere; I wish to know which you think most detrimental to a picture; the number of people who frequent the gallery, and the effluvia arising from them, or the smoke of London?—I think the number of people frequenting the gallery, and the effluvia arising from them, would unquestionably be the most likely to be injurious.

7120. You have mentioned the Dulwich Gallery; have you had any means of comparing the state of the pictures at Dulwich with the state of the pictures in the National Gallery?—I have not particularly directed my attention to them, but I know generally the state of the pictures in the Dulwich Gallery; they certainly are not in better condition than the pictures in the National Gallery.

7121. Do you not think, that if glass were adopted more generally the danger would be less from smoke, dirt and dust?—There is no doubt that it is a protection against dirt and the exhalations arising from the presence of a great number of people.

7122. Do you not think that one of the great objects of National Galleries, and of schools of art of every description, is to make them as public as possible, and to throw them as open as possible to the masses of the people?—Unquestionably; if they are not so, the object for which they were intended is defeated.

7123. Do you think that if the gallery were removed to any suburb of London it would be possible there should be 3,000 visitors daily in that gallery?—I think it would be impossible.

7124. Do you not think it of immense importance that there should be 3,000 people, or even 6,000 were it possible, visiting the gallery every day?—Undoubtedly; as the object of having a gallery at all is to exhibit it to the people.

7125. Would you not say that the more visitors there were the more likely it would be that art would be more fully developed, and that it would take hold more of the imagination and enter into the education of the people?—Certainly.

7126. You do not think it would be desirable that, because a man had a smock-frock on, and had not a very decent appearance or a very proper dress, he should therefore not be admitted to see that which he wished to see, and which was purchased with the public money, and placed there for public gratification?—I think, to a certain extent, public decorum should be observed. I have in Paris seen the lower classes admitted dressed in blouses.

7127. Are

7127. Are not the police and the attendants upon the gallery, who are paid officers, put there expressly to preserve order and for the security of the property in the gallery?—Undoubtedly.

7128. And if they were found not to be sufficient, would it not be very easy to have an increased staff?—Undoubtedly.

7129. Would not that answer every purpose of preventing people from eating unseasonable luncheons or being dressed in improper dresses?—No doubt it would.

7130. Mr. *Ewart.*] Whatever be the dress, or whatever be the quantity of the people who go there, do you think it desirable to have so many visitors that they would prevent each other from seeing the pictures?—No, and I think there is no likelihood of its happening.

7131. You suggested a system of tickets, by way of somewhat limiting the numbers; is not a ticket itself an impediment, and is not a small impediment frequently a great obstacle?—It is, undoubtedly; but I think it a less impediment than the plan originally adopted at the British Museum, which is now discontinued, of obliging all persons visiting the Museum to write down their names.

7132. You also suggested the plan of having policemen; would it be advisable, do you think, to give a discretionary power to policemen as to admitting proper persons, and might they not possibly exclude an artist, who might not be so well dressed, though perhaps as eminent as another?—I do not think that is likely to occur.

7133. Might it not be preferable to limit the numbers by taking the gallery a little further off, rather than by adopting restrictive measures at the door, such as requiring tickets, or giving policemen a discretionary power with regard to admission?—I think to remove the gallery from its present site, to a site further off, would defeat the object for which the National Gallery was founded, and I think it would be altogether a serious evil, both to the public and to the institution itself; for I feel perfectly convinced that if it had been removed from under the eyes of the public, where it is now, notwithstanding there may have been extensive damage done to the pictures, and very considerable mismanagement, we should never have had the advantage of an inquiry such as that which is under the consideration of the Committee at the present moment.

7134. Mr. *B. Wall.*] You mentioned in your examination some pictures that you distinguished by the name of "diploma pictures," and which you say belong to the Academy; do you know whether those pictures are ever exhibited to the public?—I am not aware that they have been exhibited to the public since the removal of the gallery to Trafalgar-square; they were exhibited to the public in Somerset House.

7135. Do you know on what grounds they have been since withdrawn from the public view?—Not at all; I am not aware of any motives that the Royal Academy may have had on the subject.

7136. Lord *W. Graham.*] You state that in your opinion the present site of the gallery is the most convenient that could be selected; for what class of persons do you consider it most convenient, the wealthy, the middle, or the lower classes?—For all classes.

7137. With regard to the more wealthy classes, they could easily go a short distance, I suppose?—They could, but with less convenience.

7138. With regard to the working classes, they could only visit the gallery in great numbers on holidays or on Sundays?—Of course.

7139. Then, in fact, it would be their day's amusement?—Certainly; and I think one object of the institution of the National Gallery is to endeavour to afford a more refined description of amusement than the mere sensual amusements of the people in general, to which, were they denied this, of course they would be compelled to resort.

7140. Do you not think it would be more conducive to the people's health, and to their amusement also, if the approach to the National Gallery happened to be through the parks, and if when they arrived there, they were able to diversify their amusement by perambulating in extensive and ornamental gardens?—I do not, indeed; I think the distance would counterbalance the advantages.

7141. They would naturally take a walk on a holiday, would they not?—But the holidays are only a small portion of the time the National Gallery is open.

7142. I am alluding now to the working classes; they would only visit the National Gallery in any considerable numbers on holidays?—Then there are

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ample opportunities for others; but of course if the gallery were at a distance, they could not get there so easily.

7143. Mr. *Ewart.*] Do not the working classes go in vast numbers to Hampton Court?—I believe the numbers who go to Hampton Court are not a quarter so large as those who go to the National Gallery, though it is open on Sundays.

7144. Mr. *M. Milnes.*] Have you ever been at Hampton Court on a Sunday?—Not recently.

7145. Are you not aware that the crowds that go there are very great?—I believe they are.

7146. *Chairman.*] Are many of them of the lower classes?—The working classes.

7147. Mr. *M. Milnes.*] Is not the communication between Hampton Court and London a very different thing from what the communication would be between the centre of London and one of the suburbs, such as Kensington, for example?—Undoubtedly there is a difference in the distance.

7148. Is not the difference so great as to make one rather like an expedition, while the other might be taken in the natural course of a few hours' relaxation?—I believe that these expeditions to Hampton Court are things that only occur at certain intervals, and at certain times of the year. I believe that a great number of the lower classes would be deprived of the benefit of the National Gallery if it were to be removed from its present site to the suburbs even.

7149. Do you imagine that any large portion of the working classes go into the National Gallery for amusement or relaxation on any other day except on those days which they can devote to those purposes?—They cannot visit the gallery on other days than those on which they have the opportunity of doing so.

7150. You do not quite understand the question; do you think, that of the lower classes who at present visit the National Gallery, there is any considerable portion who go there except on such occasions as would allow them to go a little out of their way for the purpose of visiting it?—Undoubtedly a considerable number frequently visit the gallery on other days besides holidays; on holidays they take excursions to the country.

7151. Must you not subtract from the number who visit the gallery all mere loungers who, happening to be in the vicinity of the gallery, go in to fill up time; there are large numbers, are there not, who go in to escape bad weather, and there are others who go for other purposes, such as to meet particular people, and so on; excluding all such persons, do you think there is any considerable portion of the working classes who go to the gallery for the purpose of visiting and looking at works of art at any other than such times as would give them an opportunity of taking a little excursion out of London?—I believe that all those persons of the lower classes who have any taste for art go at other times; I believe also that a large number of the persons who go down to Hampton Court go there for the purpose of strolling about the gardens, and do not see the gallery at all, although included in the returns.

7152. Do you think, supposing the National Gallery were removed to some situation a short distance from town, the difference between the penny omnibus and a walk would really interfere with a man who was desirous to see a great exhibition of art, whatever his class of life might be?—I think it would interfere with it very much; it would generally require two omnibuses where the present site, from its central situation, requires one.

7153. Do you not think that by placing the National Gallery some little distance out of London people would be inclined to attach a little more importance to a visit to it than they do now, and would direct their attention more especially to the objects of it than when they go into it as an ordinary lounge?—I do not think that anything would be gained in that respect; its removal would be a great inconvenience to myself, and I believe artists generally would find it so; we often go down to the National Gallery for the purpose of reference, and we find it exceedingly convenient where it is; if it were removed to the outskirts of London I should not be able, in a great number of cases, to visit it when I wished.

7154. With regard to artists themselves, do you think that the difference of a quarter of an hour's drive in an omnibus would be of any considerable importance —I think it would.

7155. Do you know the state of the gallery at Hampton Court?—I have not seen it recently.

7156. Are

7156. Are you aware of the condition of the cartoons there?—I have not seen them recently.

7157. Do you think it would be practicable to remove those cartoons to the National Gallery, provided it remained in the same place, with security to those great works of art?—I believe that, with the protection of glass before them, they would be quite secure; as they are of the same description as water-colour drawings, being in distemper, I think it would be desirable to protect them by covering them with glass.

7158. Mr. *Vernon.*] You have said truly, that the main object of the National Gallery is for the public benefit; is it not the interest of the public, in reference to the formation of public taste, that the power of making studies from the highest works of art should be available to young artists and students?—Unquestionably; but that is a secondary consideration; I believe I have already acknowledged the importance of that, but I placed it as the second object.

7159. Do you consider that two days consecutively in a week is sufficient time for a student who is occupied in copying a picture in the National Gallery?—I do.

7160. Taking into consideration the drying of the paint, and the various processes which are necessary, do you consider, on reflection, that two days in each week are sufficient for the purpose?—I think they are; the course of a student is not entirely confined to copying pictures.

7161. As an argument to show that there is nothing deleterious in the atmosphere of the National Gallery, you have alluded to private galleries, and you have mentioned the Grosvenor, the Stafford, and Sir Robert Peel's collections; are you aware whether the same process of cleaning which has been used in the National Gallery has also been used in those galleries?—I am not aware that it has.

7162. You have alluded also to the willing selection by the Royal Academicians of the site in Trafalgar-square for the exhibition of their works; do you not suppose that painters, one of whose great objects must be to sell their works at an advantage, are naturally glad to exhibit them in so advantageous a situation?—Undoubtedly they are; that I stated as a proof that the situation is not considered injurious by them.

7163. Is it not of great importance to painters who desire to sell their works, that their works should be exhibited in a place in which there are the greatest facilities for the reception of a large concourse of purchasers?—Undoubtedly. This is a proof of the advantageous site of the National Gallery.

7164. Do you think that any such amount of dirt could accrue to those pictures, during their temporary exhibition, as would counterbalance the great advantage of their being so readily accessible to purchasers?—I deny that the situation is a bad one, or that there are the injurious influences which are said to exist there; but if they exist at all, they would more likely be found to affect freshly painted pictures, which, for the most part, it would be dangerous to varnish during the first year. Mr. Faraday has stated, that in his experiments he has found that the mastic varnish is a sufficient protection even from the effects of a very powerful and injurious gas, such as sulphuretted hydrogen gas, and that mastic varnish effectually protects the the pictures. Now, I say, that if those injurious influences exist at all in the National Gallery, they certainly would be most active on freshly painted pictures unprotected by varnish.

7165. Are you in the habit of applying mastic varnish to a freshly painted picture?—A picture cannot be varnished until a certain period has elapsed after it has been painted.

7166. Then what you say as to the protection of pictures by the application of mastic varnish, does not apply to pictures that have been recently painted?—Certainly not; they are unprotected.

7167. *Chairman.*] Are you of opinion that any portion of the injury which has been specially attributed to the smoke, has occurred to the pictures in the National Gallery from the varnish with which they have been covered?—There has been, unquestionably, a great deal of injury done to many of the pictures in the National Gallery by the mixture of oil with the varnish.

7168. Have you examined the pictures carefully, so as to distinguish whether those pictures which have been varnished with mixed varnish are in a fouller state than those that have been varnished with pure mastic varnish?—I have given particular attention to that; but I could name many pictures that have been varnished with oil varnish to their injury.

7169. Can you name any picture as being in a peculiarly dirty state owing to

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that cause?—I have directed my attention particularly to those pictures which have been varnished with oil varnish, and I could name several from memory. The list which I have brought is a list of pictures that have been the longest in the gallery, and which are in very good condition; also some that have had oil varnish put upon them to some extent, but not to so great an extent as others which are in a worse state.

7170. The pictures to which you refer are in a good condition, in spite of the oil varnish?—Yes; where the oil varnish has been applied all over the surface, and where there is no very great amount of oil mixed with the varnish, it has given a general tone to the pictures, without doing any very great degree of mischief. The substance of the pictures is not injured by the oil varnish; it has simply given a tone to them.

7171. The question I asked you was, whether you considered that any of that discoloration and disfigurement observable in some of the pictures in the National Gallery, and which has been attributed by some witnesses to the effect of smoke, is due to the peculiar varnish called the gallery varnish which has been used, rather than to the effect of smoke?—The only discolorations which I have seen on the pictures in the National Gallery are those which are really owing to the oil varnish that had been applied to them.

7172. Then you consider that the oil varnish is the great cause of the dirt and discoloration which is observable on the pictures?—That is the great cause of the discoloration of the pictures, unquestionably.

7173. Do you consider that the discoloration arises from the effect of the oil varnish, and that it has been improperly though publicly and generally attributed to the effect of smoke?—I have no doubt of it.

7174. Mr. *Ewart.*] I understood you to say, you thought that if the National Gallery had been situated further off than it is, there would have been no such inquiry as the present before a Committee of the House of Commons?—I think so.

7175. Have there not been Parliamentary inquiries, and are such inquiries constantly occurring respecting places much further off than the National Gallery is proposed to be?—That may have been the case, undoubtedly; but I think, that had the National Gallery not been so immediately under the public eye as it has been in its present situation, it would not have excited so much attention, either in regard to the mischief resulting from the cleaning of the pictures or from the mismanagement, as to have rendered a public inquiry unavoidable.

7176. Are you aware that we have had Parliamentary inquiries connected with art in Dublin and other places; and that, in fact, distance has formed no impediment to such inquiries?—I feel convinced of what I have stated.

7177. Do you not think that, in a splendid gallery such as ought to exist in a country like this, there should be not only a building, but that all the adjacent and circumjacent parts of that building should be so constructed as to have a regard to the arts, and do you not think that it would be better for the labouring classes of this country if such a building were situated where there was ample space for it, with fountains, statues, and other objects of interest calculated to prepare their minds before entering the building, and to lead them the better to appreciate the works of art which they would afterwards see?—I cannot see any particular advantage that would be derivable from that.

7178. Do you not think there may be a harmonious combination of the external decorations of a National Gallery, and the works of art within it, and that the people might combine health and recreation out of doors, with the admiration and study of pictures within?—I do not think that Hampton Court is a good example of that.

7179. Do you, or not, think that such a combination as that to which I have referred, near a great metropolis like this, would be desirable?—I do not.

7180. My question referred particularly to the surrounding grounds?—I do not think it important.

7181. *Chairman.*] Are you aware of the distance that the proposed Crystal Palace is from London?—I am not aware of the distance.

7182. It is considerably further from London, is it not, than any site that has been ever proposed for the National Gallery?—I believe it is.

7183. Is it not expected that a very large concourse of people will go there for the purpose of seeing the objects of interest and amusement that will be there exhibited?—I believe that a railroad is to be laid down for that very purpose.

7184. Do you consider that the working population will take the trouble of going

going some miles out of town, a greater distance than any proposed new National Gallery, to see the objects which will be exhibited in the Crystal Palace?—I am not aware of the extent to which the undertaking may succeed, unless open on Sundays.

7185. Do you not think that the circumstance of very large sums of money being invested in that undertaking is an earnest that at least, in the opinion of those who have embarked their money in it, there will be a great concourse of people who will avail themselves of that means of entertainment?—It is calculated that there will; but the description of objects to be there exhibited is far more likely to attract people generally than the higher objects of art would be.

7186. You do not think that people would be attracted to a combined collection of fine paintings, statues, and other objects of art, a short distance out of London, although they would be attracted to the Crystal Palace?—That is my opinion.

7187. Would there be more difficulty in getting to Kensington, supposing the new National Collection of Fine Arts were to be there, than in getting to Sydenham, to see the Crystal Palace?—From most parts of the town there would, when the facilities of conveyance to Norwood are completed.

7188. Would you not think that the fact of enterprising gentlemen, who are anxious to amuse and instruct the population, having gone to a great expense in taking the Crystal Palace a considerable number of miles from London, is in some degree practical proof that there would be no great difficulty in inducing those who are anxious to see pictures to go a couple of miles to Kensington for the purpose of seeing them?—I think they are scarcely parallel cases.

7189. Does not a great portion of the objects of interest to be collected in the Crystal Palace consist of statues, and copies of fine works of art, procured from distant parts of the world?—That is only a small portion of what is to be exhibited, compared with the whole.

7190. Do you not think that if the art collection were to be combined at Kensington, and they were to have statues, drawings and antiquities, and objects of art of all kinds, that would form nearly as great an attraction as the objects which are to be collected in the Crystal Palace?—I think not.

7191. Mr. *B. Wall.*] Should you not rather say, as an artist, that people would be puzzled and wearied by such a multiplicity of objects?—I think they would.

7192. Have you been yourself to Gore House since the exhibition has been opened there of articles of furniture?—I have not.

7193. You are not aware whether many or few persons have visited that establishment?—I am not; I have not been there.

7194. Mr. *M. Milnes.*] Is not there an entrance fee of 6*d.* required there?—I believe there is.

7195. Mr. *B. Wall.*] Are you not aware that that is the place to which it is proposed to remove the National Gallery?—It is; and I would wish to remark, that there is one element infinitely more destructive to works of art than the smoke of London, and that is damp.

7196. *Chairman.*] Do you consider, that supposing the plan of having a combined collection were carried into effect, the Commission, or whoever were the parties to select the site, would necessarily select a damp one, or would they not take great care to avoid damp?—They ought to.

7197. Mr. *Vernon.*] Are you aware that it is on a gravelly soil, and particularly free from damp?—I do not know the soil, but it is not nearly so free from damp as the present site of the National Gallery.

7198. Mr. *B. Wall.*] Are you not aware that the question of its being damp or dry at Kensington is a question on which there is a vast variety of opinion?—It is so, I believe; but I speak of it as compared with the present site of the National Gallery, which is on more elevated ground, and not near stagnant water.

7199. *Chairman.*] You are aware that no site has been positively selected, although there may have been various proposals and speculations on the subject; but do you not think, that whoever is charged with erecting a new National Gallery, would take proper precautions against any evil arising from damp or any other cause?—I trust that they would do so.

7200. Mr. *B. Wall.*] You are aware that the ground has been purchased, are you

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you not?—I have heard reports to that effect, but I have not any special information upon the subject, and the question is still undetermined.

7201. Mr. *Stirling*.] You say you are aware that the site at Kensington is much more damp than that of the National Gallery; how did you come to be aware of that?—From general report, and its situation as regards stagnant water near.

7202. Have you ever lived in that neighbourhood?—I live not far from it.

7203. Do you know it of your own knowledge?—I have not lived on the very spot.

7204. Then it is only from report?—From general report and frequent observation.

7205. Mr. *B. Wall*.] Do you not speak from a knowledge of the nature of the soil also?—I do not know the nature of the soil at Gore House, but that at Trafalgar-square is the most unexceptionable.

7206. *Chairman*.] Are we to understand, from the tenor of the observations which you have made incidentally in one or two of your previous answers, that you are not favourable to the proposal which has been made of a combination of the art collections in one locality?—I am not.

7207. Even irrespective of the question of site?—Quite irrespective of that.

7208. What are your reasons for objecting to such a project?—I think that the concentration of so many different departments of art is not at all desirable; it would cause great confusion in visiting an institution of that sort; and I felt the inconvenience of it myself repeatedly, even during the last winter, in the Vatican, where the time is limited for seeing the choicest works of art. I have gone down there, and had to run through the long galleries which are devoted to the ancient public inscriptions and vases, and a variety of works of art, and have felt exceedingly annoyed at the length I have had to go; and then on reaching at last the particular work of art I have gone purposely to see, the time has been so limited that it has been extremely vexatious.

7209. Supposing you had wished to examine the vases after the sculpture, and you had only a limited time at Rome, would not the inconvenience have been greater if you had had to go two or three miles to the other side of Rome instead of into another gallery in the same building?—I see no adequate advantage in uniting those different departments of art.

7210. You said that the disadvantage was, that one department might be so far from another, that after looking over one it would be inconvenient to go to the other, and I ask whether that inconvenience would not be less if you had only to walk to another room in the same building, than if you had to walk to a different part of the town?—I am afraid I did not make myself understood; it was not that the inconvenience arose from having to go from one to the other, but from being impeded by the multiplicity of intervening objects in going to study that which it was my object to see.

7211. Suppose you were told that the sculpture and pictures were both to be seen in the Vatican, could you not take one day for the pictures, and another for the sculpture?—I am speaking of the inconvenience I experienced; for instance, in visiting the frescos of Raphael, you have to go through the whole range of the Vatican, and your mind is confused with the variety of heterogeneous objects, and unfitted for study.

7212. Mr. *Vernon*.] But that objection would be obviated, would it not, by having separate entrances to the separate departments?—Yes; then you may as well keep them apart.

7213. *Chairman*.] Is not that an objection that arises in consequence of the somewhat old-fashioned and confused arrangement, of which everybody is well aware, in the Vatican, and which would not apply to a new building expressly constructed for containing a large number of art collections?—It applies to all buildings which I have seen, where there are miscellaneous collections.

7214. Mr. *Ewart*.] Do you not think that the combination of works of art, not miscellaneously mingled, but arranged in different departments, the paintings in one part, the sculpture in another, and antiquities in a third, would be desirable?—I see no object to be gained by it; it would be a museum of antiquities, not a national gallery of masterpieces alone.

7215. Would not a person attached to the arts derive advantage from being able to consult paintings and drawings of the great masters, together with statues, antiquities,

antiquities, and other objects of art, and in illustration of each other?—I see no object to be gained by it; I look on the object of a National Gallery as perfectly distinct from a mere archæological museum of art; I think it is a perfectly distinct thing; the purpose of a National Gallery is to place before the public, for the study of artists, the finest works of human talent; but if you come to take it in the lower view of a mere historical memorial of art, you will have to combine a variety of inferior specimens, and the system of the whole thing will be perfectly different. *F. Hurlstone*, Esq. 27 June 1853.

7216. Might you not have the superior specimens in one room, and a historical series of works of art arranged in a separate gallery, as they are now in the Louvre?—In a National Gallery, in the view I take of it, you may have a tribune like that in the Louvre, or the room at Florence, where the choicest specimens of each school are selected for comparison; but I am not aware that the Louvre is arranged in chronological order. I beg to suggest that there is a great difference between arranging the pictures in chronological order, and arranging them according to schools, and I believe they are arranged according to the schools there.

7217. Might you not attain your object by having a selection of the best paintings for the instruction of the public generally, and might you not also have either an arrangement of schools, or a chronological arrangement of paintings for those who may wish to study the history of art?—I do not think it is important to have them under the same roof, and they are not so in most cities on the Continent.

7218. Lord *W. Graham.*] Do you consider that student-artists are capable of profiting all at once by the highest works of art, or that they would derive more improvement by studying, in the first instance, works of rather inferior merit, thus gradually educating their taste, so as to be able afterwards to appreciate works of the highest order?—Certainly not; they should have always the finest specimens before their eyes.

7219. Just as you would put "Homer" before a school-boy?—Yes.

George Foggo, Esq., called in; and Examined.

7220. *Chairman.*] YOU were examined, I believe, before the Committee of 1836; Mr. Ewart's Committee?—I was. *G. Foggo*, Esq.

7221. And you have since that time, I think, devoted a good deal of attention to questions of fine-art collections and exhibitions, in conjunction with Mr. Hume, particularly at the period when he had his inquiry, in 1841?—I have, constantly, as secretary to the National Monuments Society.

7222. Have you formed any opinion as to the present system of management in the National Gallery?—I have long had reason to suppose, from my observations, that nothing could be worse than the uncertain condition of the management of the National Gallery.

7223. What are the special defects that you find in the management?—The management involves an irregularity and uncertainty, and a want of responsibility under which no institution could answer its purpose.

7224. Do you wish to make any remarks upon those points, in addition to what has been stated by the other witnesses, I believe in your hearing?—I should wish to observe, that in my view a National Gallery should be for the instruction and improvement of the intellect and the moral condition of the people, and I do not perceive that either our National Gallery or others have generally tended to that purpose.

7225. In what respect do you think the particular system of management has interfered with that important object, beginning with the constitution of the gallery?—The National Gallery has evidently been between two influences, both of which have acted injuriously; the paramount influence of the Treasury, in not merely the control, but the management; and it is quite evident that the appointment of keepers connected with a private and secret society has since also been very injurious.

7226. What is the society to which you allude as a private and secret society?—The Royal Academy, which occupies one half of the building, and has therefore always had an interest in preventing that part of the building from being taken possession of for the exhibition of pictures belonging to the nation.

7227. Do you not think it was rather the duty of the trustees, as being responsible for the pictures of the National Gallery, if there was any undue occupation

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of their premises by the Royal Academy, as has been imputed, to exert their influence and authority to secure for the national collection the full space that belonged to them, rather than allow it to be occupied by the Royal Academy?—Most decidedly, that was their duty. But when I perceive that they have not the power to have the premises they occupy cleaned, whilst they take to themselves authority, as appears by their own resolutions, of receiving pictures to send to other exhibitions all over the kingdom, which is an assumption of authority that I cannot consider constitutional, the anomalous position of the trusteeship is by that shown in a striking character.

7228. You would have considered it the duty of the trustees, when they found that they were straitened for room in the part of the building in which the collection now is, to have insisted, believing that they have the right, that the Royal Academy should give up the remainder of the building to them?—Certainly, particularly as the Chancellor of the Exchequer had declared in Parliament that the Royal Academy held those premises on the special understanding that they were to remove whenever the pictures of the nation required the space.

7229. Do you not think, that as the trustees did not insist on their removal, it was very natural for the Royal Academy, finding themselves very comfortable where they were, to remain there?—It is very natural for every private society, especially one neither chartered nor legalised, to try to get as much advantage to itself as possible; but in this instance it has not been for the good of the country.

7230. You think it was the duty of the trustees, before sending a portion of their collection to Marlborough House, and other portions to provincial or other galleries, to have insisted on having the whole room they were entitled to have?—Most decidedly, that was their duty. I am sorry to say that some pictures have been received, and shut up in the board-room of the National Gallery.

7231. That which you now allude to would seem to be rather an error of detail in the conduct of the trustees; but what are the particular defects you observe in the constitution of the trust; there is nothing, is there, in the constitution of the trust that immediately connects them with the Royal Academy?—It appears the trust has no constitution; that is the greatest of their faults. An establishment like that ought to have a constitution and rules and regulations for its own management and protection, and the management of all persons employed under it.

7232. Do you consider that an absence of some specific subdivision of duty among the managers, an absence of definite responsibility, and a want of specific regulations, are the principal defects of the present system?—Entirely so.

7233. Have you any suggestions to make as to any new system that might be adopted?—I should suggest that the present board of trustees, even if increased in number, would not be at all objectionable as an inspecting body, but it is exceedingly objectionable to have a numerous body acting in the management.

7234. You would consider, that if the immediate direction of the gallery were placed on a certain footing, it might be advisable to have a board of trustees to inspect occasionally, and to have reports made to them, in order that they might see that things were properly conducted?—Particularly if they acted by a standing committee of five persons, who might be elected for one year, and who should be required to remain in London and see that the business was properly carried out; such a body would be essentially serviceable.

7235. You would not empower that body to interfere with the actual details, but would empower them periodically to visit the institution, and see that the system upon its improved footing and its regulations were properly attended to?—I should have no objection to the inspection of the standing committee being frequent, the more frequent the better, but their reports should be made at stated times to the general body of the trustees, who should give their sanction to those reports.

7236. Would you make the trustees responsible to any higher authority?—I would make them especially responsible to Parliament, as was indicated by the Earl of Aberdeen.

7237. Not to the Treasury?—They must be in communication with the Treasury, because the funds, and many circumstances, must be in harmony with the revenue of the State; for, unfortunately, all persons who have the management of societies or institutions of this kind are exceedingly greedy, and wish to take a larger portion of the funds of the nation than the nation can well afford to give them.

7238. But

7238. But you would not give the Treasury any power of interfering further than as a medium through which the funds would be granted, by the authority of Parliament?—Yes, I would also give them the appointment of the trustees themselves.

7239. That you would give to the Treasury?—To the Treasury.

7240. What form of direction should you recommend for the immediate management of the gallery?—I should recommend that the daily ordinary business of the institution should be kept as distinct as possible from the question of art.

7241. Would you have the trustees to whom you allude salaried officers, or would you allow them to be an unpaid committee of noblemen and gentlemen?—I may differ from many persons with regard to salaried officers, but I agree with Adam Smith, that honour ought always to be, with most men, an ample reward, where they can attend to give their services to the country; and therefore I should prefer that the trustees should never be suspected of doing their duties for remuneration.

7242. That would apply to them as a visiting or controlling body, but not as trustees taking the responsible management of the institution?—If, from among the trustees, supposing there were 20, five were appointed for one year to act as a standing committee, I think those gentlemen would be willing and content to attend to those duties, and consider it especially honourable.

7243. What is the system of management or direction, under the trustees, the Treasury and Parliament, which you propose?—I should propose a director, I may say, of the household, a secretary and a treasurer; and I should be most specially inclined to look on auditors as essential to the well-being of the institution.

7244. Would you have the auditors separate from the visiting trustees?—Perhaps I have named them too early. It would be proper for the auditors to be appointed by a superior authority, and as distinct as possible from the trustees.

7245. Would you give any one of those three gentlemen a superiority over the others?—The director should have the superiority in all cases of management, and he should report to the standing committee and the trustees.

7246. You would make the director responsible both for the care and preservation of the pictures, and also for the purchase of the pictures?—He should have nothing to do with the purchase or the determination of what pictures should be varnished, or what is commonly understood as being cleaned. He should have the ordinary care of the pictures, and it should be his duty to see that the superintendents kept them cleaned with silk handkerchiefs, and that the dust was taken off the frames; and the inspecting body should be able to determine how far he was responsible for the ordinary care of those pictures.

7247. To whom would you assign the power of purchasing pictures, or cleaning them, in the wider sense, if it should be found necessary?—To a committee of taste, composed of three individuals, elected by the trustees, with the concurrence of the Treasury.

7248. Lord *W. Graham.*] Would you have them paid?—They would be paid, but moderately.

7249. *Chairman.*] Would they be paid for the duty they performed, or would you give them an annual salary?—An annual salary. I should expect them to be gentlemen of great experience, and great judgment and candour; I think they should be obliged to meet weekly, or at least once a fortnight, in order to receive notice of any pictures that were proposed to be given or sold to the gallery; and that whenever these gentlemen had to report to the standing committee their opinion on such pictures, it should not be a report of the three combined, but each individual should write his own opinion, and he should be responsible for that opinion. The standing committee would, of course, listen to the three opinions; they would put what questions they thought proper, and determine as they thought proper, and make a report to the general board of trustees, so as to make every individual, as far as possible, responsible for his own thoughts and his own doings.

7250. You would assign to this committee of taste both the duty of purchasing, and also the duty of causing pictures to be cleaned when they required it?—Everything of an important nature connected either with the selection of pictures for purchase, or the restoration or cleaning of pictures, should be, upon their recommendation, determined by the trustees.

7251. Mr. *Ewart.*] Would you elect the committee of taste for life, or for a time only?—They ought to be elected periodically.

7252. *Chairman.*] You would not make them responsible to the director?—No, they would consult the director; but he should be by no means superior to the committee of taste, which would be responsible to a higher authority.

7253. Under the term "consult," you comprise the whole arrangement of the gallery, and the preservation and the occasional cleaning of the pictures?—The whole establishment, as regards the pictures only.

7254. Might there not be some collision between the committee of taste and the director, they not being responsible to him, if a picture was cleaned and re-varnished by their instructions, and if, when it was given back to him, he was dissatisfied with it, and thought they had damaged the picture, and restored it to him in a bad condition?—We are always placed between two difficulties, the one that of collusion, and the other that of collision. I hold that collision is not by any means unwholesome, provided there be a third party to appeal to, and if there were a well-chosen standing committee of the trustees, there would be of course an opportunity of appeal.

7255. Would you have the committee of taste go through the gallery from time to time, and pronounce which pictures they considered required to be cleaned?—Yes, that would be of course open to them at all times.

7256. It would entirely depend upon them, and not on the director or conservator of the gallery?—Entirely.

7257. Lord *W. Graham.*] How would the committee of taste act in urgent cases with regard to the purchase of pictures?—I think the subject of urgent cases is really not worth one moment's consideration. I think I could undertake to make the National Gallery of London one of the finest galleries in the world within three years. The opportunities of purchase which have occurred on different occasions have been such that no one who looks back to them can doubt that during any three years, for 15 years past, we might have collected quite enough pictures to have rendered our present collection one of the finest in the world.

7258. *Chairman.*] Do you propose that the committee of taste should be artists and amateurs, or that they should be selected from both classes, or would you impose any limitation at all upon the selection?—I should wish for no limitation at all. Experience shows that artists and professed connoisseurs are fallible. If the trustees and the Treasury could find gentlemen of enlarged mind, understanding the real welfare of the State and the Nation, and possessed of candour enough to listen to the opinions of others to whom they might refer, I should trust them as soon as I would my own life before an English jury.

7259. When you talk of their being responsible to the committee or the Treasury, with reference to pictures that they might purchase, what precise signification do you attach to the term "responsibility"?—That of each individual giving his full reasons for the opinions he gives for or against the purchase, and that he should have his signature appended to it.

7260. Suppose it should appear to the nation, or the Treasury, or to Parliament, that it was an exceedingly bad purchase, for instance, that 1,000*l.* had been paid for a picture not worth 500*l.*, how would the responsibility you propose operate; would you impose penalties upon them?—I can hardly conceive that in such a case you could do better than deprive the individual of his office. I am not much inclined to punish, but I think that a feeling of honour ought to induce him to do his best, and if the trustees did their best in selecting a proper man and dismissing improper ones, we should stand as good a chance as possible.

7261. You consider it a moral or honourable responsibility?—Both; and I am rather surprised, that in a country like this, where we have the best institutions of jurisprudence, with courts of justice presided over by judges that are the admiration of all the world, we should ever look to other countries for examples of proper administration.

7262. How would you proceed with regard to the purchase of pictures in foreign countries?—If I wished to make a fine collection, I should in the first place ascertain what pictures belonged to the nation in different places. I should, with Mr. Hurlstone, strongly object to an immense range of galleries such as those at Versailles, where individuals are obliged to run through the galleries, and where it would not be allowed for persons to come back into another room to have a second look at a picture: where, nevertheless, the confusion and the fatigue are so great, that

that headache and fever are very often the results, and where no good recollection of a picture can be obtained. I should think that exceedingly bad.

7263. How would you have the committee of taste, who are to be the purchasers of pictures, proceed with respect to purchasing pictures abroad?—If I first got a fine collection at home, I should immediately go to the second question you have honoured me with, and show how little we had to do, and how easily it was to be managed. If I once obtained such pictures as we have at Whitehall and other places, some few at Hampton Court, and the like, so as to make a really fine collection, and we were then to establish an annual exhibition for one month of all pictures that might be proposed to the gallery, either for presentation or purchase, that would be a most interesting opportunity of seeing fine works, and of selecting from them such as might properly belong to our gallery. I think that if that were done with ample funds, persons abroad would send pictures to such an exhibition, with the hope of selling them to the nation.

7264. Would you confine your foreign purchasing entirely to pictures that might be sent to this country from abroad, and would you, in no instance, select some person to travel abroad to look out for pictures?—For occasional and special cases, I think one of the three advisers, with the concurrence of the acting committee, might very well travel abroad, and make a report to them upon the quality and price of any pictures that they supposed to be desirable.

7265. When you speak of pictures in Whitehall, to what pictures do you allude?—The Rubens pictures, which are so little appropriate to a chapel, but which would be exceedingly desirable in the National Gallery.

7266. Do you allude to the pictures on the ceiling?—The ceiling, with its compartments.

7267. Could they be with safety removed, do you think, and placed elsewhere?—With great safety.

7268. Would you have them placed on the ceiling in the new building?—I would not.

7269. Do you think that a picture painted on the ceiling in perspective, and intended to be looked at from the ground, would look well if suspended on a wall?—A remarkable instance of that is the Fall of the Giants by Paul Veronese, the appearance of which, when placed on a wall, was considerably superior to its appearance now on the ceiling at Versailles. The perspective effect hardly compensates for the pain inflicted on the spectator.

7270. Do you not think that a considerable part of the interest of those pictures in Whitehall is connected with the period and the circumstances under which they were painted in that locality, and with the sovereign by whom Whitehall was built?—I hardly think, now that the apartment is converted into a chapel, that they have at all a proper effect.

7271. What are they painted on?—On canvas, stretched.

7272. Then they could easily be transferred to another locality?—They could.

7273. Did you give a specific answer to my question, whether the committee were to be artists or amateurs, or how they were to be composed?—That should be perfectly unrestricted.

7274. Mr. *Ewart.*] Do you not think it would be rather inconsistent to require the judgment of the three directors *seriatim* in the case of pictures bought in this country, whereas in the case of a picture bought abroad you would require only the judgment of one single director?—That could be easily managed, I apprehend; if the report that that gentleman makes meets with the concurrence of the other two directors and the acting committee of trustees, we need not be suspicious or jealous about it; but if any doubt were to be entertained, the acting committee would have the power of requesting one or both the other directors to go and see the picture, and report thereon.

7275. While those other parties were deliberating or travelling, might not the opportunity escape of purchasing the picture for the nation?—I perfectly agree with the opinion expressed by the Earl of Aberdeen upon the subject, that these institutions are always a great deal more anxious to get than to avoid getting; I think they carry it a great deal too far, and that it is better to lose occasionally a fine picture than to be buying bad ones, or pictures that it is not desirable to obtain.

7276. *Chairman.*] Are you aware that in former times, under the present system, there have been proposals made by gentlemen of very high repute as

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picture-dealers, that for a certain sum of money they would engage to exhibit and place before the managing body pictures, which they should not be bound to purchase unless they liked, but which the parties making the suggestion would engage, should be of great importance, and well worthy of consideration?—I think the funds of a nation should be very carefully guarded, and I do not see any better mode of doing so in this instance than by treating all persons who offer pictures for sale in exactly the same manner; and I think that if picture-dealers or others thought proper to have their pictures exhibited to the public for one month before the determination of the authorities was come to, we should be very well supplied.

7277. With respect to the secretary, the second officer you mentioned, what do you mean his duties and responsibilities to be?—The example of the British Museum has confirmed me in my view, that the secretary must be kept strictly to the duties of a secretary, viz., conducting the ordinary correspondence, and keeping the minutes; in fact, keeping the books of the institution.

7278. You would give him no other duties whatever?—No other duties whatever; he should be quite a man of business.

7279. What do you think should be the duties and responsibilities of the treasurer?—It is necessary that there should be a report of the expenditure of the funds made out, and therefore one of the trustees might take upon himself the duties of treasurer with that view; but I should always have the accounts audited by a different authority, and I think the auditors should have more than a power of putting their names or their assent to the documents for the audit; they should have the power of giving an opinion how far the management was conducive to the well-being of the institution, and with regard to the proper application of the funds, and the mode of keeping the accounts.

7280. With respect to the various officers to whom you have alluded, do you propose that they should be precluded from holding any other situation than such as you have mentioned, and would you require that they should devote their whole time to their duties in connexion with the institution?—In that I should differ from many other witnesses; I think it is of far more importance that they should have an undivided interest in the welfare of the institution than that their whole time should be undivided. It may naturally be supposed that a gentleman who has to attend once a week or once a fortnight as one of the committee of taste, might have many other things to attend to, either Parliamentary or otherwise, which would not at all interfere with the well-being of the institution, provided he were always ready to attend when summoned to give his opinion, and willing to take the trouble of examining before he made a report. I cannot see that his having other business would militate against the proper discharge of his duty, unless that other business clashed with the well-being of the institution. I conceive that a gentleman who applied but half his time to the affairs of the institution would be greatly preferable to any member of an institution to whose honour and interest he was pledged, as is the case with every member of the Royal Academy; divided time is not so bad as divided interest.

7281. Would you expect to find a gentleman, such as you allude to, who might be a Member of Parliament, or in an entirely independent capacity, who would be willing to devote his whole time to picture purchasing, as a member of the committee of taste?—I should neither expect it, nor wish it; I see no necessity for it.

7282. Might not a systematic course of purchases, such as the nation seems desirous should be instituted for the purpose of completing its collection of pictures, be sufficient to take up the whole time of the three gentlemen you propose to appoint?—If we had premises so vast as it has been suggested we should have, and if we determined to fill them in the course of 12 months, it might be very well to have a provisional board of that kind, who should be required to devote the whole of their time for 12 months or two years to the accomplishment of that one purpose of filling the rooms with fresh pictures; but under ordinary circumstances, supposing the establishment to be once formed, I should not expect that it would be required for any three gentlemen to be constantly employed in looking after pictures.

7283. Would you have the provisional board different from the three that you would in ordinary circumstances entrust with the duty of picture purchasing?—No; I think the body of three would be perfectly competent to report to the standing committee, and the standing committee, with the concurrence of the Treasury,

Treasury, would be able to make purchases to any extent; but that is a provisional arrangement that need not interfere with the other understanding.

7284. Do you think you would be able to find three individuals of the character to which you allude to form a committee of taste, who would be willing to devote their whole time to that object, and that, as I understand you, without any emolument?—I beg pardon; I assume that the standing committee is not to be remunerated, but I am not of opinion that the committee of taste should not be remunerated; I propose that they should be remunerated moderately; such a sum, perhaps, as 200 *l.* a year would be sufficient.

7285. Do you think you would get gentlemen of the class to which you allude to undertake to act as a provisional committee for a year or two until the collection had assumed a certain extent, and to devote their whole time to the performance of that duty for 200 *l.* a year?—Certainly not; what I mean is, that under ordinary circumstances 200 *l.* a year would be sufficient, but if the whole of their time were required, I should think that 600 *l.* a year would not be too much under the different circumstances.

7286. Do you not think the duty of picture purchasing, which requires a man to be constantly on the look out, would, even irrespective of the first year or two, occupy the whole time of these gentlemen?—I very much doubt the necessity for their being constantly on the look out. I think the annual exhibition for one month would take off nine-tenths of that necessity.

7287. An annual exhibition of pictures that were for purchase would form part of your system?—Most certainly.

7288. You would have an apartment in the new building for that purpose?—I would make such arrangements as the state of the building would allow.

7289. Do you not think that your plan of auditors could be combined with the plan of superintending trustees, in order not to complicate the number of officers?—The auditors would, of course, have only to look over the statement of the treasurer, and then for two or three days examine the circumstances that had led to that statement; two or three days employed every three months would be quite sufficient for the auditors, but I apprehend that the great thing to guard against in nominating auditors is, that they should have no interest in common with the parties whose accounts they are to audit. They should, if possible, be elected by a different body. I believe that where a majority of electors have to name the manager of a concern, the minority ought to appoint the auditors. That is the principle upon which I should act; I think that a totally distinct interest should appoint the auditors.

7290. You would have them professional men of business, appointed for the special occasion, to go through the accounts, as is done in some other departments?—I should like one of them to be an accountant; but I think more than one of them ought to be men of general views and very liberal minds, without, of necessity, being actually accountants. Members of Parliament would be quite as good as accountants.

7291. Would you place the committee of taste under any restrictions as to making up the collection in the first instance from particular schools or classes of pictures in which the gallery may at present be deficient, or would you leave it entirely to their discretion?—I think it would be desirable that the trustees should themselves discuss and draw out a plan, with the concurrence of those three gentlemen.

7292. Mr. *Vernon.*] When you say "trustees," do we understand you to mean the trustees generally, or the limited body of trustees who are to be selected as a council?—For a general opinion, I should take the body of trustees; but for the administration under them, and the constant inspection of the establishment, I should look to the standing committee.

7293. Who do you consider should be responsible to the Chancellor of the Exchequer, the general body of trustees or the committee of trustees?—The general body of trustees undoubtedly, acting upon the responsible reports of all the different parties acting under them, would be responsible by their report to Parliament.

7294. Are we to understand that you would have this long chain, the Chancellor of the Exchequer at the head, then the general board of trustees; within them you would have a limited body of trustees; then under them you propose to have a director, under whom again there would be a secretary, a treasurer, and, perhaps, an auditor?—I would have it like most of our societies, or as an army

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under proper discipline, from the commander-in-chief down to the lowest officer in the service.

7295. You have said you propose to have a secretary and a treasurer; would you make them responsible to the director?—The secretary should be, not the treasurer.

7296. And would you make the director responsible to the general board of trustees or limited board of trustees?—The director would be the person to communicate with the standing committee of trustees.

7297. Do you think that the standing committee should have an authority delegated to them by the general board of trustees, and that they should be responsible to the general board of trustees?—For the very reason that their authority is delegated to them by the general board of trustees, they must be responsible to it.

7298. You would have full authority delegated to them?—Full authority should be delegated to them.

7299. And you think their report and decision should be final, subject to the authority of the Chancellor of the Exchequer?—To the veto and authority of the trustees; matters of expenditure only would go to the Chancellor of the Exchequer; he should have no authority with regard to the management and care of the pictures.

7300. The decisions of the standing council you would have subject to the veto and authority of the general board of trustees?—Yes.

7301. Then full authority would not be delegated to them?—In the first place, I apprehend the Chancellor of the Exchequer has been brought in in the latter part of this investigation rather more than we could have expected. The Chancellor of the Exchequer, as it appears to me, has the power of raising the funds; but I am not aware that the Chancellor of the Exchequer has anything to do with the expenditure of the funds; I should suppose the Treasury would keep the authority it now has.

7302. When I speak of the Chancellor of the Exchequer, I simply mean the Government department from which the money is to come; it appears to me that your answers are contradictory, to this extent: you say, full authority should be delegated by the general board of trustees to the standing council; but in answer to another question, you state that the decision of the standing council should be subject to the veto and authority of the board of trustees?—It appears to me to be perfectly consistent; if the board of trustees act by a standing committee, that standing committee must be amenable to the general board of trustees.

7303. Then they would not have a general authority to decide upon questions delegated to them?—I call it a full delegated authority.

7304. Mr. *Ewart.*] Would there not be some danger that the number of checks which you propose to establish might somewhat fetter the free action of your executive?—I do not see it; it might prevent hasty and rash proceedings; but I think we had better not have any of those rash proceedings, though we might occasionally lose a picture by it.

7305. Might there not be danger of going to the opposite extreme, that of interposing too many restrictions?—I do not think so; each official has only to look to the authority immediately over him, in the same way as a lieutenant looks to his captain.

7306. Mr. *B. Wall.*] Did you not say you thought that the auditor should have liberal views?—As far as I recollect, my answer to a question put to me by the Honourable Chairman was, that I should think it advisable for one of the three auditors to be an accountant, and that it would not be necessary for the other two auditors to be accountants, but that I should prefer to have men of liberal minds and general knowledge, such as Members of Parliament.

7307. You meant, by liberal minds, liberal education?—Mere education does not always carry with it that general view of subjects and of objects that is essentially necessary in forming a collection of works of art; it must have been observed that many of the witnesses who have been examined, have shown a predilection for particular schools of art, and that there are many artists and connoisseurs who merely understand one school of art. Now, I apprehend that that knowledge is founded on a totally false principle, and that every school is a good one that is founded on an admiration of nature and her works, and that every man who has studied

studied the beauties of nature will derive great pleasure from any school that has a resemblance to nature.

7308. *Chairman.*] Will you have the goodness to explain why the auditor, according to your scheme, should have anything to do with schools of art, the duty of an auditor usually being merely to examine accounts?—Although he is there to examine the accounts, he will have probably to report upon whether the expenditure of 2,000*l.* or 3,000*l.* for a picture has been judiciously applied or wastefully.

7309. Mr. *Vernon.*] Are we to understand that, in your opinion, that ought to be the peculiar province of the trustees and of the committee of taste?—A board of auditors appointed by a different authority, and allowed an opportunity of examining into the question, so as to come to a conclusion whether the money has been properly spent or not, would be in my opinion an exceedingly good check.

7310. Looking at this scheme of yours in a practical point of view, does it not involve a very great increase of paid officers, for whom you seem to admit there may be insufficient work?—I think not; I think the expenditure would be very small, and the number of paid officers would be but small.

7311. We understand, that in addition to any scheme that has been hitherto proposed, and certainly in addition to anything that at present exists, you propose to have three paid officers, with a salary of at least 200*l.* a year each, and to have three auditors and a treasurer, those being all additional officers; did I understand you rightly, when I supposed you, in answer to a previous question, to admit that you did not consider their time need be entirely occupied with the affairs of the gallery?—That answer referred to the committee of selection and taste; but as to the auditors and treasurer, I think that they, like other auditors and treasurers, should be unpaid.

7312. Do you consider that there should be a body of auditors attached to the gallery, whose only use would be once a quarter to audit the accounts?—Certainly; and I believe that that is a principle understood throughout the country; auditors are appointed not as a permanent body, but for an occasion.

7313. Mr. *Ewart.*] You would not have the auditors of an insurance company go into a question as to the policy of certain investments which might be made by the company?—I should prefer to have them more like the auditors appointed in some of our parishes, who are perfectly competent to determine whether certain sums paid for provisions, for instance, have been properly expended or not; they, of course, not only look over the vouchers, but examine the persons who have carried out the contracts.

7314. Mr. *Vernon.*] Do you not think that you would, by your plan, be creating a great number of authorities on questions which are generally admitted to be matters involved in great doubt, namely, matters of taste?—I have stated that I divide the two as far as possible; but having divided the two as far as possible, it is necessary to have some check the one on the other; I do not think that there is any unnecessary complexity in the matter; much less than in every nobleman's establishment. I have seen such things satisfactorily carried out in private societies.

7315. Are you not of opinion that public attention is brought to bear upon these questions very rapidly through the medium of the press and other channels, so that any mistakes that are made are very soon observed, and taken notice of, even without the check being required of accounts?—I am not aware of it; it appears to me that if the press had had such power, we should not have had such large and unnecessary expenses incurred in the purchase of things that are not valuable.

7316. Do I understand you to say, that in your opinion unnecessary or injudicious purchases for the National Gallery have been made to a great extent?—Undoubtedly.

7317. Can you specify the various instances of bad purchases which have been made for the National Gallery, or purchases that have been made of bad pictures?—I should instance, as being totally unfit and unnecessary for the collection, the two Guidos, Lot and his Daughters, and Susanna and the Elders, which are objectionable, both on the score of their being indelicate subjects, and therefore unfit for general observation, and also as being coarse specimens of the master's talent.

7318. You do not consider those to be good specimens of Guido's works?—

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I do not consider them to be good specimens of the talent of Guido. I think there are better specimens available than those.

7319. Do you consider that there have been many opportunities of procuring better specimens of Guido's works?—Undoubtedly; but I also consider that we did not require any Guidos, Guido being more than represented in the collection, in proportion to other masters.

7320. Can you name any other of the various bad pictures which you say have been purchased for the National Gallery?—There is another picture by Guido, of two heads, which was purchased, I believe, at Mr. Harmar's sale; a very inferior work indeed. Nor is the Soult Titian to be commended as a specimen.

7321. Lord *W. Graham.*] You stated that you proposed having a gallery, in which pictures for sale should be annually deposited; do you think that possessors of good pictures and picture-dealers would send their pictures to that gallery?—I think that if any individual felt quite confident that a picture which he had to propose would stand the scrutiny, he would not hesitate to submit it to the ordeal; but I have no doubt that a great number of persons would not run the risk of it, if they entertained a doubt of their merit.

7322. If the committee of taste were known to be good judges, and did not purchase any of the pictures, that would cast a slur upon the pictures, and they would be immediately damaged in the market, would they not?—Generally it would be a proper slur.

7323. But then the possessors of those pictures would not sell them?—So much the better for the nation.

7324. Do you not think that the fear of rejection would deter people from sending their pictures at all?—No; I apprehend that an enormous number of pictures would be presented on such an occasion, with full confidence.

7325. *Chairman.*] Do you not think there would be danger of a vast number of bad pictures being sent to take their chance in the scramble?—Yes; but there might be a mode of checking that.

7326. Mr. *Stirling.*] Would you take in all pictures that were sent for exhibition, without reference to their merit?—That would be an easy matter to settle; the mode of preventing even the suspicion of partiality in the judges would require more consideration.

7327. Have you considered the question, whether there should be any judges at all?—I should wait till I saw the number of pictures that were sent; it would be very easy to make those persons who intended to send pictures give notice a month beforehand.

7328. Have you considered whether it would be advisable to receive all works that might be sent in, or only such as were considered good enough for exhibition by competent judges?—That is a subject that would, of course, require to be considered, but in certain cases it would be absolutely necessary to know beforehand how far you should exercise any such authority, for there are evils both ways.

7329. You said, in another part of your evidence, that within the last three years, if proper means had been taken by the existing authorities of the gallery, there have been opportunities of making the English National Gallery one of the finest in the world?—Yes.

7330. Within the last three years?—Within the last three years.

7331. Will you be so good as to mention what those opportunities were which have been thus lost by the trustees?—There have been several collections sold in London that contained a considerable number of very fine pictures. There have been several collections sold in Paris containing fine pictures, and if there had been for three years such an exhibition as I have suggested, I have no doubt that a still larger proportion of fine pictures would have been sent from different countries to that exhibition, so as to supply all that could have been wished.

7332. Will you name one or two of the collections in London, and one or two of those in Paris, to which you allude, that have been sold in the course of the last three years?—I believe Mr. Solly's collection has been sold within that time.

7333. Will you name any remarkable collection that has been sold either in Paris or in London within the last three years?—I have not a catalogue of the sales; I know I have occasionally seen such things; but I should more rely on the annual exhibition than on anything.

7334. But you cannot name any great collections that have been sold within the last three years?—Last Saturday there was a picture bought in for 70 *l.*

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or 70 guineas, which was a very fine specimen of a master who is not properly represented in our National Gallery.

7335. What picture was that?—A Dead Christ and the Virgin Mary.

7336. By whom was that picture painted?—By Guercino.

7337. Is that the most remarkable picture you can mention that has been omitted within the last three years to be purchased by the trustees?—At the present moment I cannot say that I am prepared to name particular pictures.

7338. Do you know of any case in which an authenticated Raphael has been sold either in London or in Paris within the last three years?—I should have to look over my catalogues to remind me of them.

7339. You are not able from your present memory to mention any one of those opportunities which you think would have enabled the trustees, if they had been diligent, to have made our National Gallery the finest in the world?—I am not in the habit of following sales; but by looking over a few catalogues, I could give you a list. Mr. Labouchere's Ghirlandaio has been mentioned.

7340. Mr. *Vernon.*] You have stated generally that the present trustees have missed great opportunities of making advantageous purchases, but you are not prepared to name what those great opportunities were?—I think what I said was, that in three years I would be bound to make our National Gallery one of the finest in the world; but with greater powers than the trustees possess.

7341. Mr. *Stirling.*] Do you know at this moment a single first-rate picture by Raphael that you could purchase?—I do not know of any at this moment, but I have reason to believe that, besides the Aldrobrandini and Sir Robert Gordon's, one of the finest Raphaels in this country, and perhaps in any (Lord Bute's), might have been purchased for the National Gallery.

7342. What has become of that picture?—It is Lord Bute's still.

7343. Mr. *Vernon.*] Do you propose that your committee of taste should be competent to make, and should be employed not only in making selections of such pictures as they think it desirable to be purchased by the nation, but that they should also be competent to put a price upon them, and to value them?—As the advisers of the trustees, I have no objection to their giving in an estimate of the value of pictures.

7344. If your plan is not to be a mere theory, but is to be reduced to practice, how would you purpose to strengthen the decision of the trustees; through the medium of the committee of taste; would you have a recommendation from the committee of taste brought under the notice of the trustees, not only as to the merit of a picture to be purchased, but also as to the price they ought to give for it?—Both.

7345. You propose that the trustees should consider themselves bound, under a sense of responsibility, by the recommendation of two out of three of the committee of taste?—Certainly not; there must be a discretionary authority vested in the standing committee of the trustees.

7346. Each of the three persons, you say, should have to give his opinion in writing; suppose each of the three gave a totally different opinion as to the quality of a picture, and the price that ought to be given for it, how in that case would you propose that the trustees should act?—There must be a discretionary power vested in the standing committee of trustees.

7347. Then, after all, you do make two committees of taste; you make the council and the trustees a committee of taste, as well as the committee of taste itself?—No doubt, as a court of judicature and a court of appeal.

7348. Therefore you divide your authority into two parts, as it were; is not that so?—But not the responsibility; every person is responsible for his own opinion.

7349. The committee of taste are each to be responsible, you say, for their individual opinions, the body of trustees are to be responsible for theirs; and then you propose that the auditors for accounts shall be responsible also?—Yes.

7350. All on matters of taste?—No doubt; they act as inspectors over others; they are responsible for the opinions they give; those who act directly are responsible for their acts.

7351. *Chairman.*] I thought you meant that the committee, or body of trustees, were to be a mere visiting and controlling body, for the purpose of seeing that nothing was done wrong; according to your present view, I understand they are to be a tribunal of last resort in regard to the purchase of pictures; and they must be upon the spot constantly to give their opinion to the committee of taste, whether a purchase is a good or a bad one?—That is only in case the com-

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mittee of taste cannot agree among themselves; it is a board of appeal, acting efficiently through the standing committee.

7352. Then in every case in which the committee of taste could not agree about a picture, they would have to consult the committee of trustees as to what they were to do?—Or to suspend the purchase.

7353. Do you consider that two out of three giving an opinion should suffice, or would you require them to be unanimous?—If the concurrence of the superior board, the standing committee, could be obtained, they of course would determine the question, but if it could not be obtained, I should say the committee of taste ought not to be allowed to make the purchase, unless they were unanimous.

7354. Would not these very stages of responsibility act as a great obstruction to the making of purchases at all?—I think the Earl of Aberdeen was perfectly right in wishing to put a check on hasty purchases. I think it is a great deal better not to buy pictures at all than to buy bad ones.

7355. You have heard Mr. Hurlstone's evidence with respect to the site of the gallery?—I have.

7356. Do you concur generally in his views upon that subject?—Very much so.

7357. Have you any particular suggestions of your own to add to what he has already stated to the Committee?—I think I have seen several galleries in which the crowds have been much worse than in our own National Gallery. I know of no place in this country in which the number of visitors is so great as the gallery containing pictures at the Pantheon, in Oxford-street. I have seen no crowds in London greater than those which I saw at Northumberland House in 1851; and the crowds at the Louvre, especially at the opening of the annual exhibition, are beyond anything I have ever witnessed.

7358. Mr. *Vernon.*] You are aware that one day is devoted to the cleaning, the Monday after that crowd?—All that might be easily managed here; at the Pantheon, which is one of the best kept places of all, the number of persons, taking the whole year through, visiting that place would be about double the number who visit the National Gallery; and the place is all swept in ten minutes every evening.

7359. Are you not sensible of any inconvenience that has accrued to the appearance of the pictures from those crowds?—I am not sensible of any inconvenience that has accrued to the pictures from the number of persons who have availed themselves of the opportunity of seeing them.

7360. Lord *W. Graham.*] Are there not many pictures at the Pantheon as to which it does not much signify whether they are injured or not?—Whether a picture be a good or a bad one, the effect of the atmosphere upon it would be the same.

7361. *Chairman.*] With regard to the question of smoke; you were present, were you not, when the result of Mr. Faraday's experiments was communicated to the Committee?—Yes.

7362. Did it not appear to you that the effect pointed out by Mr. Faraday of smoke upon the paint, where the varnish was imperfect, and where it did reach the paint of the picture, was some evidence that pictures were liable to damage from smoke?—I can only regret that a man of the talent and experience of Mr. Faraday should not have been carried further into the inquiry; one or two experiments on a subject of this kind are by no means satisfactory; Mr. Faraday stopped in his experiments merely at the effect of mastic varnish in protecting the paint on the pictures, and the inadequacy of the original mode of applying mastic varnish in cases of cracks; the extreme case of shutting up a picture in a box filled with sulphuretted hydrogen gas is one that bears scarcely any analogy to the state of the atmosphere in any gallery in which there is ventilation enough for human beings to exist; the various modes of varnishing pictures is a matter of the utmost importance to any person who has the management of a picture gallery; most of the witnesses have informed the Committee that certain varnishes only can be used with propriety, and that certain others ought never to be used; any varnish may be used with comparative safety on a picture, unless it is what is called a spirit of wine varnish, which will tear the picture to pieces; but copal varnish, which is said to be irremovable, may with safety be put on a picture, provided you use something between the varnish and the surface of the picture that will prevent the copal varnish from adhering to the surface of the picture; I

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have myself an instance of several coats of copal varnish being entirely taken off a picture, which has appeared then as pure as it could be.

7363. What is the substance that you allude to as being placed between the copal varnish and the surface of the picture?—A good coat of isinglass, or any gelatinous substance that is not affected by the composition of which the copal varnish is formed; if you take an oil copal varnish, which is considered the most terrible and irremovable of all, it will not sink through isinglass, and you may take the copal varnish clean off the picture, the varnish never having adhered to the surface of the paint.

7364. I understand you to say, that as a protection against any injury that might arise to the pictures from the penetration of smoke or effluvia, you would adopt the plan of varnishing with copal, as the firmest and most impenetrable varnish, using the precaution of putting isinglass between it and the surface of the picture?—I would advise that the isinglass should fill up the cracks, so that the mastic varnish would prevent the smoke or sulphuretted hydrogen gas from penetrating those cracks, and so getting down to the paint, because Mr. Faraday's experiments generally proved that mastic varnish was a perfect protection to the paint if it covered the surface, but if there are cracks the varnish does not penetrate those cracks, and therefore does not protect the small interstices, though it would do so if some gelatinous substance were used preparatory to the varnish.

7365. Provided you kept the cracks which are apt to arise in the mastic varnish constantly filled up by the innocent application of isinglass?—Yes; sufficient to cover the picture which you wish to protect from the sulphuretted hydrogen.

7366. What was your object in bringing before the Committee the copal varnish?—I wished to select the most terrible of all varnishes that could be applied to a picture, and show that by a careful preparation it would be removable.

7367. Then I understand your object is to show the Committee that you consider the objection to the site of the gallery, as shown in the experiments of Mr. Faraday, by the penetrating of the smoke through the cracks of the varnish, might be completely obviated by carefully filling up such cracks as arose in the mastic varnish by means of isinglass?—Yes, besides which I should observe, that the good ventilation of the gallery would preserve such pictures, under ordinary circumstances, from any effect like that which Mr. Faraday showed upon that occasion.

7368. Lord *Seymour*.] Do you propose that the whole surface of the picture should be covered with isinglass?—I do.

7369. The surface of all the pictures in the gallery?—Before the varnish is put on.

7370. Whenever a picture is to be re-varnished, you would have the whole of the surface covered over with isinglass?—Yes.

7371. And over that you would apply pure mastic varnish?—Yes.

7372. With no oil?—No oil.

7373. You object to the admixture of oil?—Decidedly.

7374. Do you think that if isinglass were put over a picture there would be no danger of injury from the mixture of oil with mastic varnish?—I could remove the varnish, but I could not prevent it from becoming dingy from the absorption of oxygen by the oil.

7375. As I understand you, you would cover the surface of each picture with isinglass, and then over that you would spread the mastic varnish?—Yes.

7376. *Chairman*.] Would the mastic varnish, when it became aged, not crack at all in consequence of the isinglass being below it?—Mastic varnish is not liable to crack if properly applied.

7377. If mastic varnish is not liable to crack, what is the use of putting isinglass on the surface of the picture to obviate the danger arising from cracks?—I am supposing you wish to remove the varnish, which appears to be one of the most desirable things, and I said, with reference to certain varnishes which are supposed to be dangerous, that by putting that gelatinous substance underneath, you could more easily remove the varnish, and also to overcome the difficulty suggested by Mr. Faraday, when cracks already exist.

7378. I was asking you with respect to the danger arising from smoke penetrating into the cracks of the mastic varnish, assuming that mastic varnish, like other varnishes, was liable to crack; Mr. Faraday showed, or fancied he showed,

that danger resulted from the penetrating of smoke through the cracks of the varnish; you say that mastic varnish is not liable to crack; then in that case there would be no such danger, in your opinion, as that which he supposes?—My object is to show, that if isinglass were used, you would in general remove the varnish more easily, and you could also by the same means put something into the cracks, and fill them up so as to enable the picture to receive the mastic varnish.

7379. Suppose that mastic varnish does crack after it has been a long time on a picture, and that that picture is exposed to the influences which have been pointed out by Mr. Faraday, do you mean to say, that the isinglass below the mastic varnish would preserve the picture from those influences?—You must, from time to time, partially renew the mastic varnish; and when you do so you will not get the mastic varnish into the cracks, but you would get the isinglass into the cracks, and over that isinglass the mastic varnish would be a perfect protection to the picture.

7380. But if the mastic varnish were cracked, you are of opinion that the smoke that Mr. Faraday alluded to might penetrate through the cracks and settle on the surface of the picture?—Certainly, unless there was something to protect it; but I should fill up those cracks first with isinglass, and then over that I should put mastic varnish.

7381. You think that would be a sufficient protection?—Yes.

7382. Do you consider that the experiment made by Mr. Faraday of concentrating those noxious influences into one dense mass, with a smaller amount of natural air than there usually is, was a fair experiment?—I should think it a very extreme experiment, and I should think that no pictures ought to be exhibited in a room so ill ventilated as not to be healthy to those who visit it.

7383. Do you think that the effect of such a powerful concentration of noxious influences for a particular time on the surface of pictures is a fair test of the influences to which pictures are exposed, where those noxious influences are diluted with a larger proportion of atmospheric air?—I think it very far from being a fair test; I should say it is as bad as testing the atmosphere of a fever hospital with that of any other kind of hospital.

7384. Or concentrating one of those gases which we breathe daily, and putting a man into it, the consequence of which would probably be that he would not live?—Certainly; neither could he live if it were forced into his lungs by means of an air-pump.

7385. If that gas were not thus concentrated, but blended with the usual amount of atmospheric air, no evil would be produced?—No.

7386. And on that account you do not think it a fair test?—Certainly; it was an insufficient test, though very conclusive on one point; the protection afforded by mastic.

7387. You have alluded to the effect of crowds upon the pictures?—I have thought much of the effect of crowds; it appears that such a number of persons visiting the National Gallery as amounts to an inconvenient crowd, does not occur 20 days in the year; I learn that from the attendants. It appears from the evidence that there is room generally in those apartments for children to be at play. We cannot then suppose that the crowds are generally very dense. Positive information tells me that it is not 20 days in the year that crowds occur; that is, in Easter and Whitsun week, and on occasions when there are large parties coming by railway to visit London from the provinces; now, ladies and others, who complain that they cannot visit the National Gallery on account of the crowds, have therefore a very large portion of the time pretty well to themselves; and that will account for the statement of witnesses, artists and others, that they are never inconvenienced by the crowd. Although the average may be 3,000 a day, I apprehend that on most days in the year the number does not amount to 1,000, or anything like it.

7388. Do you consider that the unpleasant effluvia or atmosphere of the National Gallery, of which most persons visiting it are sensible, arises from defective ventilation?—Yes, decidedly. It has been complained of in several reports, and Mr. Hume individually has complained of it; and although it was partially remedied in the two small rooms, yet it has never been done to the satisfaction of the attendants. As a proof, however, that the pictures do not very greatly suffer from that cause alone, unless placed there newly varnished before it is dry, I may mention that the Hogarths, the Wilsons, and even the Reynolds, that were removed previous to 1851 to Marlborough House, are still in as good condition as ever, although

although it is said that there the ventilation is very bad, and at times the crowds are very great.

7389. Have those pictures been varnished with pure mastic varnish, or with oil and mastic?—I should say that the Hogarths appear as perfectly fresh as if they never had any oil on them.

7390. You have heard Mr. Hurlstone's objections to the removal of the gallery to another site; do you concur in his objections?—Perhaps more strongly do I entertain those objections than Mr. Hurlstone does. The interest I have taken for many years in the improvement of the working classes by exhibitions has led me to consider the circumstances of those classes more than it is likely Mr. Hurlstone has done, and I perfectly agree with that beautiful opinion expressed by Sir Robert Peel, when the National Gallery was first proposed, that placed in the centre, and in the full stream of London industry, persons of various classes would all meet in mutual good will; and I do think that to remove it from the centre, through which everybody at times has to pass, and where many men who cannot afford to spend a whole day in going after a picture, can for a single half hour just go and see what the nation has done for the enjoyment of the people, would be exceedingly injurious and imprudent.

7391. Have you heard of any great expression of opinion among the classes to which you allude, or are you aware that they have ever expressed a dislike to the idea of the gallery being removed so far, or entertain any feeling that it would be a loss to them if it were transferred to the suburbs or neighbourhood of London?—In consequence of the subject being discussed at the Royal Institute of British Architects, and an almost unanimous opinion being expressed unfavourable to the removal, I did consult working men in different parts of the town upon the subject.

7392. At what period was that meeting held to which you refer?—About six months ago; I found that generally there was a very positive dislike to the removal. A large number of the working classes live principally eastward and south; for them to come to the centre of London might not always be a serious inconvenience to them; I mean not merely on Sunday, but on Monday, which is a half holiday with many of them; but for them to take vehicles first to Charing Cross, and then onward to a great distance, would be not only shortening their time and opportunities, but adding to their fatigue and expense, thereby making it impossible for them to take their families; they would also be deprived of the enjoyment they would otherwise have in seeing the pictures, from the listlessness and feverishness that would ensue after so much exertion.

7393. Under what circumstances did the society of architects, to which you allude, bring this subject under consideration at one of their meetings?—It was in consequence of a paper that was read by Mr. Charles Harriott Smith, relative to the possible enlargement of the National Gallery.

7394. Was that paper read as an architectural problem, or had it special reference to the question whether the National Gallery should remain where it was or go elsewhere?—It was without any reference to the removal of the gallery; it was an architectural suggestion.

7395. How came the question of the removal of the gallery to be mooted in connexion with another subject?—The chairman, Mr. Mocata, one of the vice-presidents of the institution, stated that it would be unnecessary to enter into certain discussions that were taking place, if it were proved that the atmosphere of the present site of the National Gallery was injurious to pictures, inasmuch as to go to the expense of enlarging the gallery when the gallery would have to be removed, would be, of course, absurd. The enlargement which was suggested was the alteration of the present premises, and converting the workhouse into rooms, by which means there would have been about 10 rooms gained, most of them about 100 feet by 45.

7396. Was it the intention of the institute to make any communication to the committee, or to instruct anybody to give evidence upon that subject?—Not at all. There was no expectation of this Committee then.

7397. Did the proposition to which you allude take into consideration the question of the removal of the barracks, which are also in the neighbourhood of the gallery?—I think not; the additional space, which it was suggested might be obtained, was very considerable indeed. There was another plan, which would make a covered way over one-third of the barracks, and if that were done I think it would be very beneficial.

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7398. Mr. *Vernon.*] If your suggestion were to be carried out of bringing the cartoons of Raphael from Hampton Court, and the large painting on the ceiling, by Rubens, from Whitehall, into the National Gallery, you must be prepared to have a very large building, must you not?—I am so.

7399. Do you consider it more important to bring those pictures from their present positions, where they are still objects of great interest to the public, than to look to increasing our National Gallery by the addition of a great variety of smaller pictures?—I do not think the National Gallery should have a great variety of small pictures; I think the trustees should have a higher object than that of collecting small pictures.

7400. You do not seem to see any great advantage in persons being employed in foreign countries to look for pictures; do I understand you to say so?—I should make it a secondary consideration, for I think the opportunities of purchasing good pictures would be sufficient without that.

7401. Are you aware that with regard to various pictures which are considered to be the most valuable and most authentic in foreign countries, there is great difficulty in their leaving the country at all?—I apprehend that they would leave the country much more easily if we had such an annual exhibition for purchase as that which I have suggested, as a good and sure market for fine pictures.

7402. Do you think that persons would, as a matter of mere speculation, send their pictures to this country to be so exhibited when they knew that they would incur a liability to penalties for so doing in their own country?—Very fine pictures have always found their way here. There was a collection belonging to Mr. Day, who had been consul at Lucca, or somewhere in that neighbourhood, and he could get away very large pictures from Italy.

7403. How long ago was that?—Twenty-five years ago.

7404. Are you not aware, that within the last few years much greater restrictions have been imposed in foreign countries in consequence of an endeavour which they have been making to form galleries in provincial towns?—Yet there have been proposals made to the National Gallery trustees for the sale of whole collections of pictures.

7405. *Chairman.*] Are you unfavourable to the combination of our art collections?—I think that some of the exhibitions abroad fully prove the bad effects of immense collections. The head always gets confused when you are trying to see such a collection as that at Versailles; there you see some individuals running about, and others are impatient at not being allowed to turn back to that which they have but half considered.

7406. Do you think there is any greater inconvenience in going twice or thrice to see different branches of a collection in the same building, than in going to three or four different buildings in different parts of the town to see them separately?—I think it may be compared to a good dinner any day of the week, or a surfeit once a week.

7407. You think that sculpture, paintings, drawings, and so forth, being in contiguous buildings, and in separate apartments, is objectionable?—I think so. I think it would be more convenient to go to one part of the town on one day, and to another part on another.

7408. Lord *Seymour.*] I thought you said you would bring the cartoons from Hampton Court to the gallery?—I did not positively say that; but I mentioned especially the pictures now at Whitehall. The question of cartoons would involve another consideration.

7409. But you would bring the Rubenses from Whitehall?—Certainly.

7410. Why should not people go to Whitehall to see the Rubenses?—I stated that it appeared to me that there was as much disadvantage in having a great number of very small collections as in having one large ungovernable collection, and that the pictures at Whitehall at present are most improperly placed there, as they cannot be appreciated in such a situation. I said that such pictures in a chapel were not in their proper position, and that they would be much better in the National Gallery.

7411. *Chairman.*] Mr. Hurlstone exemplified his objection by the case of the Vatican, which is well known to be a very confused collection; do you think that the same objections would apply to a building specially constructed for the purpose; where each person would select that branch of art which he wished to examine, and might return another day, and visit another branch; do you think there would be any greater objection to that than there would be to going to one part of the town

town one day to see one branch of art, and to another part of the town on another day?—I am perfectly aware that method will remedy many evils, but I am also fully acquainted with the desire we have for quantity and multiplicity, and that that creates a national vanity rather than a taste.

7412. Mr. *Vernon.*] In the Louvre there are several departments, each having a separate entrance, are there not?—But you never see persons enjoying those things with moderation.

7413. *Chairman.*] Do you not think that the advantage of forming a comparative judgment would, to persons who have a real taste for art in all its branches, tend to compensate them for the objection you allude to in regard to the contiguity of the collections?—No persons connected with the profession ever like the appearance of sculpture with paintings.

7414. Not even in a separate building?—They may go at different times, but the appearance of a statue after looking at pictures is not the same thing as it otherwise would be. You have to prepare your mind to get over the absence of colour, and the deficiency of imagination, the human eye, when seen with all its liquidity, motion and transparency, is very different from what we see in the Venus de Medicis.

7415. Is it not the fact, that in the lives of great masters, and looking at the progress of art, we can distinctly see where the higher models of Grecian sculpture began to exercise a power over the genius of those men, and is it not desirable that a man looking at the pictures of Raphael, Michael Angelo, or other great masters of that period, should be able to convince himself of the truth of such influences being exercised, by a visit to the higher specimens of Grecian sculpture exhibited in a neighbouring apartment?—I should think the contrary; I think it would prove that a man of genius did not require those vast collections; by seeing a few fine specimens besides those produced either at his own period, or at periods just introductory to his own, and then referring to nature, he would be much more likely to turn out a fine artist than a man who has merely studied the archæology of his profession. The example of Michael Angelo and Raphael fully proves it.

7416. Might not a person who wished to satisfy himself as to the influence of the antique models on the genius of Raphael, or any great master, be enabled by a visit to the neighbouring Sculpture Gallery to test the truth of that influence having been exercised?—He might, but I do not apprehend that an exhibition of works of art should be made precisely a historical gallery. If I had to be questioned upon that subject, of course a very different explanation would be required.

7417. Lord *Seymour.*] You object to large collections, and you object to small collections?—To either extreme.

7418. Would you reunite the English school, which is now at Marlborough House, with the National Gallery?—They might be readily kept distinct. There was a regulation formerly in Paris, which I thought very judicious, and that was, never to admit amongst old pictures any modern work, until the artist had been dead at least 10 years.

7419. Then you would not have allowed the Turners to come into the gallery under that rule of yours?—To refuse a bequest is of course a thing no man can be expected to do; but I think the presence of those pictures in the gallery is objectionable in many points of view.

7420. As you object to large collections, you would not bring prints and drawings into the same building, I suppose?—I would not.

7421. Then, in short, a much smaller gallery would answer the purpose, if you do not combine in the same building any of those other collections?—Certainly.

7422. Before former Committees of this House you have given evidence, and stated that, with a view to the progress of the working classes in art, you think pictures very desirable?—If well selected, but I think the general tendency of the opinion I expressed was against Government interference in anything that either individuals or combinations of individuals might do for themselves; and I I am extremely sorry to say, that what Government has done during the last few years has pretty well extinguished all the mechanics' institutions.

7423. Then you think that schools of design are bad things?—I am afraid they have done a great deal of mischief. It is pretty clear they have not yet given us that superiority over our foreign rivals that many anticipated; in fact, it is generally supposed that we are greatly inferior to them. But on questions of taste I entertain a different opinion from some others. It appears to me that that

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is the best taste that is founded upon nature; and I do hold that what is commonly called taste by artists is a conventional regulation altogether, and not a taste founded on nature.

7424. Do you think that pictures bought by the nation, and presented to the view of the public, is a good mode of advancing the people in art?—If they were well selected as representations of intelligence and of beautiful nature, they would certainly do a great deal of good; but when we take pictures in the decadence of art, we are going back to those very periods when corruption and oppression had taken the place of a better system.

7425. According to that view, by which you object to all pictures painted during the decadence of art, there are many now in the National Gallery which you would exclude?—Many.

7426. You would still further reduce the collection, by removing many of the pictures that are now in the gallery?—I would; but at the same time I beg to observe, that though I would exclude many pictures of a corrupting influence, I might find it necessary to have a variety of pictures of some of the finest periods and some of inferior periods, by way of showing what should be avoided, as well as that which should be followed; but I would carry with it information, either by catalogue or other means: that would be instruction to the people.

7427. Do you think it would be any advantage, with a view to the instruction of the people, to present them with museums of antiquities?—There are various individuals, in every class of society, who will turn their minds to objects of antiquity, and although their number may not appear great, they frequently have a great influence on others.

7428. Do you think that the Nineveh sculptures are of any use as tending to improve the taste of the mass of the people?—Information rather than taste; but I think it egregious folly to fill rooms with such masses of works that are in such a condition and such repetitions of the same style.

7429. You think we have too many of them?—A great deal too many; some things selected I think would be far preferable.

7430. *Chairman.*] Have you any further remarks to make of your own?—With regard to the subject of smoke, I would state that there is an Act for preventing or causing the consumption of smoke in the large chimneys of the City of London, which I think might be very judiciously applied not only to Westminster, but to the river. Some years ago I took an interest in the same subject at Manchester, and until they found a loop-hole to creep through, we reduced the smoke there a full third, and a like reduction of the condition of the smoke of London would remove one of the objections of many persons to the present atmosphere of Trafalgar-square. The warm London smoke may be more dense, but the effects of damp and the effluvia of open drains, of ponds and brick fields at the outskirts, are much more dangerous. I should wish also to repeat, that in the administration of a National Gallery, or any other public institution, it is most essential to keep from the administration all persons who have a divided allegiance, or one adverse to the interests of the establishment.

7431. Mr. *Ewart.*] You have recommended the removal of the Rubenses from Whitehall, and the Cartoons from Hampton Court; would you also recommend the removal of the famous paintings of Andrea Mantegna at Hampton Court, which have been so much overlooked in this country?—I have not looked so much into the question with reference to those pictures which, not being oil paintings, might be more easily dinged in their appearance.

7432. *Chairman.*] You objected to Mr. Faraday's experiments as not conclusive; have you heard any professional chemists make any observations upon those experiments?—I should not say professional chemists, but gentlemen well acquainted with chemistry speak of them as perfectly insufficient; and Mr. Faraday, with his usual candour, regretted that artists and men of science had not pursued the subject further.

Jovis, 30° *die Junii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Hardinge.
Mr. Marshall.	Mr. Ewart.
Lord Seymour.	Lord Brooke.
Mr. Baring Wall.	Mr. Raikes Currie.
Lord William Graham.	Mr. Labouchere.
Mr. Vernon.	Mr. Stirling.
Mr. Monckton Milnes.	

COLONEL MURE, IN THE CHAIR.

William Dyce, Esq., R.A., called in; and further Examined.

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7433. *Chairman.*] I BELIEVE you have paid a good deal of attention to the state of the National Gallery, and its management?—I have.

7434. You are the author of a pamphlet on the subject, in which you expressed opinions as to defects in the existing system; do you still retain the opinions you there expressed?—Yes; I have not seen any reason to change my mind with regard to the views advanced on the particular points adverted to in that pamphlet.

7435. What do you consider to be the principal defects of the present system?—There has been from the beginning the want of a proper definition of the duties and responsibilities of the committee of management, and the officers employed under them; but I conceive that there are radical defects in the constitution of the management. The apparatus is too cumbersome for its purpose, and is not sufficiently capable of adapting itself easily and readily to circumstances.

7436. Do you object to an unpaid board or committee of management?—Yes; that I think is another objection that may be made against the Board of Trustees, which has been liable to all, or at least most of the defects which seem always to attach to unpaid committees of management consisting of large numbers.

7437. You speak of the present system as being cumbersome; do you allude to the number of trustees, or to the constitution of the trust?—To the constitution of the trust; but the largeness of the numbers is an element that must not be forgotten on account of its tendency to render the transaction of business more difficult.

7438. Would you propose to do away with the system of trustees altogether?—Yes, most distinctly.

7439. What would you substitute in its place?—I should be inclined to substitute an individual responsibility.

7440. Do you mean you would place the principal management of the gallery, subject to the control of Parliament, in the hands of a single person, instead of in the hands of a committee or Board of Trustees?—Precisely.

7441. To whom would you make that sole director responsible?—According to my view he would come in the place of the trustees, and also to a certain extent in the place of the Treasury; he would be the *locum tenens* of the Treasury, if I may use the expression.

7442. Would you not allow the Treasury any control in the matter?—Undoubtedly I should; I conceive this director to be the organ of the Treasury in the management of the institution, but at the same time responsible to the Treasury; there may seem to be something incongruous in that idea, but I believe it is not an inconsistent state of things, that a man should at once be the organ of the Government and responsible to it.

7443. What special functions would you assign to this chief director acting under the Treasury?—His duties would be co-extensive with the purposes of the institution; more particularly, I should say these would be his duties: to draw up, for the sanction of the Government, a scheme for the proper contents of the various collections which the establishment is to contain; secondly, to prepare a scheme for a subordinate management of departments, and to define the specific duties of the officers employed.

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7444. When you speak of the various collections which are to be combined under his charge, do you allude to the National Gallery as it stands, or do you assume that there is to be a combination of other art collections?—I assume that the National Gallery is to be more than a mere collection of pictures; I assume that there would be drawings, engravings, and other objects of art.

7445. Your remarks at present do not apply to reforms or improvements in the existing gallery, or to the management of the existing collection, and its extension and improvement as a collection of paintings only, but to a more enlarged scheme?—I think the system I propose would be applicable, whether the collection be confined to pictures and drawings, or extended to works of sculpture and other objects of art.

7446. Will you continue the statement you have to make as to what this gentleman should do?—I propose, thirdly, that he should have the general superintendence of the officers in the discharge of the duties assigned to them, of course with the sanction of the Government.

7447. Would you leave it entirely to him, he being appointed the principal director, to arrange all the subordinate conduct of the establishment, and the number of officers that were to be appointed?—I think so; he would be acting on the part of the Government, in preparing a scheme for the management of the institution.

7448. In short, you are not prepared to suggest a scheme yourself, but you would appoint some person of experience and ability, and let him arrange a new system for the gallery?—I suggest a general idea of the management, and at the same time I would leave the completion of the details to the person who may be appointed according to that scheme.

7449. In the first instance, you would make the chief director responsible for the whole establishment; you would make him responsible for the care of the pictures, for picture purchasing, and for the conduct of his own subordinates?—I will refer to the former of these points presently; I have not included them hitherto.

7450. What other officers would you propose to be associated with him?—Perhaps you will allow me, before answering that question, to finish my answer to the question put to me with regard to the duties of the director; I would say, in the fourth place, that he should prepare from time to time reports on the means and probable expense of obtaining additions to the collections, and with this view have it in his power to employ or recommend the employment of competent persons to procure the necessary information by travelling or otherwise; fifthly, that he should prepare the annual estimate of expenditure for the approval of the Treasury, and accompany it with a full report of proceedings for the past year; sixthly, that he should select works of art for purchase, his own opinion on which that selection is made being fortified, if necessary, by the opinions of competent persons on the merits and market value of such works. Seventhly, that he should decide on, and cause to be carried into effect from time to time, the proper means to be used for the conservation of the works of art contained in the collection; and, eighthly, that he should make regulations, with the assistance of the heads of departments (supposing such heads to exist), for the general purposes of the establishment; such as the times and days for the public opening of the galleries, the accommodation for students, cleaning and ventilation of the apartments, and the like.

7451. You mention that he should select proper persons to travel; do you propose that the persons who are to travel for the purpose of examining and discovering what opportunities of purchase there may be, should be permanent and regular officers; or do you think they should be selected occasionally by him?—I think that may be a question. I should be inclined to divide the staff into permanent officers, and officers who may be occasionally employed. Whether the appointment of these occasional officers should be a permanent one, and the payment made to them only occasional, or whether the parties should be appointed occasionally, and paid when they are employed, I think is a matter of very little importance.

7452. You have alluded to the duties that were to be performed by this gentleman at the outset in recommending and arranging a system for the gallery, and you stated in answer to my question that you would suggest in the sequel what you thought would be the proper class of officers for him to recommend?—If the collection is to embrace objects of art classified under the three great heads of painting,

painting, sculpture, and architecture, there ought to be, I should think, a head of each department; there would, of course, be a secretary, and I should conceive the director would require a clerk or private secretary; and there would also be some necessity, I think, for a librarian; those would be the chief officers of the institution according to the plan I suggest.

7453. Would you require from the chief director that he should furnish any periodical report of the whole state and management of the establishment?—Yes, I think that is highly important; I should say that entire publicity ought to be given to all the proceedings, in order that the public should be acquainted with every step that had been taken.

7454. How often would you propose that he should report?—Perhaps it might be done annually with the estimate.

7455. Should he make his report to Parliament, or to the Treasury?—To the Treasury, and through the Treasury to Parliament.

7456. Do you propose to give him the entire responsibility in regard to purchases of pictures?—Yes.

7457. Would you place him under any positive obligation to take advice from any one?—No; I think it very desirable that he should take advice in all cases, and that that advice should be recorded in an authenticated form, so that those persons who give advice should be bound by it; they would not however be responsible for any proceeding taken upon it. I should consider the director responsible for making a purchase, although the persons he consulted would be responsible for the advice they had given.

7458. What would be the nature of that responsibility as attaching to them?—If a complaint were made of an unfortunate purchase, it would be in the power of the director to say, "This step was not taken entirely on my own judgment, although I believe it to be a right one; here are the opinions of men competent to form a judgment on such matters." I would have these opinions, of course, recorded formally, so that they might be referred to.

7459. That would be a relief to his responsibility, would it not, rather than imposing any responsibility on them, further than their responsibility to him as having been consulted by him?—It would thus be shown for the satisfaction of the public that competent persons agreed with him in opinion.

7460. How would you manage with regard to the measures to be taken for making foreign purchases; would you leave the travelling agent of the chief director full power to make purchases on his own responsibility in the same way that the director would make purchases at home?—I think it would be difficult to lay down beforehand a fixed rule to meet all the different cases that might occur. I conceive that if the director had full power to take the proper steps no great difficulty would arise; I should think he must travel himself at times.

7461. Would you place a fixed annual sum at the disposal of the director, to be applied to the purchase of pictures?—Not a fixed annual sum; but I conceive that an estimate ought to be prepared in the usual way, to be laid before Parliament.

7462. Would it be easy, with reference to the transactions of the coming year, and when it was unknown what opportunities of making advantageous purchases might occur, to fix any estimate as to the sum that would be required?—A pretty large margin might be left, but the average amount could only be determined by experience. Perhaps the experience of the past would be sufficient in the first instance.

7463. When a sum of money was voted by Parliament, would you place it entirely at the disposal of the director, or would you subject him to restrictions?—I presume it would be voted to the department under which the National Gallery was placed, and there would be no difficulty in laying down such regulations as the case required.

7464. It would be voted to the Treasury, to be given to the director on his application from time to time?—I presume so.

7465. But you would not place any funds in the power of the director, so that if some sudden opportunity of purchasing a valuable work occurred, he might, without the necessity of appealing to the Treasury, avail himself of his own judgment and discretion in taking advantage of that opportunity?—I suppose him to be an officer of the Treasury, and to have constant opportunities of taking advice when he considered it desirable to do so; in ordinary cases he would act on his own judgment.

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7466. In what sense would you say he was an officer of the Treasury?—He would be an officer appointed by the Treasury to manage the National Gallery, which is an institution placed under the superintendence of the Treasury, very much in the same way as the secretary to the new department of art is an officer of the Board of Trade.

7467. Would you propose that he should be under any restrictions or injunctions as to the class of works of art that he should purchase either generally or from time to time?—I am supposing that a scheme has been agreed upon. One of the first steps on the part of the Government would be to agree on a plan for the formation of the gallery, and to decide of what it is to consist; that being agreed upon, it would be the business of the director to carry out the scheme.

7468. Assuming that the director, as a man of taste and knowledge of art, is to have the chief power and responsibility; and as the Lords of the Treasury might not themselves be very good judges of art, would you leave it entirely to the discretion of the director as to the class of works he should recommend to be purchased, or the different schools of art to which a preference should be given?—I think so, it being understood that he was only to recommend works in accordance with the plan that had been laid down.

7469. It has been said, that one of the difficulties of a single individual being empowered to purchase might be, that he might have a predilection for certain schools or classes of works of art which might not perhaps be the most desirable?—I think that I obviate that difficulty by obliging him to proceed according to a predetermined scheme.

7470. Which scheme should embody suggestions as to the particular branches, or works, or schools of art which it was desirable should be procured as additions to the collection?—Yes; in considerable detail it should specify the probable contents of the various parts of the collection.

7471. You have also, in your published work, made suggestions as to the mode of carrying into effect the historical and chronological principle in the arrangement of the collection?—I have touched on the subject very slightly, though I have laid it down as a primary rule in the formation of the National Gallery that the historical arrangement of the works should be had regard to.

7472. You insisted that an endeavour should be made, as far as possible, to show the origin and progress of a school of art, independently of showing the excellence of its highest and most perfect works?—Yes.

7473. What is your opinion with regard to the question of combining the art collections in one great repository?—I am greatly in favour of such a combination; I have not heard any reasons urged against it that might not very easily be answered.

7474. What portion of the British Museum collection would you comprehend within your scheme; would you take the whole of the objects of art and antiquity, or would you make any distinction between what might be embodied in the repository to which you allude, and what might perhaps be left for other departments of the Museum?—I fear I am scarcely prepared to give a general reply to that question, which is one of some difficulty.

7475. Would you draw any distinction between objects of antiquity, in the stricter sense, and objects of fine art, in regard to ancient classical works?—I think that in the formation of a National Gallery, art ought primarily to be had regard to; ancient works of art, because they are ancient, necessarily belong to some department of archæology; one cannot avoid the archæological view, to a certain extent; but still I think the principle of an artistic arrangement of the collection might be kept in view.

7476. Assuming that the plan of having a combined collection were to be carried into effect, would you propose that the chief director should have an authority and influence over all the branches and works of art similar to that which you propose to give him over painting in the present state of the gallery?—I think so; I do not see any great difficulty in his undertaking such superintendence; I suppose he would receive able assistance from the heads of the departments; those officers would have functions corresponding in some degree to those of the present keeper of the National Gallery, or rather of the superintendents of departments in the British Museum.

7477. You would propose that he should be responsible for purchases of every description, not only pictures, but every class of ancient sculpture, Greek, Egyptian,

tian, or Syrian, or as it might be; you would have all those things purchased on his responsibility, but with the advice of his assistant officers?—Yes.

7478. Would you give any immediate and direct responsibility to the heads of those departments, further than their responsibility to him?—I would make them responsible for the fulfilment of their assigned duties, and for their opinions, those opinions being recorded in an authentic form.

7479. Would you have a library attached to the institution?—Yes.

7480. What class of works would you propose it should contain?—My general idea of the whole collection would be this: that it would be divided into three departments; the first, under the head of painting; the second, of sculpture; and the third, of architecture. The department of painting I think ought to consist of two sections; one the picture gallery, and the other the library. The picture gallery would contain pictures in oil, fresco, and tempera; those pictures being either originals or copies; and the library would consist, first, of engravings, copper-plate and wood-cut, including engravings of works in foreign galleries, histories of, and treatises on art, and on subjects related to it; in short, it should be a complete library for the use of students of art. The second part of the library would consist of original drawings and designs, and such illuminated manuscripts as were chiefly valuable as works of art.

7481. In the case of a work on general literature, or on historical subjects, or subjects not specially connected with art, but which contained very valuable and important engravings, would it not be rather a difficult question to determine whether that work should be placed in the collection of engravings, or should remain in the national library?—I think it would be very possible to decide that, and other questions that might arise in the management of the institution.

7482. You would decide those questions according to circumstances?—Yes.

7483. Would you have lectures delivered in the establishment?—Yes, I think there might be lectures. In the department of the sculpture I should place, first, marbles, including statues, bassi relievi, and generally sculpture in stone; secondly, bronzes, including statues, bassi relievi, vases, cups, and generally sculpture in metal, and also medals and coins; thirdly, ceramic and partly painted sculpture, including terra cottas, and Raffaelle ware, glazed sculpture of the school of Luca della Robbia, Etruscan vases, &c.; fourthly, sculptures in wood, ivory, and the precious stones and metals; fifthly, casts in plaster of sculptures in all materials, the originals of which cannot be obtained. Then in the department of architecture I would place first, fragmentary architectural remains, such as capitals and bases of columns, details of ornament, mouldings and the like; secondly, models of celebrated buildings, and models and drawings illustrative of the history of architectural construction and decoration, accompanied by plaster casts of details from existing specimens; thirdly, original designs and models of buildings.

7484. Would you propose to have in the pictorial department any copies of first-class paintings not in the possession of the nation?—I am not sure that I should be prepared to encourage the systematic purchase of copies for the collection; but certainly some copies are highly desirable, and even possess the value of originals.

7485. Lord *W. Graham.*] Do you mean copies by old masters?—I refer to both ancient and modern copies. In a case, for instance, in which the original has perished, even a modern copy may acquire great value; but there are also ancient copies which are highly interesting on that and other accounts. For example, the Royal Academy possesses a copy of the "Last Supper" of Leonardo da Vinci, painted by his pupil, Marco d'Oggione, which probably presents to us the effect which the original work would have had, if it had been better preserved.

7486. *Chairman.*] Does it not appear to you to be desirable that that portion of the public who never may have an opportunity of seeing a picture like the Madonna di San Sisto, the Transfiguration, and other more celebrated works of art, should, by means of good copies, have an opportunity of forming a judgment upon them, by seeing them represented in copies in our National Gallery?—It may be desirable; but the idea seems to open a new view of the matter which one rather shrinks from.

7487. Has not that question been discussed a good deal among people who are interested in the future arrangement of our art collections?—I am not aware that it has been much discussed.

7488. Mr. *Vernon.*] Which would you prefer, a first-rate engraving from such

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a picture, or as good a copy as you could obtain?—A good copy is always better than an engraving; engravings and copies of pictures, and casts of statues, seem to me to stand in the same category; a cast in plaster is, however, a more adequate representation of the original work than the copy of a picture is, and the copy of a picture more accurately represents the original picture than an engraving does.

7489. With reference to the picture that has been alluded to by the Chairman, of the Madonna di San Sisto, do you consider that as good a copy as could be obtained of that picture would be more valuable than the engraving by Müller?—I think a copy, supposing it to be in its way as meritorious a performance as Müller's, would be preferable.

7490. *Chairman.*] What is your opinion with regard to the present site of the gallery?—I think it is not well adapted to the purposes of the National Gallery.

7491. What are the objections which you entertain to it?—There are many objections; but that which naturally occurs to me first is, that there is not space enough in that locality for such a building as this nation ought to erect for a national collection of works of art.

7492. You are not of opinion that sufficient space could be procured on that site?—I have read over the evidence given by Sir Charles Barry and others on that subject on a former occasion, and it seems to me they have solved very ingeniously the problem which was submitted to them; but, probably, if it were put to them whether they would prefer erecting an entirely new building, they would entertain very little doubt on the propriety of doing so in some more eligible locality.

7493. Assuming that question to be disposed of by professional gentlemen, architects and others, what further objection would you entertain to the present site of the National Gallery?—There is a great objection arising from the bad air and the quantity of smoke by which the pictures are surrounded, circumstances which render the necessity of cleaning much more frequent than would be the case if they were in a better situation; then the building, I believe, cannot be properly ventilated. It has been stated to the Committee, I understand, that the smoke comes in in such quantity, that the windows cannot be opened with a view to the proper ventilation of the rooms.

7494. Mr. *Vernon.*] Is not the present building much lower than the adjacent houses?—It is lower than the Union Clubhouse, and lower, if I mistake not, than St. Martin's Church; I think it is lower than most of the buildings surrounding it.

7495. *Chairman.*] Do you think that the objection to smoke, as being injurious to pictures, applies more peculiarly to the pictures of the National Gallery than to the collection at Northumberland House or Sir Robert Peel's mansion in Whitehall Gardens?—The collection in the National Gallery is more exposed to the influence of smoke than those galleries are; they are placed generally in the same circumstances, but are not opened to the public so frequently as the National Gallery. I think it is possible to regulate the economy of a private house, so as to prevent many of the bad effects to which a public building is liable.

7496. Mr. *B. Wall.*] Then it is not smoke that you complain of?—Smoke is one of the elements of complaint.

7497. In answer to the last question put to you, you say that these private galleries are not so subject to the influences of smoke as the National Gallery is, because they are not so often opened. I apprehend, therefore, that it is not the smoke that you complain of, but the concourse of people?—If it were necessary to ventilate the gallery at Northumberland House, the servants could choose their own time for doing it; they would not open the windows when they saw smoke coming from the steamboats on the river, or if they were open they would shut them to prevent its entering; but, in the case of the National Gallery, the rooms must or ought to be ventilated every day while the people are there; there is no choice on the part of the attendants; they must either keep the windows shut altogether, or open them at any time when fresh air is necessary.

7498. Lord *W. Graham.*] In the collections of private gentlemen it is not necessary to open the windows so often as it is in the National Gallery?—No; and the time for opening them can be chosen.

7499. Mr. *Ewart.*] Do you attach most value to the objection of the great crowd who frequent the National Gallery, the heat, the dust, and the exhalations which

which are stated to arise from them, and the adhesion of the dust to the paint?—I think there is no doubt that that is one great cause of the injurious effects produced upon the pictures.

7500. *Chairman.*] Do you observe any greater effect produced by smoke in the National Gallery collection than in other collections in London?—No; but I think that the effect of smoke generally is an objection to having the gallery at all in London.

7501. If you do not observe any greater effect in the National Gallery than you do in other collections, is not that rather practical evidence that the collection in the National Gallery is not exposed to more injury from smoke than those other collections are?—I have already said that those other collections are not so frequently opened to the public, and that, therefore, precautions can be more easily taken against the effects of smoke than is possible in the case of the National Gallery.

7502. If you are of opinion that the National Gallery pictures are not more injuriously affected than those pictures which are contained in other galleries, does not that rather neutralise the objection to the present site of the gallery?—I meant my observation to be very general; what I meant to say was, that in my opinion the centre of London is a bad locality for the preservation of works of art; it is difficult to trace the gradual effect of smoke in blackening works of art, but after a time one becomes sensible of it.

7503. Do you not think that the peculiar varnish which has been used for some years in the National Gallery, and is now on a large proportion of the pictures, may have had a tendency to produce the effect which is generally attributed to smoke alone?—I have already spoken of the effect of the varnish which has been used; I attribute the brown colour which one sees on many of the pictures in the gallery to the use of that varnish; but I have no doubt that much of the dirt deposited on the pictures is the effect of smoke.

7504. A member of the Committee asked you as to the great crowds who frequent the gallery; are you of opinion that those crowds consist of people who are desirous to see the pictures, or do you think they are composed in great part of mere idlers?—I am not able to say; I presume they are all more or less desirous of seeing pictures.

7505. Do you not think that the principle of allowing general access to our great collections of art, which is now adopted very universally, is a beneficial principle, and that it would not be desirable to restrict the number of persons who go into the gallery for the purpose of seeing the pictures?—I should be very sorry to appear to doubt the advantage which the generality of people derive from seeing works of art; but I think an extreme view of it is taken in this country which is not warranted by the example of other countries, where they admit the common people less frequently to galleries than we do; and if it be found that the admission of great crowds of people is really injurious to works of art, it becomes a question whether some restriction ought not to be imposed.

7506. That would apply to the restriction of not admitting great crowds at the same time; but you would not interpose serious difficulties in the way of certain classes visiting the gallery, to which difficulties other classes were not exposed?—That is a question upon which I am not prepared to offer any suggestion.

7507. Do you consider that the crowds who frequent the gallery, and which are naturally larger on that site than they would be on another further removed from the centre of London, form a serious objection to the site of the gallery?—No, I should not consider that as an objection, because I apprehend that if it were determined that the gallery should remain in its present site, some means would be adopted to obviate the bad effects arising from the reception of large crowds.

7508. You heard a question put to some of the previous witnesses as to the expediency of having some office in the neighbourhood, where persons who were desirous of seeing the gallery might obtain a ticket, which should be freely granted, merely as a check upon idlers running in, not to see the pictures, but for other purposes?—I think that such an arrangement would be very advisable; at all events, I see no objection to it; it is adopted in the case of the Dulwich Gallery, and some others that are publicly shown.

7509. What is the principle of admission to the Dulwich Gallery?—I think that tickets are to be obtained at the shops of different printsellers, and in certain other places in London, and at Dulwich; no one is admitted, I believe, without a ticket.

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7510. Do you see any objection to the removal of the gallery, assuming it to be advisable that it should be removed, on the ground of air and locality, to any distance from London, or from the centre of London, on the ground that it would render the gallery less accessible to the people at large?—I confess, I do not see any objection arising on that ground; it is very difficult to say what is the centre of London. I think that, generally speaking, if you asked a man what was the centre of London, he would say the centre of London was that part of it in which he lived; supposing the National Gallery to be removed to Kensington, if a line were drawn north and south from Waterloo-bridge, I am inclined to believe that that part of London which was cut off to the west, would include the vast majority of those persons who are very likely to frequent the National Gallery.

7511. Do you think that people living at the east end of London are even now not much in the habit of visiting the gallery?—I think they are not.

7512. But you think it should be an object, do you not, to encourage them to visit our art collections?—Yes.

7513. And you would rather hold out motives to them to go there, than to stay away?—Yes.

7514. Would not the removal of the gallery further off tend to confirm their habitual absence rather than promote their presence in the gallery?—I am not sure that it would; it may appear very paradoxical, but when a thing is near us, and can be seen at any time, we are very apt to neglect it, whereas, when it is a little distance off, we make an effort to see it.

7515. Do you not think that removing it to any distance would be attended with inconvenience to copyists and artists?—No; there are already many artists who live at Kensington, and in that neighbourhood; and, if the gallery were removed to that quarter, the number would probably increase.

7516. Are you favourable to glass as a protection to pictures?—For small pictures it seems to me to answer very well; the great objection to it is, that it prevents pictures from being seen perfectly.

7517. You are not favourable to adopting a general or universal plan of covering the pictures in the National Gallery with glass as a protection against smoke or noxious effluvia?—I do not see very well how it can be accomplished.

7518. Suppose it could be done?—Suppose it could be done, other conditions being complied with, I think it is desirable.

7519. Has it not been done in the Dresden Gallery?—I understand it has in one instance.

7520. I presume that if it has been done there with success, in the case of the largest pictures, it might be done to almost any picture in our own collection?—I am not aware of the state of the case at Dresden; I understood that it was only applied to one picture there, the picture of the Madonna di San Sisto by Raphael; that I imagine is not so large a work as the picture by Parmegiano in the National Gallery.

7521. You are not aware that the directors of the Dresden Gallery, in a return made to the Government, have stated the desirableness of using glass, and that the plan pursued in the gallery there, is as far as possible to cover the pictures with glass?—No, I have not heard of such a return.

7522. If the pictures could be wholly covered with glass, that I presume would be a complete remedy for the injuries resulting from the smoke and effluvia?—I imagine it would.

7523. Have you any objections on your own part, as an artist, to covering large pictures with glass, beyond the difficulty arising from not being able to see them perfectly when they are so covered?—No.

7524. Does that objection not apply to every picture, small as well as large?—Not so much to small pictures, because small pictures may be looked at from a nearer point of view, and in that case the effect of the picture is stronger than the effect of reflections on the glass.

7525. The same objection exists, although in a slighter degree?—Yes; I may take this opportunity of mentioning to the Committee that there is a mode of preserving pictures which has not yet been applied, but which I think is worth considering; an old writer, Armenini, describes a varnish which was used by Correggio and Parmegiano for the preservation of their works, which seems to me to present some qualities applicable to this case; it is a varnish which is extremely lustrous and soft, so that it may be applied to a picture over the surface of an old varnish, and be again removed by a solvent which will not affect the varnish underneath.

I have

I have thought that, supposing a picture to be in a sound condition, say the picture that was bought the other day by the trustees of the National Gallery, supposing it to be in a good condition, or to be in the condition in which it is wished to preserve it, if that picture were varnished with the varnish which is described by Armenini, it might be removed every year and renewed again, and by that means deposits of smoke or dirt might be removed with the varnish, and the picture remain always in the same state. This varnish would give a glossy surface to the picture every time it was renewed.

7526. You are assuming the picture to be already covered with a good coat of ordinary mastic varnish, are you not?—I assume it to be in the state in which you wish to preserve it; I am supposing it to be already varnished.

7527. Supposing the picture to have at this moment a good coat of varnish, and that you wish to preserve it in its present state, you would put the varnish, of which you speak, over the coat of mastic varnish?—Yes, and remove it and renew it from time to time.

7528. The upper varnish would preserve the lower, and might be removed from time to time, the lower varnish always remaining entire?—Yes.

7529. Would there be no danger from changes of temperature or otherwise of the two varnishes entering into conflict with one another, and so creating cracks?—I think not.

7530. Mr. *Ewart.*] Are you aware whether the varnish of which you speak has been tried?—I myself have tried it; and Sir Charles Eastlake states, in his work on oil painting, that it has been tried, and that it has answered extremely well.

7531. What is the passage to which you refer?—After describing the effect of varnish in enlivening and preserving the colours, Armenini proceeds to give an account of the various varnishes employed by the best painters: "Some," he says, "take a small quantity of oglio d'abezzo (liquid fir resin)," that is, resin in a semi-"liquid state, as it flows from the pine, and which is composed of the essential "oil of turpentine and resin, "and melt it at a slow fire; and when it is perfectly "liquefied they add to it as much petroleum, throwing it in immediately on taking "the vessel from the fire, mixing them, and, while it is still warm, spreading the "mixture equally on the picture, which is to be previously placed in the sun and "warmed a little. This varnish is considered to be the most delicate (sottile) and "most lustrous of any that can be employed; I have seen it so used through all "Lombardy by the most able artists, and I have been told that this varnish was "so employed by Correggio and Parmegiano, if one may believe those who were "their scholars."

7532. Have you the picture which you describe as having been varnished in that way in your possession now?—Yes, I have; but it has been varnished recently with another varnish. Not having the materials of Armenini's varnish by me, I varnished it with mastic varnish.

7533. Mr. *Hardinge.*] Was it an old picture?—Yes; I must state, also, the great advantage of Armenini's varnish is, that it does not chill.

7534. *Chairman.*] Why did you not think it worth while to use it again?—Perhaps I was not so careful of my picture as I ought to have been.

7535. Lord *W. Graham.*] What was the solvent by which you took it off?—Essential oil of turpentine.

7536. *Chairman.*] With respect to your own picture, which you varnished with Armenini's varnish over a good coat of mastic varnish, and which you say you subsequently re-varnished with mastic varnish, did you, on removing or on the failure of the upper coat of varnish, find the lower coat of varnish so bad, that you were obliged to put another coat of mastic varnish on?—The surface was dull; the picture had been unframed for a number of years, and was very dirty; I first cleaned off Armenini's varnish with turpentine, before I varnished the picture with mastic varnish.

7537. And then you came down to the original surface of the mastic varnish?—Yes.

7538. Was that in a bad condition?—It was not in a bad condition, but the surface of it was dull, and had no shine.

7539. Was the mastic varnish in a good condition when you tried the experiment?—Yes, I think so.

7540. That would imply, would it not, that the mastic varnish which was under Armenini's varnish did not preserve itself in its natural and bright condition?—The effect of washing with turpentine would be to dull the surface; indeed, if

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any degree of force were used, it would soon dissolve a certain portion of the mastic varnish.

7541. Mr. *Ewart.*] Do you think it so safe a means as glass?—There is nothing about the process that can be considered unsafe; the naphtha, which is very volatile at an ordinary temperature, is rendered more so when the picture is warm, and flies off instantaneously, carrying with it all the essential oil of turpentine; nothing remains, after a few moments, but a thin coating of pure resin.

7542. Do you think there may be great improvements in the manufacture of glass, which may render it a better medium than it now is for seeing the pictures?—I am not able to say how that may be.

7543. Lord *Seymour.*] Have you such confidence in this new varnish that you would recommend it for all the pictures in the National Gallery?—Yes; I should have no hesitation in doing so.

7544. You would have no hesitation at once in recommending that all the pictures in the National Gallery should be covered with this new varnish?—The object of it would be to preserve pictures in the precise state in which it was wished they should remain.

7545. You would have no objection, as I understand you, to cover all the pictures that are now in the National Gallery with this new varnish?—I do not see any objection to it.

7546. Upon what experiments do you found the results that give you that confidence; you have referred to one picture?—Yes; but I place great confidence in the testimony of Armenini, to the effect that Correggio and Parmegiano used this varnish for varnishing their works when finished.

7547. Do you think that a sufficient ground to justify the recommendation that this varnish should be applied to all pictures in the gallery?—I have confidence also in the result of my own experiments; I find a fact stated by Armenini which I have verified by my own experiments.

7548. How did you remove the varnish?—By washing the surface with turpentine.

7549. Will that in any way endanger a picture?—Not in the least, provided a very moderate amount of care be taken.

7550. Mr. Faraday has told us that he tried the effect of oil of turpentine, and found that the oil and white lead were immediately removable; that the least touch took it up, and that the picture came away?—But I assume that the pictures have already a hard varnish protecting them, a varnish that is not easily soluble by turpentine.

7551. Then one process must be gone through before your new varnish is applied; you must first apply something that oil of turpentine will not injure?—I said I assumed the pictures to be in the condition in which you would wish to preserve them, having been previously varnished with a hard varnish.

7552. What varnish would do?—Mastic.

7553. You would first put upon them a coat of mastic varnish?—I should, supposing they required it.

7554. And then you would put upon them a coat of this new varnish?—Yes.

7555. Of what is the new varnish composed?—Fir resin and naphtha; the resin is, in fact, the turpentine of commerce; it is a balsam which flows from the pine, from which the essential oil of turpentine is extracted by distillation, the residuum being resin.

7556. And that resin and naphtha, you think, may be safely applied over a mastic varnish?—I think so; nothing, in fact, remains on the surface of the picture but pure resin: none of the essential oil of turpentine or of the naphtha remains; they evaporate, and leave merely a thin film of pure resin on the surface.

7557. In your picture, when you applied the oil of turpentine, it removed at once this new varnish, did it not?—It removed it very easily.

7558. Did it not in any way affect the mastic?—I imagine that if I had continued rubbing it it would have dissolved part of the mastic, but it is not necessary, in washing off this varnish, to use any force.

7559. Do you think there was no danger of touching the mastic by means of these solvents?—The solvent would affect the mastic, no doubt, if the action of it were allowed to continue long enough, but that is easily prevented.

7560. Then the solvent necessary to remove the varnish you propose to use must be applied with great care, so as not to injure the mastic underneath?—It must be applied with care; all such operations require care.

7561. Mr. *R. Currie.*] Did you not state that practically, in the case of your own picture, the mastic varnish was injured by the application of a solvent to the Armenini varnish?—Not injured; it merely ceased to act as a shining surface to the picture.

7562. It was brought to such a state, was it not, that you found it necessary to treat it in a different way afterwards?—That was accidental; if I had had the materials for Armenini's varnish by me I should have used that, but not having them, I applied a coat of another varnish to give a shining surface to the picture.

7563. Lord *Seymour.*] Does the Armenini varnish in any way affect the colour of the picture?—No, it is quite colourless; the resin itself is as clear as the Canada balsam, and the film which remains on the surface of the picture is almost impalpable.

7564. You have stated that you attribute the brown colour in the pictures in the gallery to the use of oil in the varnish?—Yes.

7565. Have you observed that brown colour long?—I cannot say I have.

7566. You wrote a pamphlet upon the National Gallery, did you not?—Yes.

7567. Did you mention it in that pamphlet?—No, I did not refer to that subject at all in the pamphlet.

7568. Were you aware of it before this Committee sat, or is it only from report that you speak of it?—My attention has been called to it more immediately since this inquiry has been going on.

7569. Mr. *Hardinge.*] Did you only try the experiment on one picture?—I dare say I tried it on more than one; it is a good many years ago since the experiment was made, but I remember the fact that the particular picture of which I speak had been varnished in that way.

7570. Lord *Seymour.*] Has this mode of protecting pictures been employed in any gallery abroad?—I never heard of it being so.

7571. I understand that, with reference to the proposed combined collection of works of art, you would recommend that it should all be placed under one director?—Yes.

7572. And under him you would have subordinate officers, as I understand?—Yes.

7573. But before the appointment of those subordinate officers, he was himself to prepare a scheme of management?—Yes, I assumed that a scheme of management was to be decided upon before the officers to carry it out were appointed.

7574. I understood you to state that the director was to prepare a scheme for the management of the collections placed under his charge?—Yes, I considered his duties would be the first to come into operation, and that one of his duties would be to prepare a scheme for the approval of Government for the subordinate management of the institution.

7575. You would make him also report on the means of adding to the collection, and prepare a scheme for his guidance in making purchases?—Yes, prepare a scheme for the approval of the Government.

7576. Who is to approve of this scheme?—The Government; I should imagine the Treasury, or whatever department the institution is placed under.

7577. This will be a very enlarged scheme, will it not, because it is to involve painting, sculpture, architecture, a library, and other things, and the Treasury is to consider the scheme; is that so?—Yes; I may mention, however, that in the pamphlet which has been referred to, I have proposed that there should be a commission appointed to decide those preliminary questions; and if a report were made by such a commission, the arrangements would be greatly facilitated.

7578. You would have a commission in the first instance appointed, composed of persons qualified to consider generally the scheme?—To decide what shall be done.

7579. You have said that when the director proceeds to make purchases, he is to have advice, and you propose that the persons who give that advice are to be responsible?—Responsible for the advice they give; not for the purchases.

7580. Are those persons to be paid for their advice?—Yes, and I think they should give their advice in a formal and open manner where it can be done; sometimes it may be necessary to obtain advice in the most private manner possible.

7581. But it is equally to be given in writing?—Yes.

7582. With their names?—With their names, their opinions being duly recorded.

7583. What sort of person is your director to be; an artist?—I should think he ought to be an artist.

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7584. When he requires advice, I suppose according as it is an object in sculpture, in architecture, in painting, or in books, he will apply to such persons as are best qualified to give an opinion on those points?—If his own knowledge and judgment are not sufficient, he would have to take advice, but I imagine that the heads of the various departments would be the persons to afford him advice on ordinary occasions; I imagine that he would consult with them most frequently.

7585. They will be artists also, I suppose?—That would depend upon the character of the department or section they are to superintend.

7586. You said the director was to be under the Treasury, much as the secretary of the department of art is under the Board of Trade?—Yes, I think the relations would be very similar.

7587. The secretary of the department of art is a new creation, is it not?—The office has been recently created, and I am not sure that some changes have not taken place lately in the constitution of the department.

7588. Who is the secretary of the department of art?—Mr. Cole.

7589. How long ago was that department created?—About a year and half ago, I think, but I am not quite sure of the date.

7590. And since then you think some further alterations have been made in its constitution?—I think so; I am not sure that I am able to describe the present state of matters exactly; originally the chief officer was termed "superintendent of general management of the department of practical art;" and along with him, or under him, was a superintendent of artistic matters; now the name of "superintendent" has been changed into that of "secretary for the department of art;" but still, I believe that the secretary is responsible for the management of the whole department.

7591. When you said you expected the director to be under the Treasury, much as the secretary of the department of art is under the Board of Trade, you said so under the impression that the secretary of the department of art has all the general management of the department of art, did you not?—Yes.

7592. Has the secretary of the art department disposal of the money?—Yes, he has in all cases, but with the express sanction of the Board of Trade, when he thinks it necessary to obtain it.

7593. He goes to the President of the Board of Trade for advice; is that so?—Either to the president or some other officer of the department.

7594. Is the President of the Board of Trade to be considered always qualified to give opinions on questions of art?—At least on the question whether money shall be spent on artistic objects; I suppose he acts with the advice of the secretary; that the secretary places the case before him, and that he pronounces a judgment upon it.

7595. Whether money should or should not be spent would depend, would it not, upon the value of the acquisition for the purpose of instructing in art?—Yes.

7596. Then the President of the Board of Trade must be competent to form a good opinion upon that question?—I suppose that on a case being stated to him he would be able to form an opinion.

7597. And in the same way you expect that the Chancellor of the Exchequer will be a good judge of all these combined things that are under the directors?—I think on a particular case being stated to him he would be able to pronounce a judgment by which hewould abide.

7598. There being an annual estimate to be moved, the Chancellor of the Exchequer will have to move it, and to defend the detailed application of the money to all these various purposes in the combined collection?—I should imagine so.

7599. Then it would be of course very desirable, if not necessary, would it not, that the next Chancellor of the Exchequer should be a man possessing great knowledge of art?—I am not aware that that would be necessary.

7600. Mr. *Ewart.*] Must he not call in the advice of others, or rely very much upon the judgment of the director?—I should imagine he would act in that matter as in other matters; he is not supposed to be practically conversant beforehand with every question with which he has to deal, but he would in this, as in other cases, use the best means he could to obtain information for his guidance.

7601. Lord *Seymour.*] You say it is the same thing as the Chancellor of the Exchequer forming a judgment with reference to other departments?—I should imagine he must act in this case as in other cases.

7602. We will take the case of the navy estimates; do you imagine that the Chancellor of the Exchequer considers himself a judge upon those matters?—I presume that to a certain extent he forms his own judgment; I should imagine that if he thought the estimates were too high he would enter a little on the subject, and obtain such explanations as would enable him to form a judgment whether the sum put down should be proposed or not.

7603. Would you allow the Chancellor of the Exchequer in this case, as he does in other important cases, to take the advice of the Cabinet upon the question?—I imagine he would do so if he thought fit.

7604. Therefore those applications must be made upon the responsibility of the Government of the day?—Yes.

7605. Mr. *Hardinge.*] What subordinate officer would you have under these directors?—According to the view I take of the matter, there would be three chief officers, whom I should call sub-directors, and their office would be the immediate management of the departments confided to them; under them of course there would be subordinate officers, who would have the care of the apartments, and carry out the various regulations of the establishment.

7606. When you speak of subordinate officers, do you mean that one should take charge of the sculpture department, and another of the library, and so forth?—Yes.

7607. Will it not be very difficult, do you think, to find an artist combining all the necessary qualifications for this office?—Yes, I imagine it will be so; but it seems to me that the primary qualifications for such an office are artistic, and on that account I say an artist is the proper person to be appointed; it is no doubt a very difficult point.

7608. He would, in that case, be obliged to abandon his profession as a painter, would he not?—I imagine that such must be the case, at least for a time, and that complicates the difficulty.

7609. I do not think you have mentioned the subject of original drawings by the old masters; in what department of the gallery would you place them?—In the library of the pictorial department of the gallery.

7610. Would you have them exposed, or kept in portfolios?—I should have them framed, I think, and exposed.

7611. You are probably acquainted with the Taylor Gallery at Oxford?—No, I have not seen it since it has been finished.

7612. You are not aware what the arrangement is there?—No.

7613. But you would have them all framed and exposed?—I think so.

7614. For the inspection of students?—I think so; because of the risk of injury that drawings are liable to from being handled in portfolios; I think it would be unsafe to allow the frequent handling of drawings in a portfolio.

7615. Mr. *Ewart.*] If they could be seen in a frame on a table, as at Paris, and in the Taylor Museum at Oxford, should you think that arrangement would be desirable?—Yes.

7616. Would it be desirable to take such means as would allow every one to see them?—Yes.

7617. Mr. *Hardinge.*] With regard to the lectures, I presume that students would be admitted to them, after showing some test of proficiency in art, or would you have them open to any one?—I have not considered that question.

7618. Mr. *Vernon.*] You say that the opinion of the director, as to the purchase of pictures, is to be fortified by the advice of competent persons, and I understand you to say that those competent persons are to be paid officers, mostly, I think you said, as subordinates: do you propose to have any other salaried officers?—I think I said, or at all events I meant to say, I divided the staff into permanent officers and officers occasionally employed; those advisers would be taken either from the permanent officers, say heads of departments, or persons occasionally employed.

7619. Do I understand you to say that if there was some opportunity of purchasing pictures, you would, for the occasion, go to some person who would receive a sum of money for giving you his advice?—These are points which I have not much considered; I do not think that much difficulty will be found to occur in practice. I should merely insist on any person who might be called on to give advice, being paid for it, and being responsible for it.

7620. Do you not consider that a director, well qualified to pronounce an opinion on works of art, would be able, from his own resources, to obtain information,

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formation, without that information being paid for?—I should imagine he would frequently be so; but I think it is desirable that he should record the opinions of others on the value and genuineness of the works of art he determined on purchasing; of course many cases would occur in which no assistance was required, and in which he would act on his own judgment.

7621. When you stated that, in your opinion, it was not of very great consequence whether the National Gallery was situated in a central situation, like Trafalgar-square, or in some more remote situation, are we to understand you to mean that, in your opinion, as the working classes are not able to avail themselves much of the benefits of the National Gallery, except on holidays, they may go to one place as well as to another?—Yes, that expresses pretty nearly my meaning.

7622. Do you think there would be as many loungers, or persons who do not go specially to see works of art, at Kensington as there are at Trafalgar-square?—I think it is very likely there would, especially on holidays.

7623. Do you think two days in the week is a sufficient time for students to have allowed them for copying works of art in the National Gallery?—No, I do not think it is; I should be inclined to give greater facilities to students than have been given hitherto.

7624. Would that involve any additional restrictions upon the admission of the public in point of time?—That would depend on the arrangements which might be made.

7625. Do you think that, for the safety of the pictures, on account of the dust and dirt which we hear so much of, it is desirable that the public should be restricted from entering the gallery for so many hours in the week?—I have suggested already, as a subject for consideration, whether, if it be found that the admission of a large number of persons to the gallery tended to the injury of the pictures, some restriction might not be imposed.

7626. Has the idea entered into your mind that a book might be kept, and that on some days in the week, or during certain hours in each day, persons might be admitted on writing their names down in that book?—Yes, I think that plan might be adopted with advantage; I beg here to say that I have suggested to the Chairman the desirableness of having a return from the National Gallery of the persons who are present during so many days, distinguishing those who live in town and in the country; I am very much inclined to believe that a large proportion of those who visit the National Gallery are from the country, or at least from the suburbs of London.

7627. Mr. *B. Wall.*] How could that return be obtained?—I presume it could be obtained by some person being stationed at the door, to ask the people their addresses as they entered.

7628. Mr. *Vernon.*] Would you approve of there being, either as forming part of the National Gallery, or attached to it, an institution something in the nature of the British Institution, where pictures from private collections might be largely exhibited, so adding temporarily to the number of pictures in the National Gallery?—I am not prepared to approve of that.

7629. Mr. *B. Wall.*] Would there not be a great objection to any plan of that sort, on account of its giving rise to the suspicion that they were sent there for the purpose of sale?—Yes, I think there would.

7630. Lord *W. Graham.*] You mentioned that you would have a travelling agent; I did not exactly understand whether he was only to inspect pictures, or whether he would have any power to complete a purchase himself?—I think I merely mentioned, among the officers to be occasionally employed, persons to procure information by travelling or otherwise.

7631. Simply to procure information?—Yes.

7632. How would the works be purchased after he had procured information with respect to them?—I imagine that it would be necessary for the director in most cases to travel and see the works before they were purchased.

7633. Mr. *Ewart.*] Do you think that in any new constitution of the National Gallery it would be desirable that there should be ground surrounding it which should be more or less artistically embellished by statues, fountains, and so on?—Yes, I think that would be highly desirable; and one objection to the present site is, that it affords no means of doing that.

7634. Have you ever turned your attention to an establishment which exists in Paris, and is connected with the Louvre, by which great facilities are given for procuring

procuring the best copies of the drawings of the old masters, made under the authority of the Government?—I have not heard of it.

7635. Do you think that such an institution would be attended with advantage to art generally, and to the public?—I am very much inclined to leave such matters to private enterprise.

7636. But that there should be such facilities given for that purpose, whether by private enterprise or by some public authority, you think would be very desirable?—I should think so.

7637. Could you combine the art collections satisfactorily on the present site of the National Gallery?—No, I think not.

7638. You have alluded to the admission of visitors by tickets to the National Gallery; assuming the crowds at present frequenting the gallery are too great, do you think it would be better to diminish that crowd, by removing the National Gallery to a greater distance, rather than imposing restrictions on the admission of the public, by requiring tickets, or offering other impediments of that sort?—I am not sure that the removal of the National Gallery to another locality would diminish the number of visitors.

7639. *Chairman.*] You said you would cover all the pictures in the National Gallery with the protective varnish to which you have alluded; you do not mean that you would apply that varnish to them in their present state?—I assumed that the pictures which were to be so varnished were to be in the condition in which one would wish to preserve them.

7640. That means having a good coat of mastic varnish on their surface?—It assumes them to be clean and in a proper state, and properly varnished.

7641. Would you cover pictures with that varnish, which are now covered with the Gallery varnish?—No; I think that something must be done to those pictures to improve their condition.

7642. Then you would require to change the present state of the greater part of the pictures in the gallery, or else you must leave them out altogether, it being the fact that the greater part of them are covered with the Gallery varnish?—I assume, that if the pictures were removed to a new gallery, their condition would be examined, and they would be brought into such a state as the case required, and that then they would be varnished in the way I have suggested.

7643. Is your opinion of the objectionableness of the Gallery varnish such, that you think, if the pictures were removed to another place, and put into proper order, it would be necessary to remove the Gallery varnish?—Yes, I think so.

7644. Mr. *Ewart.*] With reference to the question which I put to you just now as to the institution at Paris, it should be understood that the copies which are made of the drawings of the great masters are made by means of tracing; could you intrust so dangerous a power as that to any one, except to a person in the establishment itself?—I should doubt very much whether permission to trace them should exist at all.

7645. Mr. *B. Wall.*] Has the varnish you recommend been experimentally tried by any other person?—Sir Charles Eastlake, I have stated, has reported in his book on oil painting, the result of some experiments which were made by an Italian.

7646. *Chairman.*] Is he favourable to the use of it to the same extent as you are?—The Italian writer quoted by Sir C. Eastlake is very favourable to the use of it. He appears not to have been successful in the employment of it in the first instance, but afterwards to have succeeded perfectly.

7647. Are you aware that in Paris and Berlin, the whole of the art collections are under one head of management?—Yes.

7648. Do you know any instance in which an artist has ever been employed in that capacity?—I am not prepared with any instance of it at present; I think however that Baron Camuccini was the director of the Vatican Museum during his life; at all events he held a very high office in the direction of the art collections in Rome.

7649. In Paris and in Berlin is it not the usual course to select some private individual of high attainments in connexion with art, and place him over the whole rather than select a professional person?—I presume so.

7650. Lord *W. Graham.*] Could you lay your finger at this moment on a person who you think possesses all the qualifications you require; I do not want you to name anybody; or can you think of two or three who you think would be qualified?—I think that, if the office were created, it would be found not so difficult to fill it as may be supposed.

7651. *Chairman.*] Sir Charles Eastlake spoke of having three gentlemen as

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directors with co-ordinate powers under some department of Government, and he illustrated his view by reference to what is called the School of Practical Art, supposing that there are there three gentlemen in an independent capacity, not responsible one to the other, but all responsible to Government; is that your opinion with regard to the School of Practical Art?—No; I think Sir Charles Eastlake must have expressed himself imperfectly; there is nothing more certain than that there is one absolute authority in the department of art.

7652. Mr. *B. Wall.*] Who is that?—The secretary or superintendent, Mr. Cole; Mr. Redgrave is the superintendent for artistic matters, and I presume that in ordinary cases Mr. Cole would always act by his advice; but the culminating point of responsibility is with Mr. Cole.

7653. Mr. *Ewart.*] You prefer a decision by one to a decision by a majority in the case of three, as has been suggested?—Yes, I do. I think that the business would be better transacted by one man who had the means of obtaining every information for his guidance, than by three men who, besides having to agree among themselves, would find it equally necessary to seek for information from others. The expediency of this view is illustrated by some of the great departments of the State; most of which were originally committees. Those committees still nominally exist, yet the presidents or chairmen of those committees carry on the whole business of the departments.

7654. You do not approve of boards of management?—No.

7655. Lord *Seymour.*] You said you would wish to give every facility for copying pictures, and as we have had some evidence upon that subject, to the effect that the copying of pictures is not favourable to the advancement of art, I wish to ask whether you consider the copying of pictures to be or not to be favourable to the advancement of art?—I think that at a certain stage of the exercises of a student of art, it may be desirable that he should copy pictures, but I am not favourable to the practice of copying generally, as a means of advancing art.

7656. I thought you said that in your opinion two days in the week were not sufficient for copying pictures, and that you wished to give further facilities?—I do not think that the object of allowing students to have access to the gallery on certain days in the week, is solely with a view to their copying the pictures, but for the general purposes of study.

7657. You said you desired to collect a great number of objects of painting, sculpture, architecture, prints, drawings, illuminated manuscripts, vases, and carvings, in wood and ivory, and so on; do you mean to take any of those things from the British Museum, or would you make a new collection?—I should imagine that such objects as were applicable to this great art collection, and which were already possessed by the nation, would be transferred from the British Museum or other locality in which they may happen to be.

7658. In fact you would pick out all the prettiest things from the British Museum, and bring them to this new building?—I should propose that this new collection should embrace certain objects, and that the materials for those objects should be given up by the British Museum.

7659. Who would you say should judge whether an object of art is of that sort, that it should go to the building or remain at the British Museum; would you leave that also to the director?—That must be determined by the specialties of the case.

7660. Supposing there were a valuable manuscript in the British Museum, would there not be any difficulty in selecting it from others, because it happened to have a pretty illumination in it?—I believe there are manuscripts in the British Museum, which are not valuable as literary productions, but which are valuable on account of their decorations.

7661. But are there not others which have a historical value connected with them as well?—Yes, and that difficulty of course will arise.

7662. Mr. *Vernon.*] You propose that the Commission should decide upon those matters?—Yes; I think that would be a question precisely for the Commission to decide in a general way.

7663. Mr. *Monckton Milnes.*] Do you agree with the view given by Lord Aberdeen, that the great distinction which would be necessary would be a distinction between what was purely artistic and what was archæological, and that what was archæological should remain in the British Museum?—Yes; and no doubt in general it would be comparatively easy to say that such and such an object belonged to the department of archæology, and that such another object belonged

belonged to the department of art; but there would be cases sometimes between those two, in which it might be difficult to say to which institution it ought to belong. *W. Dyce*, Esq., R. A.

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7664. Lord *Seymour.*] Should you exclude, for instance, from your new building all specimens of Egyptian art?—No, certainly not.

7665. You would take some of them?—Yes.

7666. Those that were the best, as I understand?—Those that tended to illustrate the history of art.

7667. Should you take any of the Assyrian specimens?—I imagine so.

7668. Mr. *Ewart.*] With regard to copying, are you of the opinion expressed before a Committee of the House of Commons by Dr. Waagen, in Question 91 of the Evidence given before the Committee on Arts and Manufactures in 1835 "We find that in Dresden, where there is more copying than in any other "gallery, with good models before them, the art has very much declined, and we "find that the artists themselves are not so much improved by copying as by "attentively contemplating and studying the best masters. I feel a great objection to making art so completely imitative as that artists should be employed "in copying pictures, and I think that art would be more advanced if they were "made objects of general observation." Does that coincide with your view?—Yes; and, in fact, I have acted on that opinion, and have never copied a picture entirely.

Edward Hawkins, Esq., called; and Examined.

7669. YOU are one of the Officers of the British Museum, are you not?—I am Keeper of the Antiquities. *E. Hawkins*, Esq.

7670. What is the date of your appointment as keeper?—July 1826.

7671. From whom did you receive your appointment?—From the three principal trustees.

7672. They are, I believe, the Archbishop of Canterbury, the Lord Chancellor, and the Speaker of the House of Commons?—Yes.

7673. They have the entire power of appointing officers of the Museum, have they not?—Yes.

7674. I believe the trustees are very numerous?—Between 50 and 60.

7675. They consist of various classes?—Yes.

7676. There are family trustees who represent the donors, are there not?—Yes, and official trustees, and also elected trustees.

7677. What is the amount of your salary?—£.600 a year, and a residence in the Museum.

7678. Have you charge of the whole collection of antiquities and fine art in the Museum?—Entirely, with the exception of the painted portraits.

7679. Can you give a general idea of the branches included under the head of antiquities and fine arts?—There is the statuary, whether marble, terra cotta or bronze; also bronze vessels and miscellaneous objects, terra cotta figures and vases, coins, medals, and antiquities generally of any country; attached to which is a class called ethnographical.

7680. Is that also under your charge?—Yes.

7681. Have you assistant officers who are charged with different portions of the large collection under your care?—There are assistant officers generally for the use of the department; the part they take is chiefly determined according to their own tastes and abilities; but they are appointed generally to do any work that may be required of them in the department.

7682. In fact, Mr. Birch takes charge of the Egyptian and Assyrian department, does he not?—Chiefly of the Egyptian.

7683. What is Mr. Oldfield's department?—He is occupied chiefly in the classical department; he is at present arranging the statuary; and also employed on the coins.

7684. Are these gentlemen on a par with each other in point of rank?—There is merely the distinction of seniority.

7685. What are their salaries?—The salary of Mr. Vaux at present is 215*l.*; Mr. Oldfield 186*l.*; Mr. Franks 155*l.*; Mr. Poole 150*l.*; and Mr. Burgon 300*l.*

7686. Mr. Birch?—He has 400*l.* without a residence.

7687. Is Mr. Birch considered a superior officer to the others you have mentioned?—Yes; he is the assistant keeper.

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7688. What are the other gentlemen to whom you have alluded?—They are called assistants merely.

7689. Lord *W. Graham.*] Have they a residence?—No; there is no residence, except for the senior keeper.

7690. *Chairman.*] You say Mr. Birch has 400*l.* a year without a residence?—Yes.

7691. To what higher authority are you responsible?—To the trustees.

7692. Is not Sir Henry Ellis chief of the managing department?—He is chief of the whole Museum, and to him every thing is referred in the absence of the trustees.

7693. Are you responsible to him?—He has the care and custody of everything; and, as far as that is concerned, we are his assistants.

7694. Are your own assistants responsible to you alone and directly, or are they also responsible to the trustees?—To me, and through me to the trustees. They make reports every month, but their reports are addressed to me, except Mr. Birch's, which is addressed directly to the trustees.

7695. Mr. Birch comes, in fact, nearer in his capacity to the rank of a co-ordinate officer with you in some respects?—Yes.

7696. There are also officers, are there not, similar in rank to you, for the other departments; as, for example, Mr. Antonio Panizzi for the library, Sir Frederic Madden for the manuscript department, Dr. Gray for the scientific collections, and Mr. Carpenter for the drawings and engravings?—Yes; also Mr. Brown for botany, and Mr. Waterhouse for mineralogy.

7697. Those gentlemen are also responsible, like yourself, to the trustees?—Yes.

7698. You have, I believe, a complete system of regulations at the Museum for the management of all the departments?—There is a printed code of laws.

7699. That code of laws is revised from time to time, is it not, and carefully attended to as the guide, and for the regulation of your duties?—Yes.

7700. It comprises the nature of the responsibility under which you are to the trustees, your duties as officers, and all the details for the preservation of the monuments?—Yes; the whole principle of the management is included in those regulations.

7701. Lord *W. Graham.*] By whom were the regulations laid down?—By the trustees.

7702. *Chairman.*] I presume that, with the assistance of these regulations, and by your own experience, you have a clear line as to how far in the management of your department you ought to act upon your own discretion, and how far it may be necessary, from time to time, to take special instructions from the trustees at their meetings?—Yes.

7703. The trustees meet once a month, I believe?—Yes, that is the regular period of their meeting; but the trustees have frequent intermediate meetings.

7704. You give in a monthly report of your transactions, do you not?—Yes, there is regularly a monthly report given in; but if anything arises in the interval between the monthly reports it is sent in to the secretary's office, and then it is ready for the trustees to take notice of when they happen to meet.

7705. Are there any points upon which you do not feel authorised to act without special authority from the trustees, or do you act in all respects upon your own responsibility?—I take from them directions as to the general principle upon which a thing is to be done; and I undertake the detail of it without special reference to the trustees, unless I feel any difficulty as to what ought to be done.

7706. By whom are purchases of new objects of interest effected in your department?—The officer of the department has the power of expending money to the amount of 5*l.* without consulting the trustees respecting it; but if the amount is above 5*l.* it requires the sanction of the trustees.

7707. Is there an annual sum voted by Parliament for purchases connected with your department?—Yes.

7708. Is that annual sum a fixed sum?—It is settled every year, according to the estimates.

7709. You say that your discretion as to making purchases is limited to the sum of 5*l.*?—Yes.

7710. Do you consider that inconvenience results from that limitation?—Yes; inconvenience arises from the difficulty of giving a prompt answer to any person who

who has anything to dispose of; we lose the opportunity of purchasing things occasionally, because we have not a body to which we can immediately apply.

7711. Supposing you hear of something to be sold which is valued at a sum above 5*l.*, you have not, unless the trustees happen to be meeting at the time, and give their consent, the means of procuring it; and therefore you lose the opportunity?—Yes, or else we take upon ourselves the responsibility, in extreme cases, of making the purchase.

7712. Do you consider that so numerous a body as the trustees of the British Museum, exercising a general superintendence over the institution, and the other officers being so immediately responsible to them, tends to incumber the management of the institution?—I think it does tend to incumber the management of the institution in the way I have mentioned; we cannot have immediate access to a numerous body of trustees, and there is also a little uncertainty with regard to their decisions, as there will always be in the case of a committee.

7713. Do you find that inconvenience sometimes results from some members who have attended one meeting not being present at the next meeting, so that the question is left, in consequence, only half settled?—Perhaps it is so sometimes.

7714. Is it your opinion, from your long experience of the institution, that one chief director or governor, who should be an intelligent man of business, and otherwise qualified, would be a better head of the department than a numerous body of trustees, such as you now have?—I think it would be better from the circumstances I have mentioned; we should have prompt access to such a person, we could get an immediate decision from him, and there would be a sort of uniformity in his decisions which you cannot expect to find in a committee.

7715. What qualifications would you require for an officer of that kind, if there were an intention to constitute such an officer?—I should say that he ought to be a gentleman; thoroughly well educated; and of business-like habits.

7716. Do you think that he ought to be somewhat in the position of the gentlemen who officiate in that capacity at Paris, at Berlin, and at other establishments of a like nature on the Continent?—Yes; but I am not very well acquainted with what they do.

7717. Would you think it desirable that he should be in Parliament, either as a Peer or as an elected Member?—Certainly; as his duties would involve money questions, I should presume it would be almost necessary, or at all events, very desirable, that he should be in the House of Commons.

7718. To whom would you entrust the power of appointing that officer?—I am wholly incompetent to decide that; it would be an official appointment in the hands of Government, in some shape or other.

7719. You would not allow such an officer to be changeable with the Government?—It is very desirable that he should not be an official person, whose appointment should be vacated by a change of Ministry.

7720. Have you formed any idea of the probable amount of salary that such an office would require?—Not the least.

7721. Have you found serious inconvenience from want of space in the Museum of late?—Very great.

7722. Does that affect all departments of the Museum?—Every one of them.

7723. To what extent have you found that inconvenience to exist in your own particular department?—I should say there was hardly any branch of the department that has adequate space, but for some there is no provision at all made.

7724. You mean no provision for future extension?—None.

7725. And for some there is no provision at all?—No; there are certain portions of the collection at this moment down in the cellars, because we have no fit space in which to exhibit them.

7726. Do you mean that there are whole departments of antiquities and fine art that are excluded?—At the present moment the whole of our sepulchral monuments, Roman and Etruscan, and all our Indian and Mexican antiquities, and other things of that kind, are down-stairs on the basement.

7727. Have you any idea of the additional space that would be required in the whole Museum, as compared with that which it has at present?—No; if we were to build more, it should be so built as to be easily capable of large extension.

7728. With regard to the present time, what additional room would it require to make the accommodation adequate to the objects of art now in your possession?—I could not say that.

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7729. Would it require double the amount?—Not double the amount just immediately; but we want the power of arrangement as much as the power of extension.

7730. Have you had certain schemes lately in agitation, as remedies for the evil to which you allude?—Yes; I long ago proposed that, supposing the Museum to remain where it is, the trustees should purchase the whole of the ground round the Museum, putting themselves in the place of the Duke of Bedford, arrange the plan of a future Museum, and take down such houses as they might require from time to time for extension.

7731. Do you consider that if the property to which you allude were obtained, it would give you sufficient room for future addition, as well as for present accommodation?—I should think it would.

7732. There have been more limited schemes proposed, have there not, for your immediate relief, one by Mr. Panizzi, for erecting a new building in the central quadrangle?—That would afford adequate space at present for the library, but would give no relief to the other departments; but, on the contrary, rather cripple us by darkening some of the windows that we now have.

7733. Would it give full relief to the library?—Of that I am not capable of forming any opinion.

7734. Has any other scheme been lately under consideration?—Sir Charles Barry has been there surveying the premises, but the details of his plan I do not know.

7735. You have not been able to form any idea whether his plan is likely to produce results tending to afford you immediate relief or early relief?—As far as I know his scheme, it would be exceedingly inconvenient to the department of antiquities; I have merely had one or two conversations with Sir Charles Barry about it, but I have had no details.

7736. Has any estimate been made of the probable cost of taking in the large surrounding space to which you alluded?—I apprehend not.

7737. Do you find that any inconvenience in that central part of the town arises to the monuments under your charge from the effects of smoke?—Very great; all the monuments are affected by it, and rendered excessively dirty.

7738. Do you consider that inconvenience so serious as to render it desirable that a more airy site should be provided for your own collections?—If possible, it is desirable to get them at a distance from the smoke.

7739. Lord *W. Graham.*] Does the smoke injure them to such an extent that occasional cleaning cannot remedy it?—I think that every cleaning of a marble surface must injure it; even the most polished surfaces are injured by frequent cleaning, but the surfaces of antiquities, which have lost a certain quantity of their original polish are, of course, more liable to injury.

7740. *Chairman.*] Have you not the painted vases and works of that description under glass?—Yes.

7741. Is the glass that covers them put there for the purpose of preserving them from coming into contact with the public, or for the purpose of preserving them in a cleanly condition?—On both accounts.

7742. I suppose that part of the collection is not liable to any injury from the effects of smoke?—Not much.

7743. Have you found any inconvenience arise from crowds who visit the Museum on great public days?—No, nothing of any consequence; it is very crowded on such days as Easter Monday and Whit Monday, but not to such an extent as to produce inconvenience.

7744. Have you any regulations with regard to the restoration or cleaning of monuments in the sense in which that word has been so much used with reference to another department of art?—We do not admit the word "restoration."

7745. How do you proceed with regard to mutilated monuments?—We fill up the fracture so as to represent the mass, but do not give the entire substance; so that the eye is not offended, and will not be deceived by any attempt at representing the original.

7746. Are you favourable to the plan which has been in agitation of combining the art collections of the British Museum with the pictures in the National Gallery?—All collections of antiquities comprise objects of very high art, and it is certainly desirable, as far as art is concerned, that those things should be brought near together; so far the combination would be desirable.

7747. There are portions of the department in the British Museum which connect

nect themselves more closely with the National Gallery, such as original drawings, for example?—Certainly.

7748. If both establishments required some change involving the alteration of the site, would you be favourable to the plan to which I have alluded of combining those collections?—Yes.

7749. Do you think that any disadvantage would result to the collection under your charge from its being separated from any other portion of the Museum?—There is the library, which is a very important feature; one would be very repugnant to separate one's self from the library.

7750. Do you think that would form so great an objection as to alter your view in favour of combination?—No, except that it would involve the necessity of establishing a library in immediate connexion with the department of art and antiquities.

7751. Do you think that there would be any physical difficulty in removing the monuments?—None whatever.

7752. Remarks have been made as to the great expense that has been incurred in removing some of the larger Egyptian or Assyrian monuments, even from place to place in the Museum?—The great part of that expense is not the transit; it is removing it from its pedestal and removing it from the vehicle on which it has been placed with a view to its removal; both those expenses are incurred as much in removing it ten yards as in moving it ten miles.

7753. If you were to bring it down an inclined plane, and carry it a mile or two by horses, would not that involve a serious additional expense?—No.

7754. Are you aware of the feelings of the trustees as to legal difficulties?—No.

7755. Do you think that legal difficulties might arise in respect to your own department with regard to the original establishment and foundation of these collections?—None that I am aware of, that are insurmountable.

7756. What would you consider a preferable site in case of removal; would you go out of town altogether?—One site that has been suggested I consider by far the best I ever heard of, the middle of Hyde Park; because there you would be completely clear of all smoke, and free from a liability to intrusion.

7757. Would you consider it essential, in order to carry out the objects to be looked for in such a site, that the new building should be in the centre of a wide open space, so that the works of art contained in it should be permanently removed from the contiguity of any other masses of buildings which create smoke, vapour, and effluvia, such as those of which you spoke just now?—It would be a great object to get them out of the way of smoke, and yet accessible to the great mass of the people.

7758. Suppose your collection were removed to an airy situation in the suburbs, and yet that the property of the ground in the immediate neighbourhood was not in the possession of the establishment, the erection of a brewery, a distillery, or a mass of buildings, to the westward particularly, might frustrate the objects you have in view?—That would involve you in the same difficulties as those you are in at present.

7759. Then it would be necessary, in respect to any alteration, that you should be in the centre of a large open space, such as Hyde Park, with a wide space on every side between you and the sources of that smoke and effluvia?—Certainly.

7760. You would not be disposed to separate any one part of your collection from the rest?—I do not think it possible to separate them.

7761. You do not see anything under your charge under the head of archæology which does not connect itself so closely with the department of art, that it would be more or less interfering with the objects of such a combination to separate it from the other branches under your care?—It would destroy the whole object of the department to separate any part of it.

7762. You consider many of the inscriptions which have been mentioned occasionally as forming a separate class of objects, to be so closely connected with objects of fine art, that even in their case it would be impossible to separate the two classes?—You cannot separate them from the rest of the collection.

7763. With respect to the proposal for combining the collections under your charge in some airy part of the neighbourhood of London, with other establishments connected with science and industrial art, do you not think that even that combination might expose you to some of the evils from which you suffer, from smoke and otherwise?—I apprehend it would.

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7764. Do you think that, if a large number of those establishments which have been talked of were connected in one great mass of buildings with you, it would tend to be injurious to sculpture or paintings, in the same way as the influences of your present situation are now injurious?—As I understand their plan, it would.

7765. Would you consider it essential in carrying out your object with regard to removal, that you and the National Gallery forming one department should be kept quite separate from other departments?—Entirely so.

7766. Do you see no objection to removing your own class of objects to a distance, in respect to the more limited facility of access on the part of the public?—No, I do not think the public would be seriously affected by it.

7767. You think that the same class of people who come to you now, would enjoy the walk, or avail themselves of omnibuses and other conveyances on holidays?—Very much the same, I think.

7768. A considerable number of the pictures belonging to the Museum are now in the National Gallery, are they not?—I believe they are; but those are pictures that never came to the Museum.

7769. They were bequeathed to the Museum, but the Museum at once handed them over to the National Gallery?—I believe so; I never saw them in the Museum.

7770. You have still some pictures in the Museum?—We have a great number of portraits.

7771. Whose property are they?—The general property of the Museum; I suppose, under the management of Sir Henry Ellis.

7772. Do you consider them valuable?—There are some very fine portraits among them, some very bad and some very good; but all of them are portraits of persons whose likeness you are desirous to see.

7773. A historical series of genuine portraits, if complete and extensive, would be a valuable illustration of history, would they not, although the works of art themselves might not be of the highest order, and even in some instances might be of an inferior order?—Certainly.

7774. You would consider that such a collection of portraits would be valuable in a national gallery, would you not?—Yes.

7775. I believe the Dulwich collection was originally offered to the Museum, was it not?—I believe it was; but all that took place before I had any connexion with the Museum. It was rejected, I believe, in consequence of some of the conditions attached to the offer.

7776. Sir Thomas Lawrence's drawings were also intended to have formed part of your collection, were they not?—They were offered either to the Museum or to the Government, I do not know which.

7777. In combining the National Gallery with your own branch of art and antiquity, would any special modification of your views be necessary with reference to the management of the whole collection?—No.

7778. You would prefer having one general chief director in the mode you proposed, and then letting the gallery of pictures be a separate department, just as your own department is, or as Mr. Carpenter's or Mr. Birch's are, or the others you have specified before?—Yes.

7779. Mr. *Ewart.*] You mentioned that a certain sum was allocated every year, to be expended on works which it is considered desirable to possess?—Yes.

7780. How is that sum to be expended every year estimated?—It is estimated by the trustees, after a conference with the officers of the different departments. The officers state what they may require, and the trustees decide upon the propriety of their estimate.

7781. Taking into consideration the contemplated purchases you desire to make?—Yes, there is a certain sum appropriated for purchases.

7782. In the event of any opportunity of making a desirable purchase suddenly arising, that must form an exceptional case?—Yes, the sum estimated is for the ordinary expenditure of the year; if any sudden emergency arises, it is the subject of special application to the Treasury.

7783. Lord *W. Graham.*] In some urgent cases you say the trustees take the responsibility of purchasing on themselves?—Yes, they do so generally; I can hardly say that they do so without communication with the officers of the department.

7784. I mean as to the question of money; do they become responsible for money themselves?—Yes.

7785. Do you consider that in a public institution it is right for private individuals to be called on to assume such a responsibility?—They are a body of trustees appointed for that purpose. They apply to Government to grant them a sum of money to be expended, and the mode of expenditure is intrusted to them.

7786. Supposing they exceeded the estimate?—Then they would do it upon their own responsibility, and would have to make their own statement; the propriety of which of course the Government would decide upon.

7787. They might be responsible for all the money?—Yes, they might.

7788. Mr. *M. Milnes.*] When marbles arrive from abroad or otherwise, and require cleaning, how and by whom is the operation performed?—All the cleaning that is required goes on by the direction of the trustees, and especially under Sir Richard Westmacott.

7789. And Sir Richard Westmacott is answerable for that performance?—To the trustees.

7790. What is your opinion about the possibility of safely moving large masses of marble to some distance?—I do not apprehend that there is any difficulty at all in it; in the present state of engineering you can do anything.

7791. If you have only time enough?—Yes.

7792. Lord *Seymour.*] Do you know the cost of moving one large figure; for instance, now, in the department of antiquities?—No, I do not.

7793. Are you aware whether it has been above 50 *l.* or 60 *l.*?—No; I never saw the account.

7794. You can give no opinion upon it?—I can give no opinion upon it.

7795. You have said you find the inconvenience of having no authority to apply to when sudden opportunities of making purchases arise?—Yes.

7796. In case of sales of antiquities, do you ask for authority to spend such sum as you think may be advantageously used for the purpose of improving the collection?—Yes, in the case of public sales.

7797. The inconvenience of having no authority to apply to does not arise, does it, in the case of public sales?—Yes, because sometimes we do not know of a sale till after one meeting, and it takes place before another occurs.

7798. Have you in the course of the last year lost the opportunity of acquiring any objects of value from that cause?—Yes, we have; nothing very important, but we certainly have lost some objects.

7799. Did you spend all your money last year?—More; we spent the full amount of it, at all events.

7800. If you were deprived of purchasing other objects, by the inconvenience of having no one to apply to, have you spent the money on objects less worth obtaining?—No; we look out for objects, and do the best we can; but still we lose objects we should desire to buy, and very likely expend our money on less valuable objects.

7801. Do you think that practically you have spent your money on inferior objects?—No; I do not think that any instance of that kind has arisen in the course of the last year.

7802. I understand you consider it objectionable to separate any portion of your department from the rest?—Yes.

7803. There is no one part you could spare without injury to the rest?—No; except that we have no objection to part with the ethnographical collection.

7804. That is the most desultory of all your collections, is it not?—Yes, in fact it has no connexion with antiquities, except that there are some objects there which may illustrate what may be considered as our genuine collections.

7805. You would wish to substitute one director for the trustees as at present constituted, would you not?—On the ground I have mentioned; that it affords facility of access, and uniformity of decision.

7806. Do you think that one director, having the authority of all the trustees, would be a better system of management for the British Museum than the present?—I think it would, upon the grounds I have stated.

7807. He would not only have to look after objects of antiquity and art, but the whole range of natural history?—No, he would have nothing to do with that.

7808. I understood you to say, you wished even as the British Museum was constituted to have one director instead of trustees?—Yes, certainly.

7809. Then the director who is to be substituted for the trustees must, as I imagine,

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imagine, understand all questions of natural history, as well as those subjects which are more strictly within your department, namely, objects of art and antiquity?—No, I think not at all.

7810. Then how is the director to judge?—He must take the opinions of responsible persons.

7811. He will form no opinion of his own, then?—No, I should think not; I should think he would take the evidence of competent persons, and upon that he would decide and act.

7812. You think he would be qualified to decide upon all the departments now in the British Museum?—Yes, I think so.

7813. Mr. *Ewart.*] Are the trustees obliged to take the opinions of other persons?—No, it is quite optional with them.

7814. Are the circumstances such that they are frequently obliged to do so?—No, I do not know that they are, except when they take the opinions of their own officers; they receive the opinions of their own officers, and then they act upon those opinions at their own discretion.

7815. *Chairman.*] Do the trustees, as at present constituted, act as a visiting and controlling body, or do they act as a managing body?—To a certain degree they combine the two.

7816. When you report to them, do you report as to every detail of your office, or only as to special matters upon which you wish to have their advice?—Having taken their opinion with regard to the principle on which anything is to be done, I carry on the details unless I find a difficulty in doing so, and then I apply to them.

7817. From what sources are the objects which you purchase, and the purchases which are made in this country, usually obtained?—Very frequently from public sales; sometimes from the dealers; frequently from foreigners who bring things over for sale; and frequently from private collections or from persons wishing to dispose of any objects of art they may possess.

7818. Have you persons in your department on the look out for available purchases?—Certainly.

7819. Are you in the habit of moving about, and Mr. Birch also?—Yes.

7820. How are the purchases and objects procured from abroad managed; for instance, from Italy?—We are obliged to look out for somebody in whom we can confide, and through him negotiate for a purchase.

7821. Have you any agents or correspondents habitually employed abroad?—No.

7822. You have no person on the look out in Italy?—None.

7823. Would it not be advisable to have some confidential person there, who might make a report to you from time to time?—It would be a great means of procuring things that we much want.

7824. But you have no special opportunity of getting anything from Italy, the seat of a great part of the antiquities?—Not unless there are travellers who give us information.

7825. Are you not aware of important collections at Rome, that might be obtained by large advances of money?—Yes, there are some collections there that we should be very glad to have; I could mention one.

7826. Have there been any negotiations set on foot with a view to obtain that collection?—Never directly, because it was considered an exceedingly difficult matter to negotiate with the owner.

7827. Mr. *M. Milnes.*] Have any additions lately been made to the Museum, from the recent excavations in Greece?—No, not anything that I know of.

7828. Is it not much more difficult now, in consequence of the greater attention paid by the Governments to works of art, to procure valuable objects of antiquity from foreign countries?—We have not experienced that; I believe there are ways of getting things over, if you feel disposed to purchase them.

7829. *Chairman.*] When opportunities of purchasing objects of a value exceeding the amount of the sum at your annual disposal present themselves, how do you proceed?—The officer reports to the trustees, and they, if they think right, make an application to the Treasury for a special grant.

7830. Were the undertakings of Sir Charles Fellows set on foot partially in consequence of such suggestions?—At the instigation of the trustees, and a grant from Government.

7831. And Mr. Layard's in the same manner?—And Mr. Layard the same.

Antonio Panizzi, Esq., called in; and Examined.

7832. *Chairman.*] YOU stand, with respect to the library, in the same position as Mr. Hawkins does with respect to the department of antiquities, do you not?—Yes.

7833. You have heard what Mr. Hawkins has said with regard to the want of space in the British Museum?—Yes.

7834. You yourself have proposed, have you not, a plan for remedying the evil?—I have, because I have found that the inconvenience to the library for want of sufficient space is greater in its effects than to other departments in the British Museum; inasmuch as, if we fall into arrears, to supply those arrears when a library has got to the extent ours is now, and to keep it up, is a matter of impossibility. We have now 510,000 volumes. I had occasion to ascertain the exact numbers very recently. If we fall into arrear for five or six years, and have, say, 150,000 volumes to buy for those years, and if we are to go on purchasing afterwards such works as are being published then, and if we have, moreover, to obtain the arrears of old times, it would be a matter of impossibility to carry all this out properly. It is of great importance, to scientific men particularly, to know what is being done in science, and therefore to have at once those books that are last published. A book published now and purchased five years hence is of a totally different value from the same book purchased at this time. For these reasons it was suggested by me, after having suggested a larger scheme of building some years ago, that, as the matter was pressing, we ought to have a building erected in the quadrangle of the British Museum; and that not only space should be provided for books to the extent of 500,000 volumes, but that provision should be made for another branch of the service of the greatest importance; namely, accommodation for the readers. There is no doubt that now many people are deterred from coming to the British Museum, and from making use of the reading-rooms, on account of the want of room and want of accommodation; in fact, owing to the state either of the ventilation, or the heat, or other inconveniences, many persons do not attend; it prevents them from attending from fear of injury to their health; for all these reasons it was suggested that a building such as I have mentioned should be immediately erected, which would accommodate 300 or 340 readers, besides containing 500,000 volumes. That scheme was urged upon the trustees a year ago, in the hope that they would be persuaded to adopt it immediately, because the great object is to have it now. Anything that involves a loss of five or six years is a very serious matter. The proposition of transferring part of the collection to some other part of the town, where another building may be erected, and other propositions that have been made, are all schemes which may admit of discussion, but which do not relieve us now; and present relief is what we want.

7835. I believe the principal objection that is made to your scheme is, that however desirable it may be for the library to get increased accommodation rapidly, it does not make any provision for increased accommodation to any department except the library?—I never pretended to suggest a scheme for giving increased accommodation for the whole of the British Museum. I limited myself to my own department; I conceived, for the reasons I have stated, that that required immediate attention in preference to other departments.

7836. If some scheme could be suggested by which relief could be afforded not only to your department, but to the other departments, that would be a preferable scheme to yours, would it not?—Yes, it would, provided it was done as quickly. If the relief is to be given six years hence, I believe the injury to the library will be irreparable. I am certain that the library can never recover the injury to which it is subjected now, because we have come to this point, that this very year I asked the trustees only 2,500*l.* to keep up continuations, and to buy a few books of which we are in immediate and pressing want, but next year even that will be stopped.

7837. Is there not another scheme for turning the great central quadrangle to account in a different way, and which would provide in part for some other departments also, and enable you to occupy a larger space?—It was talked of, though it was never put in a tangible form; but that very scheme pre-supposes that time must be occupied in adapting the quadrangle to receive any other collection which might be put into it, the removal of that collection into the quad-

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rangle, and the adaptation of the place now filled by that collection for the purposes of a library.

7838. Have you no way of disposing of your books temporarily by hiring other buildings in the neighbourhood, and still continuing purchases, although you suspended the arrangement and classification of the books?—That would imply the readers being left in the reading-room in which they are; but, moreover, any space not at hand is unfit for the purchases which are intended; the readers in the reading room must have the books very near them. If you buy houses in the neighbourhood, even if you employed a great many hands, there would be a great loss of time in furnishing books to the readers.

7839. No doubt this expedient would not enable readers to have equally every day access to the new books you may have purchased, but would not that obviate the necessity of suspending purchases for the present?—Undoubtedly, if we had a place fitted up for a library, and if we had shelves placed in it, that would be a convenience, but it would be necessary whenever you built a library, that all those books should be removed and rearranged.

7840. Lord *Seymour*.] And you must have them re-catalogued?—We should have them re-entered in the catalogues, with a proper mark to show the places in which they were put.

7841. *Chairman*.] Then of course your proposal of availing yourself of the centre quadrangle would imply, that the arrangement should be a permanent one?—Yes; but all the presses were to be of one uniform size, and all the shelves were to be of the same width and of the same depth, so that if at any future distant time those presses had to be removed, they might be removed to a building built on purpose for them, and then it would be merely mechanical labour to remove 100 or 1,000 of them bodily from this quadrangle to another part of the house.

7842. What is your feeling with regard to the proposal of removing the art collections altogether, so as to deprive you of any advantage, if you have any, that they now afford you; have you any objection to that scheme?—Yes, I should like to keep them; what I should wish to be removed from the British Museum are objects of natural history, which have nothing to do with the rest of the collection. Objects of nature and objects of art are two totally different things; there is a great and broad distinction between the two; but I should strongly object to the removal of engravings, for instance, from the British Museum, they having so intimate a connexion with printed books; to take away inscriptions would, I think, be wrong. Among the antiquities you have mummies, for instance; those are pure antiquities; medals, also, seem to be much more fitting for a library than a collection of objects of natural history.

7843. Would you wish, if the art collections were taken to another place, to take your library with them?—I do not know; I have never thought of that.

7844. Do you think that the disconnexion of art from the library would be such an objection to the removal of the art collections elsewhere as to render it advisable not to carry into effect that scheme?—It seems to me so.

7845. If you still retain a collection of scientific objects, do you not think it is also greatly in *rapport* with the library?—I do not think the scientific collection is in great *rapport* with such a library as that of the British Museum. It is not necessary that there should be the first edition of Homer or of the classics, and so on, for zoology; it is only necessary to have good editions of Pliny or of Aristotle.

7846. If you had any alterations to propose, you would prefer having the scientific collections removed elsewhere, and you and the art collections remaining together in the Museum?—Exactly.

7847. Dividing between you the whole disposable space?—I think so.

7848. Mr. *M. Milnes*.] Might not scientific persons make the same objections with regard to the separation of natural history and the library, as you do to the separation of the library and works of art, that they wish to use one as illustrative of the other?—I would have scientific libraries for scientific purposes, such as those required by naturalists; they should have a very good library of their own, for their particular purposes; but I believe that antiquities are so much connected with history, for instance, that it would be difficult to know where to stop in separating them from our library. A library is more necessary for antiquities than it is for a collection of zoology, for instance; I mean a library like that of the British Museum.

7849. Do you think it practicable to separate æsthetic from antiquarian subjects?—I do not see where you can draw the line.

7850. Even

7850. Even without the necessity of which you have spoken, a temporary building in the middle of the quadrangle would, of itself, be very acceptable as a reading-room?—I think so, and that was considered to be one of the advantages of the suggestion; we considered especially the convenience of the readers, and we thought that that would make the best reading-room we could under the circumstances provide.

7851. Supposing, in consequence of these removals, you had plenty of space for good reading-rooms, would you still wish to retain the centre quadrangle for that purpose?—Yes, on account of the topographical arrangement; the Museum is a quadrangle; two sides of this quadrangle and part of a third are occupied by the libraries,—by manuscripts, and by printed books. There is the other side, and a part of the south side, occupied by antiquities; but if you keep the reading-rooms where they are now, at the north-east corner of the Museum, and if you were to fill with books all the west side, and occupy also the south side now filled with antiquities, the distance of the books from the readers would be so great, and the loss of time before you could get a book would be so great, that it would be desirable to have a centre place for the readers, accessible from all parts of the library; and the site for that centre place is offered by the quadrangle.

7852. So that, apart from all other considerations, you think a central reading-room is in itself very desirable?—Yes, indispensable.

7853. Are you aware whether any proposal was made to the Government on that subject?—Yes, and I believe Government have it under consideration now; I understand there is also another proposal on which Sir Charles Barry is to give an opinion; he has been several times at the Museum for the purpose of forming that opinion, and has examined the site, and asked information of us all how we felt as to room, what space we occupied now, and what space we might gain if certain arrangements which he has in view were to be carried out; but he has never made any statement in writing, nor have any estimates been given in.

7854. Would such central reading-room as you have mentioned considerably relieve the officers of the establishment?—Very much; it would be very convenient for us; the distances would be shorter; there would be less distance and less ground to go over to fetch books and carry them to the reading-room.

7855. Mr. *Stirling*.] And of course it would benefit readers also, not having so long to wait for books?—Yes.

7856. Mr. *M. Milne*.] And in that case, when persons were pursuing any special study, you might have other places in which they might pursue those studies?—Yes; for instance, there is not a room in the Museum in which you can carry on a collation, unless you go to rooms occupied by other persons for other purposes; they cannot collate together in the reading-rooms, and therefore are obliged to be put in other rooms which are more private than the reading-rooms, but they are not so quiet on account of the perpetual passing of the attendants. That interferes very much with those who study. Some time ago, two gentlemen who edited the Liturgy were obliged to come and collate in a room where every minute people were going through; if the plan I have suggested were adopted, there would be rooms for purposes like that.

7857. At present you have no place in which you could place persons who wish for more retirement than the reading-room affords for special study?—No, I believe that the quietest place in the building is the reading-room; they do not talk loudly in it, and they move there more quietly than in the general library, for they are more under restraint there.

7858. If any one of the trustees wishes to study in the library, has he any facility for so doing?—He may go anywhere he likes.

7859. Would a trustee, who wished to pursue any particular study, have any place in which he could read in retirement?—No; for instance, Mr. Macaulay comes and reads in the King's Library, which is one of those rooms in which there is more noise than in any other in the library, inasmuch as all manuscripts going to the reading-room are taken through it on wheelbarrows; but he has the advantage of a better atmosphere, and he has a table there to himself, on which he lays his books, and comes and goes whenever he likes, and, as he can leave his books there, he has not to wait for them being fetched when he comes again to continue his study.

7860. Have the trustees ever been in the habit of giving literary persons, of remarkable distinction, a right to enjoy those advantages equally with themselves?—No, certainly not.

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7861. They would have the power to do so, would they not?—They have power to do whatever they like; but if they were to use that power it would come to be a question how far the responsibility that attached to those who gave security, and had the custody of the books, would be impaired.

7862. Do you not suppose, from your experience of foreign libraries, that any person of known literary distinction, engaged in any work, would receive in a great public institution like the British Museum all the facilities that could possibly be afforded him?—Yes; and I know he would get those facilities nowhere more than in the British Museum. In foreign countries distinguished persons want no particular facilities in the public libraries themselves, inasmuch as they borrow what books they want, take them home, and keep them as long as they please in fact, and notwithstanding all regulations to prevent such a privilege being abused.

Lunæ, 4° die Julii, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Monckton Milnes.
Lord Seymour.	Mr. Hamilton.
Mr. Ewart.	Mr. Baring Wall.
Mr. Vernon.	Mr. Hardinge.
Lord William Graham.	Mr. Raikes Currie.

COLONEL MURE, IN THE CHAIR.

Mr. *George Lance*, called in; and further Examined.

Mr. *G. Lance*.
4 July 1853.

7863. *Chairman.*] IN a letter which you have addressed to me, alluding to your former evidence, there is this passage: "In the Velasquez picture there "are several parts in which I discover execution most assuredly not Velasquez's, "and I sincerely hope not my own. Whose it is, and what else has been done "since I saw the picture many years past at the British Institution, I will not "pretend to say, being totally ignorant as to whose hands it has passed through, "as also of the means made use of to restore a damaged picture;" to what repairs or retouches do you allude different from those you recognise as your own?—I saw portions of an animal, a dog, particularly indistinct and badly drawn, and the stump of a large tree at the left of the picture; one or two of the figures also appeared to have a poverty about them; and I fancy I should not have left them that way.

7864. Can you speak positively to there having been touches put in since you had to do with the picture?—I should not like to say so, because it is so long ago that I do not recollect the condition of the picture at the time.

7865. Then, in fact, you have no information to give as to any operations which, as you seem to imply in the passage of your letter to which I have referred, had been performed upon the picture since you had it in your hands?—Except that, as the picture stands now, I see other portions of it which are exceedingly pale, which are evidently not the work of Velasquez, and I feel satisfied they are not my own.

7866. Do you feel satisfied that they have been added since you had the picture in your hands?—It is too long ago for me to be able to say that.

7867. Mr. *Vernon.*] On looking at the picture you stated to me, did you not, that you do not think you put in a single figure?—Not a single figure; I could not see any figure in some portions of which I could not trace the work of Velasquez.

Mr. *Hamilton Smith Day*, called in; and Examined.

Mr. *H. S. Day.*

7868. *Chairman.*] YOU are a picture-cleaner?—I am a painter; but I have been the greater portion of my life very extensively engaged in picture restoration.

7869. Do

7869. Do you mean picture restoration, or picturec-leaning?—Cleaning implies the first process; and restoring the parts which are injured or obliterated, the second.

7870. You knew the picture, of which Mr. Lance has spoken, when it first came to England, and when it was in the possession of Sir Henry Wellesley, afterwards Lord Cowley?—Yes; the picture was unpacked in my presence and put on a stretching frame; it was then in its original dirty and dry condition.

7871. In what state was it; was any part of the original surface damaged or effaced?—Very little indeed; there were some fractures in the picture; it had a brown varnish over it, but when that was taken off it appeared to me to be in a sound state, and it excited some surprise in me when I found many years afterwards that it had been re-cleaned in the National Gallery, after Sir Henry had presented or sold it, I do not know which.

7872. When you took off the foul varnish, you did not find any parts of the picture in a bad state?—Certainly not; it appeared to me to be in a remarkably original and pure condition.

7873. Did you leave the surface quite untouched, further than re-varnishing it, or did you do anything towards toning it down?—Certainly not; it did not then require it; it had all the old glazing upon it, and the fractures were repaired, retouched, and varnished; I do not know what Sir Henry did with it when he was Ambassador in France; I lost sight of him during that time, and did not see him till he was Lord Cowley, and that was a very short time before his death.

7874. By what means did you remove the varnish from the picture?—I think, by reduced alcohol; there are a vast number of nostrums used.

7875. You removed it, not by dry rubbing but by solvents?—No, the size of the picture would not allow of its being done by the fingers; if we had as many hands as Briareus we could not do it; it was taken off by the proper diluted medium; the picture was in a fine and pure state.

7876. After removing the varnish, you merely re-varnished the picture?—Merely re-varnished it.

7877. And you never heard of it afterwards, until you saw it in the National Gallery?—Not at all.

7878. Did you ever hear of any injury happening to it in lining it?—No lining was necessary at that time. I suggested it to Sir Henry, but he was on the eve of leaving England, and objected to it; but it was lined subsequently.

7879. You did not observe any of the apparent re-painting or re-touching to which Mr. Lance has just alluded?—Certainly not.

7880. It appeared to you at that time to be entirely the original work of the Master?—I assure you there was no re-painting when the picture left my hands; I am certain of that, although it is now 35 years ago.

7881. You are not able to give any information to the Committee as to the subsequent vicissitudes of the picture?—I cannot tell what was done to it after my restoration.

7882. Have you looked at it lately?—I saw it this morning; having been favoured with an order to attend here, I went this morning to look at it. I went also three or four months ago to see the pictures which were reported to be so much rubbed and so raw.

7883. With respect to the Velasquez picture, do you observe, in its present state, any great difference in any of the figures, as if it had been damaged and subsequently repaired?—No; I was much pleased to find that the whole tone of the picture had become lower; the picture appeared to me, as is often the case after restoration, to be crude, but that appearance is now much diminished; I could detect modern colouring in an instant; after 46 years' experience, I am perfectly competent to do that.

7884. The result of your late observation upon the picture was, that you could not recognise any figures in it now, which had a different appearance from that which they had when you knew the picture formerly?—No, not upon the general survey I took of the picture this morning.

7885. Lord *Seymour.*] Having known the picture for many years, do you think it now in a good condition?—It appears to me to be, in point of harmony, in a very good condition; I cannot say I feel any uneasiness about it; I wish I could say so as to some of the other pictures, but I am not able to do so.

Richard Ford, Esq., called in; and Examined.

R. Ford, Esq.

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7886. *Chairman.*] YOU have taken some interest in the management of the National Gallery?—Yes.

7887. Has your attention been called to any defects in the present system of management?—Yes, it has; I think it is altogether very faulty.

7888. What is it you chiefly object to in the present system?—I object to the want of a head, and to the want of power in a head; and also to the want of funds, and defined certain instructions.

7889. Are you adverse generally to the system which is occasionally adopted in this country of having unpaid and in some degree irresponsible committees?—I am entirely averse to it.

7890. What would you substitute for the present system?—I would substitute one chief director or president, and pay him very well. I would make it a post of honour, or else, I think, you would not get gentlemen to accept it. I would rank him with the president of the College of Physicians, or the president of the Society of Antiquaries. I think he ought to hold an equal literary or artistic rank.

7891. You would have him to be an amateur and not an artist?—I should prefer it very much.

7892. To whom would you propose that he should be responsible?—To Parliament, through the Home Secretary.

7893. You would prefer that he should be responsible to the Home Secretary rather than to the Treasury?—I do.

7894. Upon what grounds?—Because the Home Secretary would have less to do with money, and I think that business is more rapidly done with him on that account.

7895. You would let the money question, I presume, rest with the Treasury or with the Exchequer?—Ultimately, I suppose, it must.

7896. You would propose that they should have such money as Parliament and the Treasury should advise?—Yes.

7897. What amount of salary do you suppose would be requisite in order to procure the services of a gentleman in possession of the qualifications you would require?—£. 1,000 a year, or 1,500 *l.* a year; you must not be niggardly.

7898. You would make over to him the whole of the functions connected with the management of the gallery, and the whole of the responsibility?—I would, indeed.

7899. With regard to purchasing pictures, would you place him under any restrictions whatever?—I would leave it entirely to him.

7900. Do you consider that a well-educated person, with a competent knowledge of art, when he found that his own judgment was at fault, would have the good sense to select good advisers?—Yes; look at Mr. Holford, the late Lord Ashburton, Mr. Rogers, the late Lord Stafford, and others; you cannot expect always to avoid mistakes, that is impossible; but how few mistakes have been made by them.

7901. What other officers would you associate with him, as subordinate officers to himself?—I think I would have a good secretary, but I would not arm him with too much power, or he will become the over-secretary.

7902. What special duties would you assign to him?—He should have the correspondence to attend to; in fact, he should do whatever his chef told him.

7903. Would you expect him to travel in quest of information on the subject of pictures?—I would leave that entirely to the director; I would not fetter his power, or hamper his responsibility.

7904. Would you give the director power to employ agents abroad, and to remunerate them on his own responsibility, or would you require that he should make an application for that purpose to the Government?—I have not thought of that; but I should think it would be better that he should make application to the Government; it would be a special case.

7905. You would not allow him any officer specially to be employed to make purchases abroad?—No. I would let him select one person to go to Holland; another to Germany; another to Italy; and so on, according to the special occasion.

7906. Would

7906. Would you require him to make an annual, or a periodical report?—I would require an annual report to the House of Commons.

7907. Would you think it desirable that Parliament or the Government should make suggestions for the ensuing year as to the class of purchases it would be advisable to make?—I should think that would hardly be advisable; I am very much against fettering responsibility; you might throw out general hints.

7908. Do you not see the difficulty that has been alluded to by other witnesses arising from the possibility of a gentleman having a peculiar predilection for a certain school, and therefore limiting his purchases, to a great extent, to that peculiar school?—I should think that if, when he presented his report, it appeared that he had made too many purchases of pictures in any particular school, the Home Secretary would interfere; it would be in his power to give him a hint.

7909. You are aware, are you not, that Parliament has at times, through its Committees, reported that it is desirable that our collection should be made up more than it hitherto has been of pictures from particular schools?—No, I was not aware of that.

7910. You are not aware that a Committee, over which an Honourable Member now present (Mr. Ewart) presided, made a suggestion, that it was desirable that a greater number of pictures should be taken from the earlier schools of Italian art?—I should myself prefer an artistical to an archæological collection. In forming a library, for instance, you would not begin with black-letter books; hereafter, when you get very forward, you may, if you are rich enough, have curiosities; but you do not begin with them.

7911. Do you consider pictures by Raphael and Leonardo da Vinci mere curiosities?—They are so rare to get that I should be sorry to see any opportunity missed of securing them, but it will not occur very often.

7912. You say it is desirable to make up our collection with pictures of the highest standard of excellence in the first instance; as we happen to be deficient in many respects at present, do you not think that, on that very ground, it is desirable that we should make up our pictures from that higher standard, rather than go on purchasing bad pictures of Rembrandt's for instance, of which we have an abundance in the gallery?—Yes.

7913. Do you not think it desirable, that at the end of the year the director should state that he had made large additions of pictures to that class, and not of the other class, supposing that to be the fact?—He would give what he considered his good reason for it in his report.

7914. Do you not think it would be advisable for Parliament to put some restriction upon his own peculiar bias of taste?—Yes; but I do not contemplate that he would go so far out of his way as to require that; and on any great occasion he would probably go to the Home Secretary.

7915. Unless some intimation were given by the nation as to what their wishes were, neither he nor the Home Secretary would have any ground to go upon?—That assumes letting in a great many persons as managers; and where there are many persons, there is no responsibility.

7916. Do you not think it possible, at the end of each year, that there should be some kind of intimation given, in the same way as intimations have been given by Parliamentary Committees already, that the collection should be augmented in a proper manner, by making up important deficiencies, and not making additions which are not required?—This director would be the servant of Parliament, in the same way as anybody else in office, and he could not refuse to attend to the suggestions that might be made to him.

7917. Do you see any reason to apprehend, that if one single director only were appointed, there would be a danger of his having a peculiar bias to one particular school of art, say the Italian, Flemish, Spanish, or any other?—In a few years that might correct itself, because when one director went away, another would come who would probably have another bias. The gallery is not to be formed in a week, or in a year, or in 10 years. The same thing has occurred in the British Museum. Having been originally a print collector myself I have seen what has been going on for the last 30 years; each director of the Print Gallery has had his particular fancy, but it has worked well on the whole, and the ultimate effect has been, that every branch of the collection has become strong.

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7918. Has he entire and uncontrolled right to purchase?—I should think he has.

7919. Do you not suppose, that if the trustees, at their annual or monthly inspection of the establishment, thought that purchases were made unduly in one direction, they would give a hint on the subject?—I do not know how the trustees are influenced, but I should say they have not been influenced very well about prints, because I know, to my own certain knowledge, of great mistakes which they have made.

7920. In reality the trustees may be considered as the director?—I know certainly one case in which a particular collection, which I should have been very glad to see in the Museum, was rejected by the trustees; but I do not know the secrets of the Museum.

7921. Lord *Seymour*.] Will you give me the date of that, if you please?—I cannot tell you the date, but I can tell you what the prints were; it was a large collection of prints of the works of Parmigianino, which were offered by Mr. Smith.

7922. Was that within 10 years of the present time?—Certainly.

7923. Was it within three years?—No, I do not think it was; it must have been from four to five years.

7924. Are you aware whether it is since Mr. Carpenter has been at the head of the print department?—No; but Mr. Smith will know all the particulars.

7925. *Chairman*.] Do you think, as has been suggested by some persons who take an interest in this question, that the trustees of the gallery, although no longer exercising the sort of general management they do now, should be retained as a visiting or inspecting body under the Treasury, or under a department of the Government?—It is open to the same objection, that it is fettering the director, if they have any real power.

7926. Would you place an annual sum at the disposal of the director?—Yes, I would, certainly.

7927. At his uncontrolled discretion?—Yes, at his uncontrolled discretion.

7928. How much would you propose to give him in that way?—I would give him a large sum. I do not think you can economise a luxury; you cannot expect to make bargains; you want him to buy only very fine things, and very fine things are not to be got for a small sum.

7929. What would you consider to be an adequate sum?—I am afraid to say; 10,000 *l.*, or perhaps 5,000 *l.*

7930. Would you allow him to spend the whole of that sum at his own discretion?—Entirely; otherwise he would miss a great many good opportunities of making purchases, owing to not having the money at his own immediate command; in extraordinary cases he would of course have to apply to the Treasury, through the Home Secretary, saying, "Here is such an opportunity of making a purchase."

7931. Without being required to satisfy anybody as to the merits of the picture or pictures he proposed to purchase?—Entirely.

7932. Supposing the plan of combining the art collection was carried into effect, would that induce you to make any great modification in your scheme of management for the National Gallery alone?—No doubt it would; it is quite in its infancy, but I should not expect too much at first; you must feel your way.

7933. Supposing the sculpture and other art collections, and the archæological collections of the British Museum were to be combined with the national pictures in one great National Museum, in what way would you propose to blend or combine your system of gallery management with the general system that would be required for the whole establishment?—You must then have a person over each additional separate department; I do not know that I would have anything but prints and drawings in combination with pictures.

7934. Suppose there was one body of directors, or one body of trustees placed over the whole combined collection of sculpture, paintings and drawings, would you have the gentleman you propose at the head of the gallery to be the chief director?—I should like him to be supreme, but I suppose it could not be managed so.

7935. You would wish to have the person who manages the Picture Gallery supreme over all the others?—I should.

7936. Mr. *B. Wall*.] You say it could be done?—I am afraid it could not; I think

think there would be too many difficulties raised, but I should like to see it done.

7937. *Chairman.*] You object *in toto* to combining the collection of paintings with the other art collections, do you not?—Except the prints and drawings; you might indeed have a few books that illustrate the subjects of art.

7938. You would not have them to be part of a large collection at all?—No; the sort of chief that I should wish to see would be sufficiently taxed by having to attend to pictures alone.

7939. Suppose the country were to insist upon such a combination taking place, have you considered the mode in which you would propose your scheme for the gallery to be combined with that larger establishment?—No.

7940. Would you consider it desirable to have copies of first class paintings which are not in the possession of the country, to form part of the collection?—I think you might; I have not thought of that before.

7941. Even modern copies?—Very often fine modern copies of genuine recognised *chef d'œuvres* are better than indifferent so called originals, at which a great many cavils are made, while the others do not assume to be anything but what they are.

7942. Do you think it would be desirable to have a saloon which should contain really well-executed copies of such pictures as the Madonna di San Sisto, or the Transfiguration, or other great works, such as are to be found in foreign galleries in Europe?—I do; people of taste going to Italy constantly bring home beautiful modern copies of beautiful originals.

7943. With regard to the site of the gallery, would it be more agreeable to you if it could be retained where it now is?—No, I think it is now in the very worst place; in the worst possible position.

7944. What are your objections to it?—It is noisy and dirty, and it is in the heart of a crowded city, and the great tide of population flows by it; besides which you have a barrack on the one side and a playground on the other, and if it comes on to rain it becomes a refuge or rendezvous for idlers, who go there without any restriction.

7945. Might not that last difficulty be obviated by imposing some restriction or placing some small impediment in the way of people seeking admission?—Yes; I would make people go to some office and get tickets of admission, or let them buy a catalogue, even if the price of it were only a penny; and that would be attended with the additional advantage, that they would take something home to remind them of what they had seen. I certainly would not allow young children to come into the gallery as they do now.

7946. If the objection arising from the crowds of people frequenting the gallery, who do not go there really to see the pictures, were done away with, would you still retain your objection to the present site?—I think there is no pleasure in looking at those fine paintings in the midst of a crowded and noisy locality.

7947. What situation would you select in preference to the present site?—If it were near the Parks with a pretty walk to it that would be calculated to prepare the mind of people for the contemplation of such things.

7948. If people live in the centre of the town, or fancy strikes them to go and look at a particular picture, would it not be inconvenient to them to get into an omnibus, or a cab, and go some distance to see it?—With regard to those to whom that would be an inconvenience, I should consider their room better than their company; I am for a little test; if you want to have a mere gape-show it would be easy to make a gallery which should be exceedingly attractive on the present site.

7949. I allude to persons who take a great interest in art, and who might have an object in going in occasionally to look at a particular picture in the gallery with an artistic view; instead of being able to drop in from time to time they would be obliged to go perhaps a couple of miles, or a mile and a half, if they wanted to see a particular picture?—I think the Hansoms, especially as they are going to be made so much cheaper, will obviate that difficulty.

7950. Is there any site in or about Hyde Park, or its neighbourhood, that occurs to you as being preferable to the present site?—I have only just looked over the hedge, if I may so call it, of the ground at Kensington; it looks to me sloping, and low, and full of drains; I should have preferred the part between Hyde Park and Kensington Gardens.

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7951. You would prefer a more airy site?—Yes; I should have preferred that site.

7952. Do you consider it indispensable in order to obtain those advantages, of a suburban rather than a central site, that it should be in a wide open space, where there was a chance of such open space being preserved?—Yes; first you get light, and next, the smoke is diluted where there is a large space. In the great galleries abroad you seldom find them placed in the thickly populated part of the towns; the Louvre has a broad river running in front of it, and a great court behind; it is, in fact, not in the town; you must go some distance to get to it; it is not set down in a main highway like Charing Cross.

7953. Is there any part of Hyde Park, or Kensington Gardens, that has occurred to you as combining the qualities which you would desire to find in selecting a site for the National Gallery?—I have heard a suggestion made, that a good site would be obtained somewhere near where the sunk wall is.

7954. Do you mean the boundary between Kensington Gardens and the Park?—Yes.

7955. That is where the old gravel pits were?—Yes. It is very elevated, and is on gravel; very fine buildings might be raised there.

7956. Do you think that there would be any serious objection to that plan, on the ground of the publicity that would be infused into Hyde Park, in consequence of people visiting the gallery?—No, that seems to be courted; the roads have been widened lately, in order to increase the facilities afforded there. I am not afraid of the public coming in too great a throng there.

7957. You would have to admit omnibuses and cabs, which are at present excluded, would you not?—I would make them stop, as they stopped at the Exhibition, at some gate or entrance to the Park.

7958. You must bring them up close to the building, must you not, in order that persons may go into it at once, if they want to avoid the rain?—Is it proposed to admit the public on wet days?

7959. Would you not admit them on wet days?—No. At Madrid, where certainly it does not rain so often as in England, they are never admitted on wet days, because people come in with mud on their shoes, which first adheres to the floor and then rubbing off, becomes dust, and flies on the pictures.

7960. Mr. *Hardinge.*] Do you recollect how often they are admitted to the gallery at Madrid?—I do not think they are admitted more than two days in the week. Foreigners are always admitted, but the inhabitants are only admitted to the pictures on Sundays, and only for five hours.

7961. *Chairman.*] In any case, there would be no necessity for a thoroughfare through the Park beyond the gallery, supposing it to be placed on the site to which you have adverted?—I should be very sorry to see an omnibus let into the Park at all.

7962. How many omnibuses would be employed, do you think, if they were merely to be allowed to go to the gallery?—I do not think many would be employed; they would take the infirm.

7963. Do you not think, that if there were a restriction which prevented the public from visiting the gallery on rainy days, that restriction would operate more to prevent people from visiting the gallery in the climate of Britain, than it does in the climate of Spain?—Yes, it would; but I am one of those who do not want to have large crowds entering this fine gallery.

7964. Mr. *Ewart.*] Would not the rain tend to act as a restriction?—Where the gallery now stands the rain acts as an inducement to people to enter it; everybody runs in to get out of the rain.

7965. But would that be the case, do you think, if the National Gallery were placed in such a position as you think desirable?—I think that if it were put there we should not have to suffer from the presence of great crowds.

7966. Mr. *M. Milnes.*] Do you think, that with a view to improving the taste of the people, an impression on the popular mind is more likely to be permanent if access to the National Gallery is made somewhat more difficult; do you think that thereby an additional interest in the pictures would be created?—Most undoubtedly.

7967. Will you give your reason for so thinking?—I think that a vast number of the people who go into the present gallery do not go in with any particular desire to see the pictures at all; they merely go to walk about and talk to each other; a little difficulty whets desire.

7968. Mr. *B. Wall.*] Does not that observation apply equally to all exhibitions, and all sorts of gathering of people; we cannot expect the multitude to go in exactly for the object for which we would wish them to go in; all people do not go to church to hear the clergyman, and people who go to the theatre do not all go to hear the play; the mass of people who congregate are idlers and loungers who are led there by others?—Yes, æsthetical idlers; they come there to idle their time and to amuse themselves; very few of them come with a real desire to study the pictures.

7969. Mr. *Hardinge.*] Your proposal that they should go and purchase a ticket would obviate that objection, would it not?—Yes, I think it would.

7970. Mr. *B. Wall.*] You have said that the site which you believe has been chosen, in the event of the gallery being moved, is sloping, low and full of drains?—It appears to me to be a sort of nursery-ground; there is a drain which runs under a garden paling; there is another in the middle, and it seems to me to slope down towards Brompton, but I have only seen it travelling by, and have never examined it.

7971. The alternative site which you would propose is at the edge of Kensington Gardens, in Hyde Park?—Yes, I should like that better, because it is higher, and because it is on gravel, and cannot be built round.

7972. Is it not rather begging the question to suppose that it would be possible to obtain a site within the Parks?—I was merely asked where I should like to have it, and I answer I should like to have it there; but I did not know how it was to be got.

7973. Do you recollect the evidence that was given upon that point before the Committee of 1850?—I never read it, but I heard generally that there were great difficulties in the getting that site.

7974. It was stated, I think, that it would be impossible to get any situation within the Royal Parks?—I am not aware of that.

7975. Of course it would be most desirable, if it could be obtained, to have a site consisting of several acres unoccupied by buildings?—Yes; but as her Majesty and the Prince take such extreme interest in matters of art, perhaps the case is a little altered now; and if cogent arguments, showing the superiority of such a site as that in the Park would be, I think that so intelligent a man, and so great a lover and patron of art, might induce the Crown to give way.

7976. Do you think that if we could obtain Kensington Palace that would be a good site?—Yes, it would be a very good site, but I should prefer that the site should be more advanced, because you would have a greater security of the gallery not being built round.

7977. If you could get Kensington Palace, much money would be saved by moving the collection there, would it not?—It would have to be rebuilt.

7978. Do you think that it would be too far for masses of people to go?—Not very much; it is a good way, but not further than the Belvidere is at Vienna; it is not much further than the Prado is at Madrid, which is entirely at one end of the town. The poorer and middle class people live, I think, quite at the other side. Now that is a long walk there, and it is very troublesome to go such a distance in such a climate.

7979. If the new gallery is not put within a number of acres, would not the evil of which you now complain in Trafalgar-square be constantly urging itself upon you by the addition of new buildings and by the increase of population, which a great central exposition would be likely to bring about?—There would, however, be a chance of having a better informed population; the very fact of their desiring to be near a fine collection like that would show the æsthetical tendency.

7980. But still, in a few years, the question of smoke and dirt would force itself upon you?—I am not one of those who think that smoke does such very great mischief; I do not find that it has any very injurious effect on my own pictures.

7981. Mr. *Ewart.*] The injury arises from the dust brought in by crowds probably?—And perhaps from the effect of their breath.

7982. Do you think that smoke is the greater evil of the two?—No, but I am not a chemist; there is a peculiar odour in the National Gallery, as any one will discover who goes in late in the day; I think Carlyle said something about a Museum headache, which he attributed to some mephitic change in the air of the room, by the breath of the crowds in it.

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7983. It is described by Professor Faraday as an ammoniacal exhalation?—That may combine with the dust and smoke.

7984. Is it not the fact, that pictures in private galleries do not suffer to the same extent from smoke as the pictures in the National Gallery?—Yes; I can see no change in my pictures for the last 30 years.

7985. Mr. *Vernon.*] What would you say to the Green Park for a site, with Piccadilly on one side, and St. James's Park on the other?—That would be a very good site; but it would block up the lungs of Piccadilly.

7986. *Chairman.*] You are aware, are you not, that the original plan when this ground was purchased, was to combine a variety of public establishments of all kinds, geological, geographical, chemical, and so on, with the art collections?—Yes; but I can see very little in common between the fine arts and the exact sciences; one is poetry and imagination, the other is a matter of reason and demonstration; and I cannot see what affinity there is between a geological specimen and a picture by Raphael. I may mention that I was with a geologist when I was at Rome, and when he saw the Apollo Belvidere, he cared nothing about the sculpture, except that he wanted to know of what particular stone it was made.

7987. Do you not think, that on other grounds it might be objectionable to combine a collection of such delicate objects of art as painting and sculpture with the more material branches of science and industry, inasmuch as it would tend to place art in the middle of a crowd?—It would, certainly.

7988. Would you consider it desirable to have a gallery of pictures, and a gallery of sculpture, if they should be ultimately combined, separated from other establishments, such as those to which I have alluded?—I should.

7989. Mr. *Ewart.*] I understand you to say that you would do away altogether with the system of trustees?—I would.

7990. I suppose you would only appoint the director you have suggested, on the supposition that he would, if it were needful, call in other experienced persons to advise him?—I think he would do that for his own sake.

7991. On that supposition, you would make the appointment that of a single person?—Yes.

7992. You would have a supreme director over the different departments?—That was thrown out by the Honourable Chairman; but I had not contemplated other departments; the only thing you could do would be to allow him to choose a sort of assisting council, of an amateur, an artist, and a picture-dealer, to whom you might give, perhaps 200 *l.* a year; but I would rather prefer making him supreme.

7993. If there were a separate director for each of the different departments of antiquities, sculpture, paintings, drawings, engravings, and so on, you would give the supreme director a controlling power over all of them, I presume?—Yes.

7994. Would you make him also a judge of what paintings should be purchased, and would you make him enter into the details of purchases generally?—I would make him entirely responsible, and I would exact an annual report from him.

7995. Suppose any ancient marbles were to be purchased, would you make him responsible for that purchase?—That I have not contemplated.

7996. Do you think it desirable to have a large open space round the gallery, not only because it would preserve, to a certain extent, the purity of the air, but because it is desirable to prepare the minds of visitors to the gallery by the distribution in the surrounding grounds of statues, fountains, and other decorations of an artistic character?—I think that would be very appropriate and beautiful.

7997. Is it not desirable that there should be an open space, especially to the north-east and east, in order that particles of smoke which come principally from those quarters should have space to subside before reaching the gallery?—Yes; besides which a northern light is such a nice quiet light to see pictures by; I believe that most painters paint by it.

7998. Do you know that it was given in evidence before commissioners on this subject, that an opening to the east was particularly desirable?—No.

7999 Lord *W. Graham.*] I understood you to say, that you thought it would take 10 or 15 years, or more, to complete a National Gallery?—Yes; it will now, because the supply of good pictures is diminishing every day, while the competitors for them are increasing. A most excellent gallery might have been formed

formed 50 years ago at a very small cost, but now you must pay tremendously for good pictures; it is the old story of the Sybil's books.

8000. You do not agree with a former witness, who stated that in three years he could undertake to form a first-rate gallery?—No; I do not.

8001. *Chairman.*] Are not numerous offers to sell good pictures constantly made?—Yes; but I am looking to the formation of a real gallery, and such as England, the richest country in the world, ought to possess.

8002. You are aware, are you not, that a proposition was made for the purchase of the Manfrini collection; in your opinion would those pictures have formed an important and valuable addition to the pictures in the National Gallery?—That collection would have formed a very respectable item in the mass.

8003. That collection, however, was overlooked. Is it not the case that other collections have been overlooked also?—The collection in the Pitti Palace was overlooked also, I understand. Certainly Soult's pictures were overlooked, and also Sebastiani's pictures; they were all offered to the nation.

8004. Does not the same observation apply to Mr. Solly's pictures?—Yes, it does; but if you are going into an archæological collection, only conceive to what an extent it will spread.

8005. Are not other collections archæological collections?—Yes, but they began purchasing earlier than we did; they have had men like Dr. Waagen at the head of them, who have always been on the look-out.

8006. The Berlin collection is in its youth, if not in its infancy, is it not?—So much the worse for us, for they have swept, and are sweeping, the good things away.

8007. Do you not think that when Dr. Waagen began to form a collection his friends told him that the good things had been swept away, and that he was too late?—Did they not get at one swoop a great part of this very Solly's collection?

8008. Mr. *B. Wall.*] If Dr. Waagen had been the director of our National Gallery, would he not have been exposed to many difficulties which the trustees of this gallery have encountered?—I have no doubt he would; and whoever becomes the director of a National Gallery of pictures must be a brave man.

8009. Is there much analogy between the way in which foreign galleries are carried on, and galleries in this country, or is not the difference so great between our form of constitutional government and theirs, that in point of fact there is very little analogy between them?—The mere fact of the existence of a free press in this country would add very much to the difficulties of the director, because he would be certain to be attacked by anonymous correspondents.

8010. *Chairman.*] Have not the attacks which have been made upon the trustees, been attacks founded on their not having purchased pictures rather than on purchases which they have made?—Yes; from some quarters.

8011. Has there been ever any real difficulty in getting a grant of money from the Government where a serious intention was shown to add extensively and usefully to our national collection?—Certainly not; and I am quite sure that Mr. Cobden and others would be very glad to vote a large grant for the purpose of obtaining a really fine collection.

8012. Mr. *B. Wall.*] Is it not half the pleasure of an Englishman to urge the Government to buy things for the public, and then to turn round and abuse what they have bought?—In that case he has a double pleasure; he gets the pleasure of seeing what is bought, and he gets a grievance too.

8013. Mr. *Vernon.*] What is your opinion as to the desirabilities of admitting people to the gallery on a Sunday?—I suppose I shall be also excommunicated if I give you my opinion, but I am in favour of admitting the public after morning service; if they have attended their Church they are likely to conduct themselves better on that day than on any other.

8014. You think that, under certain limitations, Sunday is a day on which a large number of the working classes might, at all events, be allowed to avail themselves of the gallery with advantage?—It is almost their only day, besides which they would be nicely dressed, and the fear of dirt would be less.

8015. Lord *W. Graham.*] You would draw a distinction, would you not, between an institution to which the public are admitted free and one for admission to which money is taken?—I confess I should like to see the money taken for a catalogue, just for the purpose of establishing a test.

8016. Mr. *Vernon.*] You would allow of the admission of the public on a

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Sunday, on the ground that rational, innocent, and instructive amusements are extremely desirable for the great mass of the community of that day?—Yes; the old verse in the Latin Grammar naturally occurs to one, "emollit mores "nec sinit esse feros;" the tendency of fine art cultivation must be to humanise and civilise.

8017. Lord *Seymour*.] I think you said you wished to leave the entire discretion of the purchase of pictures in the hands of the director?—Yes.

8018. And that director was to be under the Home Secretary?—Yes, but I would rather qualify that; I would not have him go to the Home Secretary with reference to every picture he bought, but I would have him go to him on every great occasion; where it was desirable that he should lay out a large sum, such as 20,000 *l.*, or make a great purchase, like the Soult collection, for instance.

8019. Having a certain sum at his disposal, say 10,000 *l.* a year, if he wished to spend 6,000 *l.* or 7,000 *l.* in the purchase of a limited number of pictures, you would in such a case as that wish him to apply to the Home Secretary?—Hardly, as to the money that he had at his own disposal; he would, however, probably do so as a matter of courtesy; he would meet him, very likely, and say, "I think it would be well to do so-and-so;" but I should be sorry that the Home Secretary should fetter him much in that respect.

8020. On your system the Home Secretary would be the person who would have to come to a determination as to pictures it was considered desirable to purchase?—Hardly that, because I proposed that there should be an annual report made; he would call upon the director to give a report.

8021. Are you not aware that the practice of the House of Commons usually is, not to wait until the annual report comes out next year, but to ask questions when they hear of anything having occurred?—I am not able to speak to that point.

8022. You have never heard that questions in regard to matters of taste are often asked in the House of Commons?—Yes; but that bears reference to the present anomalous state in which we are.

8023. You think that under this system the House would be so satisfied that they would ask no more questions?—No, I do not think that anything would satisfy them; they would require, perhaps, an answer next day. The Home Secretary would tell the director what the question was, or the director would read it in the "Times," and would probably walk down to the Home Office, and give the Home Secretary the means of answering it.

8024. But with regard to the wisdom of the purchases, the Home Secretary would be responsible to the House of Commons, would he not?—No; he would state to the House the reasons which, he hears, operated upon the director in making the purchase. The director would be responsible. The secretary would be merely the mouthpiece. He would say, "I have seen the director, and this is the account he gives."

8025. Then the director would be responsible, and there would be nobody in the House to answer for him?—If the Home Secretary would not answer for him, he might always be able to get some friend to do so.

8026. He must always be under the Treasury, must he not, with regard to the expenditure of money?—No; there would be annual sums granted.

8027. You have said that there is always great pleasure to grant money for those purposes, and that the attacks which have been made upon the trustees have been attacks upon them for not purchasing pictures, rather than for having purchased them?—I should say, certainly. The moment a picture is knocked down at a large price at Christie's, there are cheers from all parts of the room, when it is known that it is bought for the National Gallery.

8028. Even the most economical Members of the House of Commons urge the spending of money on works of art, do not they?—Undoubtedly, on the utilitarian principle. Manchester wants to improve its patterns, and how can they do that without having great examples? You must educate people in art. You send boys to school for every other object of study; but you do not send them for the purpose of acquiring a knowledge of art, one of the most difficult.

8029. Have you not observed it to be very much the case in this country that people are very willing to vote for the spending of the public money at all, and are very unwilling to give the Exchequer the means of raising it?—I think better times are coming.

8030. When

8030. When you say you think better times are coming, do you think that the economical Members of the House of Commons, instead of urging the spending of money without being willing to furnish the Exchequer with the means, will now be inclined to vote for new taxes, in order to raise the money, and with the desire to be so applied?—I think that the really Liberal Members will be disposed to be much more liberal in educational matters.

8031. You say you think they will be disposed to be much more liberal; do you mean that they will be liberal by voting money away, a thing which is easily done for the imposition of taxes for the purpose of raising money?—I have not thought of that, or meddled with it. I presume we have funds for the purpose.

8032. That is the first difficulty, is it not?—But after all the same difficulty would exist as to any National Gallery at all; and I do not think that any such difficulty would be likely to arise; you will not have to put on any new taxes for the National Gallery.

8033. The purchases which have been made for the British Museum have taken a considerable time, have they not?—Yes; but I wish they were larger, and I think the country would be very glad if the expenditure on the British Museum were doubled.

8034. Of late years we have been making many other collections which it is most desirable to open, I suppose, and which are also expensive; such, for instance, as the establishment at Kew?—Yes; and how pleased everybody is; I should like to see a little tax proposed, such as that which I have already suggested, of a penny for a catalogue; it might be seen how that would answer, if funds were wanting, but I am rather for going to the country at once.

8035. Have not the Liberal Members of the House of Commons, who have been so anxious to spend the public money, not been equally anxious that people should be allowed to enter those exhibitions without any payment at all?—I suppose they have.

8036. Have they not equally urged perfect freedom of admission?—They have not perhaps considered the evils to which that leads; they would not mind a little test, or a little check, I think, if it were explained to them that the property we have got is being deteriorated from want of some restrictive precautions.

8037. You think they will take a wiser view in raising taxes, and that they will take a wiser view with regard to the proposition of a slight tax on people who enter the gallery?—I do not think they would; I do not think they would hear of that.

8038. Mr. *Ewart*.] Do you ever remember any substantial resistance being made to a vote for the British Museum?—No.

8039. Has it not been the object of many persons who take an interest in art, to abolish all little items of charge, such as the charge which is made for visiting Saint Paul's, Westminster Abbey, and so on, where interesting works are to be seen?—Yes; that is what makes me think that the plan of making people pay some small sum for admission could not be easily carried out; I do not much care what the test is; I would just as soon that people should be required to go into the next street to get a ticket.

8040. Are you aware that the Committee which sat in 1836, specially mentioned these little imposts levied on the public as obstructions in the way of a popular knowledge of the arts?—I always thought that the object was not to make a church a show place. The Abbey has become the great receptacle of monuments by accident, not intention.

8041. Mr. *Vernon*.] Do you consider that shouts of applause in an auction-room, after one of these paintings has been knocked down, is a better test of public opinion than a letter which appears the next morning in the "Times" or the "Morning Post"?—I do; because the shout is the voice of many, and the best judges, while the letter is the voice only of one, and it may be of a bad judge.

8042. Lord *Seymour*.] You would propose another mode of keeping out idlers who frequent the National Gallery, by making them take tickets before they go in?—Yes.

8043. Are you aware that formerly, at the British Museum, they used to make people write their names down?—Yes.

8044. And are you aware that that plan was obliged to be abandoned in consequence

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consequence of the complaints that were made of it?—I do not know that the objects in the British Museum suffer so much; stones and shells, for instance, are not so much liable to injury as pictures are; besides which they are in cases under glass.

8045. Was not the question of compelling visitors to the British Museum to write down their names before they went in discontinued because the public found it inconvenient, and in consequence of the delay that was occasioned at the door of the Museum?—All tests are inconvenient, and more of necessity than choice.

8046. Do you not think that the imposition of this test would cause an additional difficulty to the single director, who would have to bear the responsibility?—He would appoint subordinate officers, and give his directions, which should be printed, and those directions would be abided by.

8047. But the people who objected would make their attacks, not on the underlings, who merely obey his directions, but on him for making such directions, would they not?—I dare say they would; but recollect how small our present gallery is; you have in London the greatest population of any city in Europe; and the gallery is placed in the most crowded part of that population; you let the people into a series of band-box rooms. In other great countries there is a little test or some little impediment; and besides that, the pictures are placed in galleries so large that the multitudes are lost in them; but the little rooms in which our pictures are placed are filled in a minute. When you come to build a new gallery, you must build it with very spacious saloons, if you were to let in the public without a test.

8048. You think that a gallery fit for the nation ought to be on a much larger scale than the present gallery?—Yes.

8049. Do you contemplate the removal of the site, as essential to any well-constituted gallery?—Most decidedly.

8050. You have stated that you think individuals would make few mistakes in the purchase of pictures, and that therefore you would have confidence in one director?—Yes.

8051. Do you not think that it happens that where individuals make a mistake, they do not publish it abroad to the world; whereas, when the mistake is made by the trustees of the National Gallery, it is trumpeted by all the papers throughout all the country?—It is pretty well known when any baddish picture is bought at a very large price by a private gentleman in London.

8052. Do you not think that many picture collectors, in the first instance, have bought their experience at a considerable cost?—Yes, but when they began, they were comparatively uneducated; but you would now appoint a head, who you suppose has been educated, and he will have paid for his experience; but you must not set the standard too high at the beginning; if you are seeking for such a person as is really not to be found, you will revert to the system that has obtained heretofore. You must simply take a well-educated gentleman, and attach great responsibility to him, and you must give him a good salary, without which no real responsibility can exist; but I would not appoint him permanently.

8053. You would give him no advisers to assist him, I understand?—*Caveat emptor*; let him find it out himself; unless you attach to him an inferior council of three.

8054. But when you say, *caveat emptor*, it will be the public unfortunately?—Then you will go back to the present system. If the present system would only be liberal, and not be so much afraid, I think it would give more satisfaction. I think it is wonderful how few mistakes they have made. They are merely a set of gentlemen, with no president at their head, and yet how fine all their recently purchased pictures are.

8055. They have also laboured under that want of funds which you pointed out as one of the chief defects, have they not?—Yes; they have lost many things which they might have bought, from not being able to buy them at once. I think they ought to have a balance at their bankers of 10,000*l.*, so as to enable them to lay their hands upon a gem at a moment's notice. I do not wish to fix that particular sum; but if you want them to have the means of purchasing fine pictures, the sum at their disposal must be a large one.

8056. You think that, whether it is a single person, or several persons, appointed

pointed to buy pictures for the nation, they ought to have a sum at their disposal?—I think that is most expedient.

8057. You referred to the print collection in the British Museum, to which, you said, you had paid attention?—Yes, great attention.

8058. Have you done so of late years?—No, I think not; since Josi's time I have ceased to be a print collector.

8059. You have not seen the progress that has been made of late years in the collection, have you?—I have been down there once or twice, because Mr. Carpenter is a friend of mine.

8060. Mr. *Vernon.*] You say that you think it is desirable that the director should be appointed for a limited term of years, and that he should not be appointed permanently?—I should make him report annually, and if it did not satisfy, the supplies have only to be withheld, and there would be an end of him as the director.

8061. You would not suggest that he should be appointed only for a limited term of years?—No; because, recollect, you are quite in the beginning.

8062. You say that you think the want of an annual sum at the disposal of the trustees is a disadvantage; are you aware of an instance in which the Treasury, when they have been applied to for the advance of money for valuable pictures, which have been reported to them as advisable to be bought, have shown anything of a niggardly spirit?—No; I wish for more applications.

8063. Is the only inconvenience to which you allude, that there has not been an annual sum at the disposal of the trustees?—The Chancellor of the Exchequer is bound to close rather than to open the public purse.

8064. Have you not heard that the Government at once placed 500 *l.* at the disposal of the trustees, in order to enable them to send a gentleman over to Venice to see a collection of pictures, and that the fault was not with the Government, but with the trustees, if with anybody, that that collection was not purchased?—Yes.

8065. Have they showed any difficulty lately in authorising the advance of money for the pictures which have been recently bought?—No; I am not at all their accuser.

8066. The only difficulty as to money consists, does it not, in the want of an annual amount, placed at the disposal of those to whom is entrusted the duty of making purchases?—Yes. What would any of us do without a balance at our bankers, if we went into an auction-room and purchased a picture? Many pictures are bought instanter when it gets wind that the trustees want to purchase them. You may depend upon it that a person in the situation of director will have plenty of pictures offered to him, independent of sales.

8067. You seem to be very much alive to the danger of picture-cleaning; do you, or do you not think it advisable that any gentleman entrusted to deal with the pictures in the National Gallery should possess a certain amount of chemical knowledge?—I do not think that picture-cleaning ought to be done in the way it is; but I cannot conceive, the question of picture over-cleaning having been now so much discussed, that it would not be the first subject to which the director would give his attention. I think it can never happen again.

8068. I was asking you whether it would not be desirable to have some test of the qualifications of any gentleman into whose hands the national pictures are placed, if it were only to satisfy the public that every possible precaution was taken?—You would, of course, get the best man you can; but if you make the post so extremely difficult, the consequence will be that you will get nobody.

8069. Do you not think that calling the public attention to the want of scientific attainments on the part of picture-cleaners, and the danger to which the national pictures are exposed, would tend to improve their practice?—I do not think that what has happened will happen again, in our times at least.

8070. Lord *W. Graham.*] Do you think that no pictures will ever be cleaned again?—Yes, they will be cleaned again, but they will not be done quite so rashly.

8071. Mr. *Vernon.*] You made some reference to private collections; is it not the fact, that in every private collection the owner sends his pictures from time to time as he buys them, or at some time or other, to have something done to them, in the way of repairing, restoring, or re-varnishing?—I think that when he first buys them he does; but when once he has got them home, as far as my

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experience goes, he never touches them again except to wipe them with a wash-leather or a silk handkerchief.

8072. Do you expect that in a public collection there should be such an entire difference in the management from that which you find in a private collection, that when you get a picture out of order, you should not have it put in order by the best man you can get?—Certainly, it should be put in order at once.

8073. *Chairman.*] Is it not the fact, that throughout Europe the operation of picture-cleaning has been carried to such an extent as to spoil a great many fine pictures?—Yes; almost all the paintings at Madrid have been retouched and repainted, especially the "Murillos;" they began with them. The "Raphaels" have all been retouched, and they are now about the pictures of the Italian school.

8074. The practice of picture-cleaning has been pursued much more extensively abroad than it has been in this country, has it not?—I think so.

8075. Lord *W. Graham.*] Were the "Claudes" to which you alluded in your former examination repainted?—Not when I saw them, but how they are now I do not know; some of the fine "Titians," when they were first obtained from the Escurial, had never been varnished, but were as they came off the master's easel; but, now that they have got to Madrid, no doubt they have been sacrificed.

William Russell, Esq., called in; and further Examined.

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8076. *Chairman.*] I BELIEVE you wish to make some suggestions as to alterations and improvements in the management of the National Gallery?—I should be glad to offer some such suggestions as have presented themselves to me.

8077. What are the defects of the present system to which your attention has been called?—I think the defects of the present system are rather to be attributed to the entire want of definite objects in the trust itself than to the character of the system that has been pursued in administering it. It appears to me that it has never been distinctly pointed out what are the objects of the trust of the National Gallery, and what is the course that is to be taken by the trustees.

8078. Has there not been a general understanding that the functions of the trustees were to watch over the state of preservation of the present collection, and to make judicious additions to it?—I think that has been rather the general understanding; but I do not think the trustees have ever considered that they have any clear or peremptory duty imposed upon them, and I think the Committee will come to that conclusion from the evidence of Lord Aberdeen. I think that Lord Aberdeen, one of the most conscientious persons you could find as a public or private man, has been of opinion that his duty as a trustee has been passive rather than clearly marked out, either with reference to any great course of acquisition, or with regard to the formation of the National Gallery. I think, if he had been of opinion that he was expected to take an active part in forming a national gallery, he would have taken a very different course from that which he has taken; and I think that generally the trustees appear, during past years, to have been of that opinion; there has been at times more activity on the part of individuals than there has been at others; but I do not think there has been an understanding that the trustees were called on to form a great national collection such as this country ought to have.

8079. Are we to understand that you do not think there is anything objectionable in the present system of an unpaid committee taking, under the Government, the principal charge of the establishment, but that you would propose to continue that system?—I think that must depend on what is intended for the future. I think it is almost premature for me, or for anybody, distinctly to suggest what should be done. Possibly this Committee by its recommendation, and Parliament by acquiescing in it, may point out that at a future time a great national collection is to be formed. First define the nature of that collection, and then will be the time more properly than now to consider how this new system, and this new creation, is to be superintended and carried out; but at present, unless we know very distinctly what is to be done in future, and unless some directions are given to us, it would be exceedingly difficult to say

say how our trust had best be administered. I think that if the system is to be merely a system of chance acquisition and superintendence, there are no great evils in the present system, but if there is to be some great change, such as has been suggested, I think the present system would require many modifications and changes.

8080. Do you consider it desirable that some specific instruction, on the part of Parliament or Government, should be issued as to the precise kind of collection that ought to be formed?—I think that is most necessary.

8081. Have not Committees of the House of Commons given some kind of instructions or recommendations in their Reports as to what they thought was required from the trustees in regard to purchasing?—I do not understand that there has ever been a clear course marked out. I think that if 25 years ago you had said to such persons as Lord Aberdeen, Lord Lansdowne, the late Lord Ashburton, Sir Robert Peel, Mr. Wells, Mr. Rogers, the late Lord Northampton, and Lord Colborne, that the country expected from them that they should assist in forming a great national collection, and that from time to time Parliament would assist them with proper means, you would by this time have had a collection with which the country would have been perfectly satisfied.

8082. Has there not been a perfect understanding that the trustees were to make all the eligible purchases they had an opportunity of making, and that the Government would be ready to respond to their exertions by granting funds where such purchases were reported to be desirable?—Occasionally; but I think the trustees have not thought themselves bound to use any extra activity for the purpose of doing it; I do not know that Parliament has ever instructed them that they should be supplied with means.

8083. Do you not think that that is owing to the trustees being gentlemen who are not distinctly obliged to undertake this office, or to execute it with any activity; do you not think that when they happen to be in London, and find it agreeable and convenient, they attend sales and look out for pictures, but that no single trustee has considered himself under an obligation to adopt that course?—It is as you say; no trustee has considered himself under an obligation to be very active in the matter; and I should think that the want of attendance on the part of the trustees results a good deal from that cause.

8084. If the trustees, with the facilities they have hitherto had, with the absence of any difficulty as to funds, generally speaking, on the part of the Government, and with recommendations from Committees of Parliament as to the class and description of pictures they should purchase, have not shown any great activity in the matter, do you think that if they were to be continued on their present footing they would show any greater activity, on being told that a collection should be made of a particular kind?—If I had the leisure to continue (which I should not be able to do) in the character of trustee, on that understanding, and on those terms, I, for one, would gladly undertake it, and should consider myself bound to be constantly active. If the trust should assume such an active form as I think it ought, I, for one, in consequence of my other avocations, should be unable to be a useful member of it, and I should therefore decline to take part in it; but many persons could, no doubt, be found who would be both very fit and very willing.

8085. If the trustees were under an obligation to hold monthly meetings, which, I suppose, is the smallest degree of attention that the chief director of a national establishment can be expected to show, and if they were bound each to attend a certain number of such monthly meetings, do you think that the noblemen and gentlemen who now hold that office would be willing to subject themselves to such an obligation?—I believe that the trustees would hold their meetings much more frequently than they have done, and I think that many persons would be ready to attend once a fortnight during the greater part of the year. I think that another class of persons should be attached to them, who should hold their meetings more frequently; and these gentlemen ought, I think, to be paid for their services.

8086. You would leave the attendance of the trustees, they deriving no emolument from their office, to their own discretion, would you not?—I think there might be a code or a system of instructions pointing out that their meetings should be held once a fortnight during a certain period of the year.

8087. And would you recommend that they should be bound to find a quorum at each meeting?—Yes, I should recommend that.

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8088. You would recommend that there should not be a period of five or six months during the dull season of the year when no meetings should be held?—Yes.

8089. You think that there would be no difficulty in getting them to attend?—I should think not. Perhaps I may say that it appears to me that now a very different system is required for some little time to come; if we may assume that a great collection is decidedly to be formed, and that the authority of Parliament is to be given to the necessary expenditure that will be incurred; if that be the case, I think that a very different system ought to be pursued for some years to come, I should say for five years, from that which would be permanently required; and that the system would at first be larger and more expensive than it would be necessary for it to be afterwards; I think that for the next few years to come there ought to be a system which would facilitate great rapidity of collection, so as to make up for the time which has been lost, and to form, in the course of a few years, a fitting collection for the nation.

8090. Would you propose to keep up the trustees in their present number, or would you have their number limited?—I do not know that there is any great magic in any particular number, but I should say that there ought to be from eight to twelve trustees at the least. I think it would be better that there should be a number of some magnitude, in order that the trustees might, if they thought fit, subdivide themselves into sections or committees to take charge of different branches of the subject.

8091. Would you have the trustees appointed from time to time, at the discretion of the Treasury, and in such numbers as the Treasury thought fit, or would you have a limited number?—I see no objection to leaving it to the discretion of the Treasury to determine what the number should be. The number, of course, would depend upon the subject-matter they had to deal with. If it were a mere gallery of pictures, a smaller number would be required; but if it is to be a general collection of works of art, of course the Treasury or the Government would select a greater number of persons who had paid attention to those particular subjects.

8092. Do you not see any inconvenience in the trustees constantly buying and looking out for pictures, they themselves being some of them or most of them picture collectors; would it not interfere with their independency of action, that they are anxious to purchase pictures for their own collections, as well as for the National Gallery?—I think that the persons who would be selected by the Government would forego any considerations of that kind. I have known recent occasions on which members of the trust, who were themselves also possessors of very remarkable collections, who have most anxiously endeavoured to ascertain whether there was the slightest chance of a desire existing to buy a particular picture on behalf of the public. I do not believe that that objection would arise.

8093. But, under this system of renewed activity, they would be under a sort of obligation to secure every picture worth securing for the nation; and, therefore, they would have no opportunity of buying any very valuable pictures for themselves?—Europe is very large, and the number of pictures that may be bought from time to time is very great. I think there would be no difficulty whatever in forming a number of very excellent private collections, besides a National Gallery.

8094. I am quite aware that the practice of the present trustees, under the late system, has not been open to the slightest ground of objection on this account; but what I have alluded to was the greater degree of activity that would be required of them, and the greater number of purchases they would have to make; and I wished to ask you whether, under those circumstances, inconvenience might not arise?—It does not occur to me that it would.

8095. You mentioned that for the purpose of making considerable immediate additions to the collection, some system might be suggested which might tend to accelerate their progress; what was the system to which you alluded?—I would propose first that there should be a Board of Trustees from 8 to 12 in number, who should be selected, from time to time, from such persons as the Government might think most competent, and who should give, as the present trustees do, their services gratuitously. I should propose that there should be a keeper and an assistant keeper of the gallery. The keeper's attendance to be not occasional, but constant, although not necessarily daily. There should be

be an assistant keeper, who would be resident and in daily attendance; that is much the same as under the present system. I would propose that the keeper himself should be an artist, who should have given his attention to the practice of other periods in the history of art, and who should have a liberal salary; the amount would, of course, be a matter for consideration, but I should say, perhaps 500 *l.* a year. I would propose that the assistant keeper should also be in some measure conversant with art; that he should have apartments in the building, with a salary of from 200 *l.* to 300 *l.* a year. Then I should propose that there should be a Council of Art attached to the trust, consisting, perhaps, of five persons, artists by profession, or others versed in art, practically or theoretically. I would recommend that these should, from time to time, be selected by Government, and receive a salary, perhaps, of 300 *l.* a year each. I would propose that this council should hold weekly meetings for the greater part of the year, with a power to assemble themselves more frequently if they should think fit, or if the Board of Trustees should specially invite them to do so. I would propose that three should constitute a quorum. Then I would recommend that the keeper should be present at these meetings to take a part in them; yet without having any direct suffrage or right of voting in cases of dissent. I think he should communicate reports from the council to the Board of Trustees, whose meetings might be held once a fortnight, or more frequently, if they themselves should desire it, or if the Council of Art should at any time see reason to ask them to consider any report of urgent importance.

8096. What would be the subjects that this council would specially take into their consideration?—There again I feel a difficulty owing to the state of ignorance in which we are as to what possibly may be done, but if it is to be confined to a great national gallery of pictures, there is the whole field of purchase open to them, and the whole question of arrangement of the gallery, and possibly there may be a question as to the structure itself, and the arrangement of the parts of the structure, together with questions of lighting, and in fact all questions as to the arrangement of the National Gallery; for I assume that these new functionaries would have to deal with all that.

8097. Do you propose that those questions should originate with the council, or that they should be merely a body whom the trustees are to consult in regard to questions which have already suggested themselves to the trust?—I would propose that the Board of Trustees at their meetings should refer for inquiry, and report to the Council of Art all such matters of consideration as they themselves may think urgent, or as they may think worthy of reception, if suggested from other quarters. I would let them dispose at once of such other matters as might not seem to them to require reference. I would suggest that the members of the Council of Art would be expected to make personally, or by correspondence, either in this or in foreign countries, such inquiries, and to possess themselves of such information as would lead to the gradual increase and organisation of a great national collection. I would let them from time to time lay the results of their inquiries before the trustees; the costs of such correspondence and inquiry to be audited and defrayed by the Treasury. I would suggest that the keeper should be the organ of official communication between the Board of Trustees and the Council of Art.

8098. Would you propose that the Council of Art should also originate questions independently of those questions which are referred to them by the trustees?—Undoubtedly, whenever it occurred to them to be right to do so. I think they would be expected to be active in their inquiries; for example, if in the course of their researches they have heard of a foreign collection, or a foreign picture which it appeared to them it would be desirable to purchase, I think that they should communicate to the Board of Trustees what had occurred to them upon the subject. I think they should make a report, and ask for the authority of the trustees.

8099. Upon whose responsibility would purchases be ultimately effected, by the council, or by the Board of Trustees?—I should say that the accounts of the trustees, which would be finally audited by the Treasury, would be kept by the assistant keeper, he being allowed for the purpose the regular assistance of a scribe or secretary, who would perform all the duties of writing out and recording the proceedings of the trustees and of the Council of Art, and there

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should be a moderate salary allowed to him. Then I would suggest that the Board of Trustees should communicate to the Treasury such propositions for the acquisition of pictures, or other matters involving any considerable outlay of money, as might seem desirable, appending to any such statement their own signatures, and stating the name of such members of the Council of Art as might have reported to them in the particular matter, with so much of their reports as they might deem expedient.

8100. Would the trustees, before reporting in favour of any purchase, be under an obligation to have the assent of a majority of the Council of Art?—Certainly not, in every case. If, for example, the trustees should be aware that the Spanish Government were ready to part with certain well-known and valuable pictures, as "The Spasimo," or "The Perla," of Raphael, at a given price, it would not be necessary to convene a Council of Art with reference to them, but an application might at once be made to the Treasury, saying, "We "may have those pictures for 10,000 *l.*; is the Government willing to afford us "the means?"

8101. Assuming that a picture is to be sold in London, and that the Council of Art have come to the conclusion that it is not a desirable purchase, and have so reported to the trustees, and yet, notwithstanding that, the trustees should purchase that picture, upon whom would the responsibility rest then?—That would not be the course according to my view; the trustees having received this report from the Council of Art, would, if they decidedly disagreed, communicate to the Treasury both their own opinion and the contrary opinion which had been given by the Council of Art to whom the question had been referred, or by whom it had been considered, and if the Treasury, upon receiving those two statements, chose to say that the picture was a desirable picture to purchase, the money would be advanced; but if the Treasury said, "We do not regard the opinion of the trustees, and do regard the opinion of the Council of Art," the money would in that case be withheld, and the picture would not be bought. I apprehend that in all cases before the purchase of pictures the authority of the Treasury would be obtained.

8102. Then in that case, where there is so vast a variety of opinions, the trustees and the Council of Art would be always liable to act as antagonistic bodies, who would go to the Treasury as an umpire?—I do not know that this difference of opinion would necessarily occur.

8103. Do you think that unity of opinion is so great in the public generally in questions of art, that even among such a body of gentlemen no difference of opinion would arise?—I do not think that would necessarily follow, but I think that often the trustees themselves would be unwilling to refer it to the Treasury if they had a strong adverse opinion from the Council of Art; it would be only in cases in which they satisfied themselves that the Council of Art were wrong that they would take measures in opposition to it.

8104. Lord *W. Graham.*] Do you think that the trustees would be likely to be better judges on such subjects than the Council of Art?—No, I think they would be a sort of court of appeal, that they would have an opportunity of reconsidering the judgment that had been given by the lower Board, and that they then might say to the Treasury, assigning their grounds for coming to that opinion, "We think that the Council of Art have come to a wrong conclusion," and they might go on to state why they disagreed with them.

8105. Mr. *Ewart.*] Might not the council of five know more upon the subject than the Treasury, and yet the Treasury you would make the ultimate court of appeal?—That is quite true; but the Treasury would have the benefit of having the whole case laid before them; they might say, "We think this is "a doubtful case, and therefore we will not advance the money."

8106. *Chairman.*] To that extent the Council of Art would be independent of the trustees, because the trustees would have no control over them; and the Council of Art would be as much entitled to make known their opinion, by going to the Treasury, as the trustees themselves?—No; the communication with the Treasury would be through the trustees; I should not propose to give to the Council of Art power to go to the Treasury.

8107. I understood you to say that if the Council of Art were to report an opinion adverse to the trustees, and the trustees differed from that report, it would be obligatory upon the trustees to report that difference to the Treasury?—But it would not be always necessary that they should do so. It might be that

that they would agree with the Council of Art, or that if they differed from them, they would not think the error upon the part of the Council of Art clear enough to warrant them in going to the Treasury and saying, "These gentlemen "have so miscarried, that we ask you to come to a different conclusion from "that to which their report would seem to lead."

8108. And thus the trustees might decide one way or the other, without reference to the Treasury?—No; not in favour of a purchase, because they must always obtain from the Treasury authority to act.

8109. They must lay before the Treasury the adverse opinion of the Council of Art?—If their opinion is adverse.

8110. Then in every case, either of an adverse opinion of the Council of Art, or a favourable opinion, a report must be made to the Treasury?—Yes, if the Treasury is expected to act.

8111. Mr. *Vernon.*] How do you recommend that these Councils of Art should act; is there to be a quorum, or is the majority to decide: or would you have the opinion of each individual before given separately, to be separately considered on its own merits?—I do not think that it is necessary to prescribe the exact course; if you find five or six persons fit for the appointment, they may agree among themselves as to the best course to be pursued in that respect.

8112. Do you propose that one member of this council must be more perfectly acquainted with pictures of the Spanish school; that another should be acquainted with pictures of the Italian school, and another with the Flemish?—I think that their qualifications ought to be such, and that the selection of them ought to be such, as to provide, as nearly as possible, for every contingency, and for every subject with which they would have to deal. I do not think you should take one man who was able to deal with one subject only; but I should endeavour, if I were the person selecting the five, to leave no subject unprovided for; but I should do the best I could to select the five persons whom I considered to be able to meet all the exigencies of the case.

8113. In proposing so large a number as five, what effects do I understand you they are to be referred to; simply with reference to pictures, or is it with a view to some more extended works of art?—There, again, the same difficulty arises, that I do not know what is intended to be provided for; but I think that if there was a great collection of pictures, to which, in my opinion, ought to be be added a great collection of drawings by the old masters, which, I conceive, for all purposes of art, would be a most valuable adjunct, there ought to be five persons appointed. I think they would not be too many. It would probably sometimes happen that one of these persons would have occasion to go abroad to make purchases, which would at once reduce the number to four.

8114. Do you consider that the salary which you have spoken of, 300 *l.* a year, would be sufficient to secure the entire services of a well-qualified person, or do you only mean that that sum should be the settled payment for some occasional services?—In appointing these persons, I do not think any conditions of entire exclusion from any other occupation should be imposed upon them. I think they might be allowed to pursue other vocations.

8115. Would you expect them to travel, for instance, for the purpose of making inquiries, to pay their own expenses at such a salary?—Certainly not; I think I have already stated that the costs of inquiries and correspondence, and in which I included, of course, the costs of travelling, should be audited and defrayed by the Treasury.

8116. *Chairman.*] Did you say that you thought that the council should be appointed by the trustees or by the Government?—By the Government.

8117. Would you consider it necessary that a monthly, quarterly, or annual report should be given in by the trustees as to their proceedings?—I should prefer an annual report; I think that if the reports were to be very frequent, there would be more discussion than was necessary from time to time in Parliament; I think it would be very inconvenient. I think that many unnecessary questions would constantly be put in Parliament with respect to what had been done. I have no wish to prevent a wholesome control on the part of the public, and I should be very desirous for the public to know exactly what was going on; but, I think that an annual report, or at all events a report made every six months, would be far better than a report made at short intervals.

8118. Would you put a fixed sum at their disposal annually?—I think there might be great objections to that; but at present, having no idea of the scope

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or of the scale on which these operations are to be performed, I do not think it would be easy to say. I think it was put by Lord Aberdeen, that if there were a fixed sum, they would fancy that it should always be spent, and that sometimes it would be spent on objects which it is not very desirable to possess. I should prefer that there should be no fixed sum, and that the Treasury should signify their readiness to go to a great extent for some years to come in making a good collection.

8119. Mr. *Ewart.*] It should be rather under the control of the Government than be at the disposal of the trustees?—Yes.

8120. Still, you would have a fund available to the purchase of works of art?——

8121. Lord *W. Graham.*] Do you think that with five artists and twelve trustees there could be any great danger of this sum being hastily squandered?—No, I hope not; I trust that the Government would select persons in the first instance, who, feeling that they had a great public duty to discharge, would exercise great care in the selection of objects on which the public money would be expended.

8122. Mr. *Vernon.*] You think that with so many persons to choose, it would be very difficult to come to a wrong conclusion?—Yes.

8123. Lord *W. Graham.*] Would not that do away with the objection to a fixed sum?—To a certain degree it would; but I should like, if a fixed sum were made, that it should be a very large sum.

8124. Would you say 10,000 *l.*?—I apprehend that that would be by no means sufficient.

8125. *Chairman.*] Would you adopt the principle of placing a fixed sum at their disposal, with power to make application for a larger grant under special circumstances?—I think the Treasury can give its orders at any time, if they have the means. If they were to determine on a certain sum, they need not name it to the trustees, but they may hold themselves ready to meet the demands of the trustees.

8126. Are there not cases in which a purchase might require to be made on the spur of the moment, and where a valuable picture might be lost from the necessity of waiting until a reference was made to the Treasury?—I think that that difficulty very rarely arises. I have seen instances in which pictures have been bought with great rapidity; I have seen a picture, the Head of Rembrandt, by himself, hanging up at Christie's, and within two days afterwards it has been sold to the National Gallery. An instance has lately been cited of the attempt to purchase a Velasquez. Sir Charles Eastlake stated that he had experienced great difficulty in not being able to find another trustee; and he stated that on his own responsibility he went to the Treasury. But I do not consider that to have been any proof of the difficulty which he wished to show. That picture was one that was in the Standish Collection; it had been hanging up a great part of the week; all the trustees had seen it; it had not occurred generally to them, nor had it occurred to Sir Charles Eastlake himself, until the last moment, to purchase that picture.

8127. Mr. *B. Wall.*] Are you aware that that Velasquez had been in the market for a whole year, and that it was sold at the suggestion of Sir Robert Peel, who said that if the directors did not like to buy it, he would take it himself for his own gallery?—I was not aware of that fact.

8128. Mr. *Ewart.*] Do you not think that the existence of so large a body as a council consisting of five members would render the existence of the body of trustees almost superfluous?—No, I think it is exceedingly desirable that the public should have great confidence in them; and they would be satisfied that they were not influenced by private interest. I do not wish to reflect upon any particular class of persons, or upon any profession, but I think that the public would have an increased confidence in the purity of the management if there were persons who gave their gratuitous services to the public, and who superintended all that was done by those who were paid for their services.

8129. Do you not think that the members of a body so complete would somewhat impair the effect of their action?—I do not think that that necessarily follows.

8130. Do you object to *ex officio* trustees?—I do not know that they are of any particular value, except that they afford great facilities for communication.

8131. *Chairman.*]

8131. *Chairman.*] Do you think that the principle of having the First Lord of the Treasury the superior court of appeal to the trustees, he himself being an *ex officio* trustee, is not rather an anomaly?—I do not think there is any practical inconvenience in it; it rather increases the facility of communication with the Treasury.

8132. Has it not occurred that the First Lord of the Treasury has been, in his capacity of trustee, a party to the purchase of a picture which, as First Lord of the Treasury, he has afterwards been obliged to condemn?—It has not happened during my experience.

8133. Is there any advantage in exposing the First Lord of the Treasury to the accident of such an anomaly?—I do not see any great danger in it.

8134. Is there any advantage in the First Lord of the Treasury being a trustee, he being himself the person to judge of the conduct of the trustees?—I think it rather facilitates communication in some instances.

8135. Does it not neutralise and destroy the influence of the First Lord of the Treasury as a court of appeal, if he acts as a member of the inferior court?—Practically, I think it will be found that the First Lord of the Treasury very rarely attends meetings; he knows very little of that which has passed before the particular case comes to the Treasury; and I think that the First Lord of the Treasury will consider that he is fully at liberty to dissent from any proposition made by his brother trustees, if he shall think it an unfit one.

8136. I thought it was a part of your improvement of the system that the trustees should be under a distinct obligation to attend the meetings regularly?—I think so.

8137. Would the First Lord of the Treasury be also under that obligation?—Yes, to a certain extent.

8138. You said, I think, that one of the palliations of the anomaly was that he need not attend?—Upon consideration I admit that that might be a good reason for leaving out the First Lord of the Treasury.

8139. Do you think it probable that a Board composed of eight or ten trustees could attend during the whole year?—Probably not, but during a great part of the year they might do so; they would arrange with each other; there would be some who reside constantly, or nearly so, in London, and others who would be occasionally absent; they would, no doubt, arrange with each other.

8140. Would it not produce a want of uniformity, some being present at one time, and some at another?—I think not to such an extent as would work any great mischief.

8141. You would not make the members of the proposed council travelling officers, but you would have some persons to travel under their direction, would you not, to inquire into the merits of pictures which might be on sale?—I think that some of the Board of Art might occasionally travel, whenever it was thought desirable to do so.

8142. You spoke of the desirability of having some understanding on the part of Government or of Parliament as to the kind of collection that was to be made, the extent of it, and the mode of making it; to what extent would you consider such an injunction requisite; would it be desirable for Parliament, or for any department of the Government, to suggest or enjoin the managing body to complete their collection by making purchases from certain schools in specimens of which they were deficient, or to bring the collction into a historical and chronological form as far as might be desirable, or would you leave it to the discretion of the trustees or the managing body?—I think that if Parliament were to authorise, or Government were to sanction, the establishment of a certain body of paid persons, that of itself would be an indication that the future proceedings were to be more active than they had been before; but I think there should be a distinct recommendation either to those of the present trustees who might choose to continue in the discharge of the duty, or to the new trustees, and a distinct understanding as to their future course.

8143. You mean as to what class of pictures they should purchase?—What subjects they were to embrace, and the extent to which the expenditure should go.

8144. Are you aware that a Committee of the House of Commons, presided over by an Honourable Member now present, gave a distinct expression of opinion, in 1836, that paintings of the Raphael era formed the best nucleus for a gallery; would you consider that such an injunction should be given by

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Parliament or by Government, to guide the managing body until that deficiency had been made good, to exert unusual activity in getting pictures of that particular class?—The present trustees would think themselves bound to attend to any injunctions which might be given to them; but I think it desirable to give them directions, which would enable them to increase the collection by every species of legitimate art, and that they ought to be encouraged to form as large and as complete a collection as possible.

8145. You do not see the use of any such suggestion as that which I have read, in the terms in which it is made?—I do not mean to say that by any means. Those are exceedingly desirable pictures, but I am very averse to having anything like sectarianism in art. I should recommend that the collection should be formed on larger principles.

8146. If the nation were to declare that they did wish for sectarianism in art, would there not be some obligation in the trustees to follow the recommendation of Parliament?—I have no doubt that it would be the duty of the trustees, as long as they continued in the trust; but I for one should disagree with the nation and with Parliament, if they considered that sectarianism ought to guide the selection of pictures.

8147. They might be sectarians in their desire for certain particular classes of pictures to be admitted, without wishing other classes of pictures not to be admitted, might they not?—Such an injunction would be most valuable.

8148. You yourself said it would be desirable and essential, in order to a well-regulated system, that the body managing the system should have a clear understanding what the nation wished, and you mentioned that the nation should specify what they wished; do you think that, under those circumstances, it should be left to the discretion of the trustees to act or not, as they pleased, on such instructions?—If the trustees are under the direction of the Treasury, they would have no option but to obey the injunctions and directions given to them.

8149. Will you have the goodness to define more specifically what you alluded to when you said, that in order to improve the present system, it was desirable that the nation should distinctly lay down upon what system they wished the collection to be completed and continued?—I wish to have it defined what the scale of the collection is to be. I do not want the trustees to be directed as to whether they should prefer pictures from this or that school, but I think the whole complexion of the new institution ought to be defined to them in some way; I think they ought to be told that they are desired to make purchases to a certain extent from all schools; and from that they might be able to form a judgment as to the scale of the future operations they would have to conduct.

8150. You would lay them under no restrictions as to the class of pictures that it would be desirable for them to obtain?—I would not impose any restrictions upon them in the way of exclusion.

8151. Has not the prevailing taste in England been in favour of those schools which were specified by the Committee to which I have alluded, as the inferior schools, such as that of the Caracci?—Perhaps it has; but that has been partly from their not being sufficiently acquainted with some of the other masters, with whom I think it is very desirable that they should be fully acquainted; but I think there is great danger in excluding particular schools. I think, for example, that the Spanish school ought to receive favour as well as other schools; the Spanish schools have hitherto been very little known in this country; we find a great variety of opinions on these matters.

8152. Mr. *R. Currie.*] Is not that which you should chiefly desiderate in those who have to form a national collection, a truly catholic taste in art, a desire to recognise merit wherever it may be found?—Yes; I think the entire absence of strong predilections is a most necessary part of the new system, and that is one ground why I object to that to which many persons lean—a sole and single trustee, curator, or manager. I will take the recent instance of the Spanish collection; when that large collection came to be sold, there was a Velasquez, which many persons of great taste thought there would be a risk in purchasing; when we purchased it, it was thought by some that it was a representation of a sublime subject in an undignified manner, and that it tended to deteriorate the public taste, while others would have been inclined, not only to buy that picture, but all the best examples of Zurbaran and El Greco, and various

various other great masters. That, perhaps, would have led, on the other hand, to a great accumulation of Spanish pictures; but I think, it is exceedingly desirable, in order to give the public the opportunity of enjoying these different forms of talent and of art, that they should be allowed to see them. I would not buy bad pictures, nor would I buy merely for the purpose of showing defects, in order that by contrast they should show the excellence of others; but I would buy all those pictures in which great excellence in art may be found, and I think that from that would be obtained the happiest results.

8153. *Chairman.*] My question did not relate to a special purchase of an individual picture, but to the circumstance of Parliament having expressed an opinion, through its Committees, that it was desirable to make up deficiencies in our collection where those deficiencies were most observable, and I also alluded to the turn of our taste towards a totally different class of pictures from that to which the Committee of the House of Commons referred, and you said you thought it desirable to have the expression of an opinion on the part of the nation as to the class of pictures they wished to have; do you not think it desirable, that if the country considers the gallery deficient in certain schools, Parliament should say whether or not they think it desirable that certain classes of pictures should be more particularly attended to than others?—If the trust have neglected any particular school, I think they should be reminded of it.

8154. If Parliament by its Committees has given a distinct expression of opinion, which opinion has been authorised by the House, that it is desirable to purchase pictures, belonging to the school of Raphael for instance, would you not think it obligatory upon the trustees to exert unusual activity in making purchases of pictures of that school?—Possibly there might be such a recommendation, which the trustees ought to attend to.

8155. Mr. *Vernon.*] I presume your desire is to throw as far as possible a distinct responsibility upon some individual or upon some body, and here you propose to impose a responsibility on a Board of Trustees, do you not?—Yes.

8156. Do you consider that it would be the duty of the Government to select such persons as trustees as they think most calculated to advance the interests of art?—Certainly.

8157. Do you not consider that you would be more advancing the interests of art by leaving it to the discretion of those trustees, having got the best man you could select for the purpose, to exercise their own discretion as to the works of art they should choose?—I think, to a great degree, it would be the most safe plan to leave it to their discretion. I think responsibility is perhaps often talked of without much consideration being given to the value of it; the great object of responsibility of course is to secure absence of error; but I am not sure that the ordinary form of responsibility, such as the fear of censure, or the fear of the punishment or removal of the particular person who is to manage these matters, would at all insure his success. I think you should choose the men you consider most competent to judge of these matters, and that then they should be left to their discretion; they would be morally responsible, but I do not think it necessary to have the responsibility of a single officer, who should be liable to be removed because he miscarries occasionally in his judgment.

8158. Occasional mistakes must inevitably occur in the management of a system of this sort; do you not believe that public opinion would be so brought to bear on the operations of any such board as to be a sufficient check upon their proceedings?—I hope it might. I think it would be very well to try such a system, and I imagine that it would operate in the way you suggest; there would be a sufficient check upon them.

8159. Is it your opinion that, at the present day, or for some years past, there has been any undue leaning on the part of English collectors to a debased period of art?—No; I think that of late there has been rather a revival of a taste for that which many persons consider the highest period of art; the early periods of art have lately obtained more favour than they formerly did.

8160. Do you not believe that, within the last few years, from the greater facilities we have had for seeing collected together in the galleries of foreign countries, works of different epochs, a more catholic taste for art has been generally displayed in this country?—I think the probable result of having several persons would be, that there would be more free trade in art. I think that all classes and all schools of art would be done justice to, and that although there

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there may be occasionally fancies and fashions, those by degrees would correct themselves.

8161. Lord *Seymour*.] I understood you to say that you did not think it desirable to leave the purchase of pictures in the hands of one director?—I think not.

8162. I wish to ascertain the reasons why you think that one director would not be the best tribunal for judging of pictures, and for acquiring them for the country?—I think it would require the union and concentration of so many various qualities, that you could rarely, if ever, hope to unite them in one individual. I think he ought to be a person familiar with all schools of art, well versed in the history of art, acquainted with its technicalities, and a good judge of the condition and state of pictures; he should also be a man inaccessible to interest, of great industry, of large conceptions, and comprehensive views, and yet at the same time a man of very business-like habits. I think that he ought to be free from all predilections and all sectarianism; he should be possessed of great courage, fearless in his judgment, and quite indifferent to all attacks of either malignity or ignorance, and upon the whole he ought to be a man such as you would very rarely find.

8163. Do you observe among the trustees as at present constituted any predilection for particular schools or masters?—No, I have not observed that.

8164. Sir Charles Eastlake, for instance, stated to the Committee that he had very little admiration for pictures of the Spanish school?—Sir Charles Eastlake, of course, has put his own views in evidence before the Committee.

8165. But you have not observed, in your consultations with the trustees, that there is generally a predilection with each individual trustee for one school more than another?—Certainly not; my experience has been very short, only two or three years, but I have not observed anything of the kind as to the trustees generally.

8166. As far as it has gone, you have not observed any bias that has prevented the acquisition of good pictures of any school?—No.

8167. You propose that there should be a council of art attached to the trust; do I understand you to mean that they should meet separately from the trustees?—I think they should occupy a distinct board room.

8168. Why should not the five gentlemen, who you proposed to be selected from the artists of the country, be joined with the trustees and meet them as one body?—I think that would do away with the sort of court of appeal which I wish to institute; I think that many things might occur to the trustees with regard to the grounds upon which the different members of the board of art had come to their conclusion, which they could much more freely discuss in the absence of those who had suggested them; I think that could be more conveniently done if they held their meetings apart, and I think also that the meetings of the council of art ought to be more frequent than the meetings of the trustees.

8169. Would you expect the council of art to be the persons who should be active in finding out pictures to be purchased for the gallery?—I think that the board of trustees and the council of art should be active in the matter, but more particularly the council of art; I do not think, however, that the trustees themselves should be exonerated from a liability to make inquiry and research wherever they found it desirable to do so.

8170. When a picture was found, and recommended by any one, the first suggestion would naturally be, for the keeper of the pictures to go and see it, would it not?—Yes; he would be the organ of communication between the two bodies.

8171. Then, the keeper of the gallery having seen it, if he considered it worth further inquiry, would recommend the council of art to see it?—Yes.

8172. And they would make a short written report to the trustees?—Yes.

8173. The trustees would then consider the report; they would themselves then see the picture, and, if necessary, make a recommendation to the Treasury?—Yes.

8174. So that you would have all those checks to guarantee to the public that the money was well spent?—Yes; that is exactly the course that has occurred to me.

8175. Have you read the evidence of Mr. Hurlstone respecting the copyright of prints?—Yes.

8176. Will

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8176. Will you state to the Committee whether there is any system, and, if any, what that system is with regard to permitting persons to take engravings from pictures in the National Gallery?—Very little has passed upon that subject since I have been a trustee; the circumstance to which Mr. Hurlstone referred in his evidence had reference to something which took place at a rather distant period; I think in the year 1848; an application to grant leave to Mr. Gilkes to copy on wood some of the pictures in the gallery; I cannot state what actually took place with respect to that, for I was not a trustee at the time, but I have referred to the minutes of the trustees, and I have also endeavoured to ascertain from Colonel Thwaites what passed in respect of this transaction; I cannot, however, find anything that throws a distinct light upon it, but I apprehend that an application for leave to copy the pictures on wood was something new to the trustees; they seem to be to have been alarmed by the novelty of it, and probably that was their ground for rejecting the proposition, but I am sure that that would not be the case now, nor would it have been the case at any period within the last few years, for the great number of publications in which these works are represented by means of wood engravings, now demands that every facility should be given to the public for having them so represented. I have seen cases in which there have been copied in the "Illustrated London News," and various other publications, pictures recently acquired, and I have no doubt that if Mr. Gilkes were now to make the application and were to conform to the usual requisitions as to the admission of students engaged in copying pictures in the gallery, he would have no difficulty in obtaining the permission he desired. I think it is exceedingly material that that facility should be afforded, and if the matter required any new regulation the trustees would be bound to sanction it, for, although wood engraving is not the highest class of art, it is a process which has been resorted to in former times to perpetuate some of the best works of Parmegiano, Titian, and Raphael, and it is well known that Rubens himself superintended a course of engravings on wood of some of his important works.

8177. You believe that every facility is now afforded to the public for copying the pictures in the gallery?—Yes; I think it is very proper that there should be every facility given for that purpose; with respect to the pictures in the Vernon Gallery, the cases were rather peculiar; I think the refusing to allow permission to copy those pictures arose out of an understanding that there was between Mr. Vernon and Mr. Hall, as to restricting, in some degree, the right of engraving the pictures in his gallery; with respect to all other matters, I think the trustees may very safely have the conduct of that as they have of the regulation and admission of persons to copy; they would take care to give leave to those who would do them tolerably well. I see that shortly after this, leave was given to Mr. Doo, to engrave a picture by Francia; he is well known to be an engraver of the highest merit in this country, and therefore there could be no difficulty in giving him the leave he asked.

8178. Reference has been made to the purchase, by the trustees, of pictures which have been very ill-selected; for instance, a picture by Titian, from the Soult collection?—I was rather anxious to address myself to that point, as strictures have been passed upon that picture. I feel sure that the persons who have criticised it have no object but that of taking care that the public should have good works bought for them, and they would not suggest that that picture was a mere pasticcio, if it could be shown to them, with tolerable clearness, that it was evidently Titian's own design; that particular picture was bought upon the recommendation of Mr. Woodburn, out of the Soult collection, and that picture having been recommended to the trustees as likely to be so valuable an acquisition that no other Titian in the gallery would be able to stand by it, I confess, that I, for one, was somewhat disappointed when it arrived in this country; but the longer I know that picture, the more I admire it. And I would observe that upon trying to trace the picture shortly after its purchase, I was fortunate enough to obtain a fine impression of an engraving, which must have been probably executed in Titian's lifetime (*producing the engraving*), and with the exception of the glory round the head of the Saviour, it is an exact copy of the picture in the gallery; it is an engraving by Martin Rota, a well known engraver, who was born in Dalmatia, I think in the year 1540; Titian was born in the year 1477, and it is well known that he lived one year less than a cen-

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tury, and the latest date on any engraving of Martin Rota is 1577, and therefore, this engraving was probably published in Titian's lifetime. I have brought it here in order that the Committee may see it, as it exactly resembles the picture in the gallery, except, as I have said, as to the glory round the Saviour's head, which is rather a disadvantage than an ornament to the picture, and in order that the Committee may not suppose that it is a pasticcio after the famous picture at Dresden. Lord Grosvenor has a replication of that picture, and I have brought an engraving of that also, in order that the Committee may judge of the complete difference there is between the two.

8179. Mr. *M. Milnes.*] Would you say that this picture can compare with the Dresden one as a work of art?—That is a different thing. I do not advocate this as a very fine Titian, but I have no doubt that it is a Titian, and not a pasticcio, after Titian; in short, there is no detail of the picture, except the glory, which is not precisely the same as the engraving which bears Titian's name. I think it was suggested in the evidence before the Committee, that it was a pasticcio, and I believe it has been said to be by Teniers; now, Teniers was not born until 1610. I would wish to make this further observation to the Committee; I see, on looking through the evidence, that the Committee have occasionally touched upon the question of the danger of lining pictures, and also upon the danger of transferring them. I happen to be cognisant of a very remarkable instance which shows the possibility of effecting those most dangerous operations with perfect safety, and with the most fortunate results. I have a very fine picture here, which the Duke of Bedford has given me leave to produce to the Committee (*the picture is produced and shown to the Committee*); this picture was painted on canvas, and was laid down on panel, which is always of itself rather a dangerous predicament for a picture to be in; it is, as you observe, a very brilliant and beautiful Paul Potter; there was a large blister in the sky, which had become so baggy that there was no possibility of flattening it, and the question arose whether it would be safe to detach the canvas from the panel; on examining the picture this increased difficulty appeared, that about an inch, or an inch and a half on one side of the picture was painted neither on canvas nor on panel, but was painted on a sort of priming, or ground, which was laid down upon the panel, in order to extend and eke out the picture, and then of course arose the question as to the safety of removing that compound surface from the panel. I took the advice of Mr. Farrer, by whose recommendation Mr. Leedham, an eminent liner, was employed, and by him the picture was with skill and safety transferred. I have now brought it here for the purpose of showing it to the Committee, and of satisfying them that the public need not be alarmed when occasionally it becomes necessary that a picture should be newly lined, for recently there has been a great unwillingness on the part of the trustees to sanction the lining of pictures; and I am more anxious about this because, with reference to the recent purchase of the Velasquez, it will be absolutely necessary that that picture should be lined before anything can be done with it.

8180. Mr. *B. Wall.*] Are the trustees in the habit of employing Mr. Leedham when they re-line?—They have never done so hitherto; there has been no picture lined for many years, and probably the former course would have been that Mr. Seguier would have been employed to select whatever liner he thought it safe to resort to. Mr. Leedham is a man of great note as a liner. I was anxious that the Committee should see this picture in its present state, because I think it affords ample proof of the safety with which such operations may be performed by skilful men. The whole of the picture, for an inch and a half from the margin, was never either on canvas or on panel; the whole of the rest of the picture was, as I have already stated, on canvas, but was laid down on panel; the panel has now been entirely removed, and there is nothing but canvas. There was in the blue of the sky, though it is not very easy to detect the place now, a very large bag, about three-quarters of an inch wide, which stood up; the picture was in the greatest jeopardy whenever it was rubbed, and might have been irreparably injured; you now see that the texture of the picture is quite perfect; it was a picture of the greatest value, and of most remarkable purity and beauty.

8181. Lord *W. Graham.*] Was that picture cleaned and re-varnished?—I presume that that was necessary, after it was lined.

8182. Who

8182. Who do you say was the painter of that picture?—Paul Potter.

8183. Is that ascertained?—Yes, it is a signed picture.

8184. *Chairman.*] What is your opinion as to the question of site?—My opinion is, that the great objection to the present site arises mainly from its being a place of such very great thoroughfare, and that the great number of persons who now frequent the gallery tends to the disadvantageous condition of the pictures, and I think it would be very desirable, if the question be entertained of removing the gallery, that it should be placed in a situation where the thoroughfare is not so great; and I hold that opinion, not having any desire to exclude any portion of the public from the right and opportunity of seeing the pictures; on the contrary, I think that the more facilities are given to the public generally to see the pictures, the greater will be the benefits that will follow; but I think it very desirable that the gallery should not be in a place where persons go to it for other objects than that of seeing the pictures.

8185. You are aware it has been suggested that a check might be put upon it by some general, one cannot call it restriction, but temporary obstruction, by obliging people to take tickets at the distance of 100 or 200 yards from the door?—I think that might be of some use; but it would be imposing a considerable restriction and impediment on those who clearly ought to be admitted, and who might go there for legitimate purposes. Some of the Members of the Committee being themselves attached to the trust of the British Museum, are aware that a somewhat similar regulation did exist there, and that it has now been discontinued. Formerly, persons were obliged, on entering the Museum, to write their names; but now there is no such regulation, and a person goes in without doing so; therefore, I should rather suppose that that regulation had been found inconvenient, and that it had been objected to by the public, and consequently discontinued.

8186. Does not the being required to sign one's name involve another condition, viz., that a man must be able to write, and a person might be annoyed at such a test being required, while there is no such objection in the case of a ticket merely being required; it is only a walk of a minute or two, and shows that it is not the intention on the part of those going there merely to idle away their time, or take shelter from the rain, but actually to view the pictures in the gallery?—There may be such a distinction; I think that the real point is very well expressed in a letter which I received from Sir Robert Peel, shortly after the commission on glass had made its inquiry, and before making the report. I wrote to him to inform him of the course the commissioners had taken, and in writing to thank me for that information, he says, "I have my misgivings as "to the fitness of the present site for a collection of very valuable pictures, com- "bined with unrestricted access, and the unlimited right to enter the National "Gallery, not merely for the purpose of seeing the pictures, but of lounging and "taking shelter from the weather; to attempt to draw distinctions between the "objects for which admission was sought, or to limit the right of admission on "certain days, might be impossible; but the impossibility is rather an argument "against placing the pictures in the greatest thoroughfare of London, the "greatest confluence of the idle and unwashed."

8187. Lord *W. Graham.*] What is the date of that letter?—The 28th of May 1850. Now, Sir Robert Peel was exceedingly anxious to give every possible access to the public, but he felt very strongly the pressure of the point to which I refer. I may also mention to the Committee that I have spoken with Mr. Seguier, who states, that in attempting to polish up the pictures in the National Gallery lately, when he has had recourse, in consequence of our directions, to using a silk handkerchief for the purpose, he frequently finds a difficulty which he experiences nowhere else; he finds deposited on the pictures that which he terms a greasy deposit which he does not find in any private collections, and on account of that deposit, he finds great difficulty in polishing the pictures. That deposit seems to proceed very much from the class of persons, and the number of persons who visit the National Gallery. I think you will find that on wet days many persons go in there with no other object than to obtain shelter from the rain; and much more copious emanations and exhalations would arise from their clothing than from that of other persons who went decently dressed, and for the real purpose of seeing the pictures.

8188. Do you think that, if the public were obliged to get the tickets which

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have been referred to, the same inconvenience would be felt, or would it not, rather, restrict from visiting the gallery those who really wished to see the pictures?—It might have the latter result.

8189. Mr. *Ewart.*] Is not the best restriction the natural restriction of distance, and do you not think that a person would not voluntarily go far unless he really wanted to see them?—That seems an obvious restriction; but it also generates an obvious inconvenience. For there are many persons to whom distance, of course, is some inconvenience; but at the same time, in considering the various classes of persons who do go for the purpose of seeing the pictures, I think that in the first place it would be a very little inconvenience to wealthy persons to go a little further, or to give a little more time. Then with respect to persons engaged in business, they probably only go on certain days and at certain times, and if they go for the purpose of seeing the pictures, the facilities of transit are so much greater and cheaper now than they were formerly, that they might very well go to a distance, if they went there for a sort of holiday. I think that the only persons who would materially suffer by removing the National Gallery, would be persons engaged in public offices who may now go to visit the gallery as they go to or come from their employment, and perhaps it might be inconvenient to some artists who reside in the more central parts of the town; but many artists prefer a suburban residence, for the sake of a purer atmosphere, and they would have greater facility of access if the gallery were removed to one of the outskirts of the town.

8190. Do you not think that, for the working classes, it is desirable to combine with the National Gallery external decorations of an artistic character in the grounds surrounding it, in order to give them recreation out of doors; I mean such external decorations as one sees in the gardens abroad?—Yes, I think that would be a wholesome recreation to afford them.

8191. Mr. *Vernon.*] Did you understand from Mr. Seguier that he found the greasy substance to which you have alluded, upon all the pictures which he so rubbed up, or was it confined to those pictures to which the gallery varnish had been applied?—I should think not, because the pictures which would most require his polishing would be those which have been recently varnished with the other varnish; pictures varnished with mastic varnish will naturally chill a good deal, though in the early part of their time they chill more than they do afterwards, when the varnish has become firmer; therefore, I have no doubt he would have operated on those pictures more particularly.

8192. But you are not prepared to say whether he applied it equally to all the pictures, or whether he made any distinction between those pictures which had been varnished with mastic varnish alone, and those which had been varnished with old gallery varnish?—What he meant to say was this: he found that the mastic varnish did not polish up so readily, and had not the same advantage over other varnishes as regards the pictures in the National Gallery as it has in regard to pictures in other collections, because the difficulty of polishing it up is greater there. I do not think he meant to go into a comparison whether the deposit to which he alluded was greater on one class of varnish than on another. He did not refer to the absorbent qualities of one varnish rather than another.

8193. Lord *W. Graham.*] If the site were removed a little farther from town, or in a purer atmosphere, should you consider it necessary to continue covering the pictures with glass?—I think that probably would be very desirable if the number of persons who went to see the pictures were very great indeed; but we should judge better after a short time.

8194. It would be desirable to avoid it if you could, would it not?—It would be exceedingly desirable.

8195. Mr. *Hardinge.*] Would you propose that all the pictures should be covered with glass, both the large and small pictures?—I consider that it would be exceedingly objectionable to cover large pictures with glass; it would be almost impossible to see them if they were so covered; but at the same time I have observed that the Madonna di San Sisto is covered with glass, and those who have looked at that picture may judge what degree of difficulty there might be in using glass for large pictures in our own gallery. We have a large cartoon, the Massacre of the Innocents, lent to the gallery by the trustees of the

the Foundling Hospital, which it is exceedingly difficult to see, owing to the size of the glass.

8196. *Chairman.*] Being of opinion that a more airy site would be preferable, have you formed any opinion as to what situation you would prefer?—I myself have always wished that the National Gallery should be placed in a situation, which I presume is not within the reach of the public, and there are many grounds for objecting to it; my wish would be that the pictures should be placed somewhere in Hyde Park, but I look upon that as hopeless, and therefore I should say I desire to see it placed as near to it as possible.

8197. Do you not think it very desirable that the gallery should be placed in a situation in which it would have a permanent security for having a large open space all round it?—Certainly.

8198. Say a quarter of a mile, or some hundred yards at least, and that there should be no risk of a brewery or distillery springing up in its immediate neighbourhood, and also that the air should be diluted in some degree in its passage from the more infected atmosphere before it gets to the gallery?—Yes.

8199. Mr. *B. Wall.*] Is it possible that any such position can be found?—I am afraid that the difficulty is so great that it is impossible to obtain it.

8200. *Chairman.*] Have you examined the Kensington Gore ground?—No, I have not.

8201. What objection is there to giving the open space between Hyde Park and Kensington Gardens, near where the boundary line of the brick wall is, by the Gravel Pits; do you see any insuperable objection to such a site as that?—The public is in the habit of using the Park for other purposes, and they would complain if they lost it; but I have not considered it closely.

8202. Do you consider that, if the nation were anxious to get a very fine site for the gallery, and waived all objection to the Park being used for that purpose, it would be desirable to have it constructed on that spot?—Yes.

8203. Mr. *Vernon.*] Do you think the public would complain equally if the Green Park were selected, with one opening to Piccadilly?—I have not thought of that before; but I should be very sorry to see the Green Park lost. There is another point I might mention to the Committee: Mr. Seguier suggested to me that he had great doubts as to the safety of the present system of ventilation of the National Gallery. He thinks that possibly all systems of ventilation by means of pipes may introduce something into the gallery which is noxious to the pictures; he thinks that pictures in galleries in which there are fire-places, and which are not ventilated by means of pipes, are in a better condition; but perhaps that is a matter which the Committee may take other modes of ascertaining. It bears upon the condition of the pictures in the present National Gallery.

8204. Lord *Seymour.*] Does Mr. Seguier mean, that the present mode of ventilation tends rather to add to the dirt that collects upon the pictures?—Yes, and I think Colonel Thwaites is also of the same opinion; he has shown me some passages in the building where there appears to come out from the pipes in places where there is nothing to prevent it, a strong black stain, which leads him to think there may be some noxious influence from the pipes, which alters the appearance of the pictures.

8205. *Chairman.*] I believe it is generally admitted and understood, that the system of ventilation in the gallery is imperfect?—Yes.

8206. Do you think it would be advisable to remove the National Gallery to the suburbs of London, to an open airy space, and do you think it would be convenient to combine that structure with a number of others, for other societies and establishments?—Yes, I think that possible. I have not considered it sufficiently to give much evidence upon the subject, but I should be most anxious, in forming a new National Gallery of pictures, that provision should be made for forming a great collection of framed drawings by the ancient masters; that there should be some room, or set of rooms, for cartoons and drawings. I think they should be upon the very threshold of the collection, and that, after going through them, the public should pass into the other part of the collection; and I would not arrange that other part of the collection strictly in chronological order; but considering that many persons who go there have only limited opportunities as to time, I think they ought to be permitted to see

things that would give them pleasure, and should not be bound to go through a long chronological series, which might seem to them to savour rather more of the pedantry of art than would probably be agreeable.

8207. My question was rather this, Assuming there to be such a collection of works of art as you allude to, do you think it desirable that a building containing such objects should be connected with other buildings, devoted to chemistry, geology, industrial art, and other matters not connected with monumental antiquity, or with art?—I am not prepared to give an opinion as to that point, but I think it might endanger the purity of the atmosphere if a number of buildings were conglomerated in that way; the smoke and crowds would accumulate there as much as they do on the present site. It would depend, of course, on the extent.

8208. Were there to grow up a sort of town there, by buildings erected for persons connected with the institution, would not that be likely to defeat the object of obtaining a greater purity of atmosphere?—If they came too near, undoubtedly; it would depend on how much space was left between the gallery and the establishments to which you refer.

8209. Lord *Seymour*.] You have probably considered the site a good deal, since the subject was brought under public notice in the year 1850, by the Committee?—I have.

8210. From your experience, do you think that if the Royal Academy were removed, there would be on the present site sufficient space for all the purposes that you think necessary to be connected with the National Gallery?—I do not apprehend that there would.

8211. Then you think that one objection to the site, besides that which you have mentioned, viz., the inconvenience arising from its being in so great a thoroughfare of persons, is that the site now occupied by the gallery, even if the Royal Academy were removed, would not be sufficient for the purposes of the gallery?—Not for such a gallery as I myself should wish to see.

8212. *Chairman*.] Has your attention been called to the question of the possibility of taking in the workhouse behind the present National Gallery, or of procuring the barracks?—No, it has not. I presume that that could only be done at a great cost; but I do not know what the cost would be.

8213. Mr. *B. Wall*.] The expense would be enormous, in whatever way it may be done?—Very great in any case, of course.

8214. *Chairman*.] I presume that if those establishments could be placed at the disposal of the gallery, there would be sufficient room for every purpose?—As far as room is concerned, probably there would.

8215. Mr. *Hardinge*.] How would you insure the attendance of the trustees at the different meetings?—I should not propose to do it by any obligation beyond that which they would impose on themselves. If they had clearly marked out to them that upon them depended the carrying out the Great National Gallery, they would themselves arrange, if they accepted the office, to give such attention to it, and to be as regular as was necessary for the purpose, in their attendance at the different meetings.

8216. Do you think you could find gentlemen properly qualified to perform the duties of trustees, who were not engaged in other ways?—Yes.

8217. Are you aware that in the British Museum there is a regulation to the effect, that if the trustees do not attend for a certain period they are held to have resigned?—I do not know the details of the management there.

8218. Do you think it desirable that any such regulations as regards the trustees should be introduced into the system of management of the National Gallery?—I do not think there could be any objection to it.

Veneris, 8° *die Julii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Lord William Graham.
Lord Seymour.	Mr. Baring Wall.
Mr. Monckton Milnes.	Mr. Raikes Currie.
Mr. Hardinge.	Mr. Labouchere.
Mr. Sterling.	Mr. Vernon.
Mr. Ewart.	

COLONEL MURE, IN THE CHAIR.

Major-General *James Freeth*, called in; and Examined.

Major-General *James Freeth*.

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8219. *Chairman.*] YOU hold the situation of Quartermaster-general?—Yes.

8219*. You appear here in consequence of instructions from the General Commanding-in-chief, to give his opinion as to the possibility of removing the barrack and barrack-yard behind the National Gallery?—Yes.

8220. Is the opinion of his Lordship adverse or favourable to the removal?—Decidedly adverse to it, for a reason which he has given in a letter he has addressed to the Chairman of this Committee.

8221. He considers that the present barrack is more conveniently situated, both for the troops it will contain and for the assembly of others in case of necessity, than a barrack in any other situation?—Yes, than any other locality that could be named.

8222. He thinks the advantage it possesses in having free egress through the National Gallery to the open space of Trafalgar-square, the Park, the Horse Guards, and the Houses of Parliament, are special advantages which apply to that site, and not to any other?—Precisely.

8223. His Lordship sums up his opinion by saying, that under all circumstances, he cannot assent to the loss of a barrack of such importance unless another is constructed on nearly the same site, having entrance and egress under the National Gallery, as now existing, with a sufficient parade, and all the necessary appurtenances?—Yes.

8224. And also with a free carriage communication in the rear for the reception of supplies and the passage of baggage-waggons?—That is decidedly his Lordship's opinion on the subject.

8225. It is probable, is it not, that any barrack or barrack-yard that would combine all these advantages in a military point of view would be an equal obstruction to the enlargement of the National Gallery on such an extended scale as has been proposed?—No situation for a barrack near there can be mentioned, except it were immediately behind the present barrack, and having a private parade to it in front, that would so well answer the purpose as the one now existing.

8226. Which would be virtually the same barrack and barrack-yard, the situation only being a little altered?—The situation might be slightly altered, but it should have the same advantages.

8227. That would still require a free egress and ingress under and through the National Gallery?—Yes, if the gallery continues there.

8228. Before the old building of the Mews was removed, the troops actually occupied that building, did they not?—We had always troops there as long as I can recollect; I have been in the Horse Guards for nearly 40 years, and I never knew it without troops. I know it was the opinion of the Duke of Wellington that it was a most eligible spot for posting a large force, and for assembling others, if required.

8229. The advantage you had in possessing the building on the site on which the National Gallery was built was only partly compensated by having the free ingress and egress through the present building?—Yes; we should be very glad if we had a larger barrack there.

8230. Lord *Seymour.*] What is the size of the present barrack-yard?—It is

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is constructed for 554 men, and commonly holds one of the small battalions of the Guards. We should much prefer having, if you have the room to give us, another barrack of the same dimensions built; say one large barrack, to hold a thousand men.

8231. When you say you want more barrack-room, you mean, generally, that for London you want more barrack-room for the troops?—We do, and we must have it, by some means or other.

8232. You do not mean that it is essential to you to have more barrack-room exactly in that position?—Certainly not.

8233. You only want the opportunity of placing a certain number of men there at different times, when occasion may require?—Yes, in addition to a barrack for one battalion of 554 men.

8234. Is it an old barrack?—It is a new barrack.

8235. Does it contain the modern improvements?—It is a new barrack altogether; it has been built within the last 10 or 15 years.

8236. Lord *W. Graham.*] If you had an additional barrack built there, would there be sufficient room on the present parade?—I doubt that.

8237. It would require the parade to be enlarged, would it not?—Yes, I think it would; but that is a matter on which an engineer would be a better judge than I am, and it must depend much on the available space. A convenient parade should allow of the battalion being drawn up in file, with an additional space at each flank.

8238. There was a plan proposed by Sir Charles Barry of covering over a large portion of the present parade ground, for the troops to be able to be formed underneath it; should you consider that objectionable or advantageous?—If there is plenty of ventilation, I do not see any objection to it. But would he build over that?

8239. That was his proposed plan?—Could he obtain a sufficient space without interfering with the parade below?

8240. The parade below was to be covered over partially, so that the troops could go underneath?—I doubt whether it could be managed so as to allow of the exercise of the troops, without supports on arches, or something of that sort; and if it were to be by pillars they would interfere with the movements of the troops.

8241. Lord *Seymour.*] Could you give up any part of the present parade ground for the purposes of the National Gallery?—No; it is too small already.

8242. Is that barrack considered a healthy barrack for troops?—I never heard any complaints of it; we had always our due share of sickness in the Guards, but not more so in that than in any other regiment.

Edmund Oldfield, Esq., called in; and Examined.

E. Oldfield, Esq.

8243. YOU are an officer of the British Museum?—An assistant in the department of Antiquities.

8244. Under Mr. Hawkins?—Under Mr. Hawkins.

8245. What is the date of your appointment?—The 13th of September 1848.

8246. Had you a position in the establishment before that?—No, I had not.

8247. Lord *Seymour.*] Will you state what occupation you had previously to that?—I was a barrister, practising at the Chancery Bar.

8248. *Chairman.*] By whom were you appointed?—By the three principal trustees.

8249. All the officers of the Museum, even those that are under the head keeper, derive their appointments, do they not, directly from the three principal trustees?—Yes.

8250. What is the precise nature of your office; are you responsible to Mr. Hawkins?—To the trustees through Mr. Hawkins.

8251. But you are not directly responsible to the trustees; all your affairs pass through Mr. Hawkins to the trustees, do they not?—Yes.

8252. What is the amount of your salary?—At present I receive 186*l.* a year, which in the course of two months will be raised about 30*l.*

8253. Have you any special branches of Mr. Hawkins's department under you, or do you exercise a general superintendence, in conjunction with the other assistant

assistant keepers?—It is in the discretion of Mr. Hawkins to apply the services of his assistants to whatever branches he thinks proper; my occupation has been chiefly the registration, classification and description of the coins, but within the last year and a half I have been also much employed in the arrangement of the sculptures.

8254. Any particular class of sculptures?—Only those we have lately been re-arranging; the Assyrian and Egyptian collections.

8255. Have you a precise set of printed regulations for your guidance?—No, not a very precise set of regulations; you are speaking, of course, with reference to the assistants only?

8256. Are there any printed regulations which apply to the special case of the assistants in the book of regulations which I have seen in Mr. Hawkins's hand?—Not as to their employment; that is chiefly left to the head of the department.

8257. Lord *Seymour*.] Is there not a printed book of regulations for the officers of the Museum?—Yes; but in that book the express occupation and duties of the assistants are not specified; they are intended to be left under the general superintendence of the head of the department.

8258. *Chairman*.] I suppose the specification is sufficient generally for your guidance, and that you would expect to receive more special directions from the upper keeper?—I think it is principally left to what experience has defined to be our duties.

8259. Lord *Seymour*.] Do you think that in so wide a department as the department of Antiquities, embracing so many different and desultory objects, it would be desirable that each assistant should be limited to some particular class, or do you think it is desirable that each should be placed under the general direction of the head of the department?—My observation was not intended to to be addressed to what was desirable, but to what was the fact. I think the regulations of the trustees do not expressly define the duties of assistants; but I am far from supposing it would be desirable that they should do so.

8260. *Chairman*.] If Mr. Hawkins considered your services particularly useful in some particular department, the arrangement of the Nineveh sculptures, for instance, he might after that was done instruct you to take charge of some other part of the collection, painted vases, bronzes, or otherwise where he thought your services would be peculiarly valuable?—Yes.

8261. Have you anything to do with the purchases that are made by the Museum?—In the same way that my colleagues have, according to our particular knowledge and tastes; particular objects are referred to particular individuals; but Mr. Hawkins is responsible for all purchases to the trustees.

8262. If you hear incidentally of any object that it appears to be desirable to possess, you would give your opinion to Mr. Hawkins?—Yes.

8263. Is he in the habit of consulting you and the other assistant keepers in cases in which he thinks your opinion may be valuable?—Yes.

8264. Although the proposal to purchase may not have initiated with you?—Yes.

8265. Has your attention been called to the existence of any inconvenience arising from the want of sufficient space in the Museum?—Yes.

8266. I believe it affects all departments of the Museum, does it not?—I believe it does.

8267. Have you turned your attention to any of the schemes that have been proposed for remedying that imperfection?—Yes.

8268. Does it appear to you that any of the schemes that have been produced are likely ever to be brought to a tangible issue?—It is difficult for me to offer an opinion upon that question; I certainly have formed an opinion on the merits of particular plans that have been proposed.

8269. Is the want of room peculiarly felt in your own department?—Yes, it is.

8270. Unless some remedy is procured, you will soon find yourself so crowded as greatly to hamper any arrangements that may be required to be made for either adding to or properly arranging the collection you have at present?—Certainly; the want of space not only limits the extension of the collection, but very much interferes with the arrangement in any scientific classification.

8271. Do you see any objection to the present site, with reference to your own branch, except that arising from the confined nature of the ground?—I think

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I think that that is the most serious objection, but it is an objection that would apply to any situation in the centre of London; moreover, the objects exhibited are of course more liable to injury from dust and smoke *there* than they would be in a more open situation.

8272. Have you observed the effect of discoloration upon any of the marbles, particularly the Elgin Marbles?—Yes, it is very great.

8273. There is an exemplification of that, is there not, in a fragment of marble lately brought from another locality to the Museum, to fill up a gap in the figure to which it belonged?—Yes; there was a small fragment of the frieze of the Parthenon, which was presented about two years ago by Mr Smith Barry, and which had been many years at his seat in Cheshire, that, at the time of its arrival at the Museum, appeared white, and totally distinct in colour from that which we previously had; but it has now considerably lost that freshness which it had when it first arrived.

8274. Are any precautions taken to remove the dark colour which the monuments acquire from their exposure to smoke?—They are occasionally washed.

8275. Does that reproduce their fine colour, or do they still retain a certain portion of yellowness?—It rather palliates the evil, but it is impossible to remove it.

8276. Lord *Seymour*.] Have not various schemes been proposed with a view of protecting the Nineveh and other sculptures from the effects of dirt and of the atmosphere?—Yes. I suppose you allude to a proposal for glazing the bas-reliefs, which no doubt would be a great protection to them; and I rather think the trustees looked favourably upon that proposal, but it would not be expedient to do so until the damp at present in them is entirely dried out.

8277. *Chairman*.] When you speak of glazing, you mean putting glass in front of them?—Yes.

8278. And the Elgin Marbles also?—I never heard it proposed as to them. The bas-reliefs in the Nineveh Collection are exceedingly flat, and might easily be brought under a frame like a picture; they are also more liable to injury than the Elgin Frieze, because the material they are composed of is alabaster.

8279. Those works not being of the higher class of art, any inconvenience arising from the glitter and dazzle of the glass would not be so seriously felt, as in the case of sculptures of the finer Greek era?—No, the inconvenience would not be so great; and I also think that the effect of smoke and dirt accumulating on those works would more impede the clear view of the highly elaborated portion of some of the sculptures than the glass would.

8280. The material of which those sculptures are composed is more susceptible of injury than marble, is it not?—Yes; alabaster is very soft, and suffers from the mere friction of persons brushing against it as they pass.

8281. Glass is used, is it not, for the purpose of preserving works from dirt and dust in departments containing smaller antiques, vases, and busts?—Yes.

8282. Your attention has been called to proposals which have lately been rife in respect of combining the art collections of the British Museum with those of the National Gallery?—Yes; I have heard of such suggestions having been made.

8283. What is your opinion as to the policy of so combining the art collection?—In my opinion it is incorrect to view the British Museum as a collection of works of art; it is, in its primary character, a collection of antiquities of the highest value as illustrative of history.

8284. I meant to include in my question the whole of the ancient sculpture collections; did you understand me as meaning to draw a distinction between those works which may be called objects of high art, and those works which may be called objects of barbaric art or archæology?—I have heard of such a distinction being drawn, which I think is, practically, very objectionable.

8285. Supposing that objection not to exist, what do you think would be the effect of combining the whole of those collections with which you are connected with the fine art collection in the National Gallery?—Taking the question by itself, I see no objection to that, provided care be taken that the building is sufficiently large, and sufficiently distinct in its two compartments to secure all the accommodation and means of arrangement we desire; there is always a little danger in the uniting of heterogeneous objects, lest one should a little interfere with the other.

8286. You would wish that collections of sculpture and bronzes, and those collections

collections with which you are yourself connected, should not be mixed up with the collection of pictures?—Certainly; I should consider it indispensable that the collection should be kept distinct.

8287. Do drawings and engravings form part of the collection with which you are immediately concerned?—No; they are under a distinct superintendence.

8288. Do you think there would be any difficulty in removing the monuments, if such a plan should be entertained?—I think it is merely a question of expense and time.

8289. If a monument has been removed from Thebes or Nineveh to the British Museum, it would not be impossible, I suppose, to remove it from the British Museum to a situation a mile or two off?—I believe that engineers do not admit the word "impossible" in their vocabulary.

8290. Assuming that on various grounds, whether from the narrowness of the present locality of the British Museum, or from the disadvantages to which you have alluded on account of the atmosphere, a plan was entertained for a new site, what sort of site would you desire, to combine all the advantages?—I think it would be most desirable that it should be an entirely open site, so as to admit of an unlimited extension, as circumstances may require, and that there should be no danger of injury from smoke and dust in the neighbourhood.

8291. There should be no risk of buildings springing up in the immediate neighbourhood of the gallery and creating smoke?—I think that is a very important element of consideration.

8292. It would be requisite to have, if possible, a free open space of ground all round the building, would it not?—I think so.

8293. Is there any particular site to which you have had your attention called?—I should certainly prefer the site of Hyde Park, if the collection of antiquities is to be removed at all.

8294. Do you mean Hyde Park itself, or do you include also Kensington Gardens?—I should prefer Hyde Park itself to Kensington Gardens, simply because it is more accessible.

8295. Do you mean a site in a portion of that large open pleasure ground which comprises Kensington Gardens and Hyde Park, and which would possess the advantage of a free open airy space on all sides of the building?—Yes; and probably removed half a mile from any building.

8296. You would not propose to have a site in Hyde Park alongside of the road, where you would be liable to have a brewery or a distillery opposite to it, or in its immediate neighbourhood?—No; I think that would be very objectionable.

8297. Lord *Seymour*.] Do you seriously propose to put such a collection, with the power of unlimited extension, in Hyde Park?—I can hardly say I propose it; but when the neighbourhood of Hyde Park is suggested to me, I cannot but say I think it would have great recommendations. The principal recommendation would be, that it would give facilities for extending the Museum in any direction, and would furnish an opportunity for constructing a Museum better arranged for the purposes of classification than the present.

8298. Having been for some time acquainted with the public feeling in London, do you think that a proposal to take the middle of Hyde Park as the site for a collection of objects of art and antiquity would be listened to for a moment?—I have no doubt there would be great difficulty in it; but I can offer no opinion that would be of any special value on such a point.

8299. *Chairman*.] You mentioned Hyde Park to illustrate your view that it would be desirable to have an open space?—Yes, without reference to any social or political difficulties, of which the Committee can judge for themselves.

8300. The Regent's Park, assuming there to be no other objection to it, would also meet your view of the case, would it not?—I think Hyde Park would be better, because the soil is drier.

8301. Mr. *B. Wall*.] Have you any notion how many acres of ground you would require?—I should be unwilling to specify the number of acres; I should not wish there to be any limit.

8302. What acreage does the present British Museum cover?—I do not exactly recollect; but I have a plan before me from which you could easily form an idea.

8303. Supposing this great Museum to be built in the middle of the Park, as you

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you propose, with the whole of the collections centering there, how many acres of ground do you think would be required for the purpose?—I am not prepared to specify the quantity of acreage that would be required.

8304. Lord *Seymour*.] Can you tell us what amount of space the antiquities at present occupy in the British Museum?—Taking the galleries as if they were all extended in a right line, they would amount, probably, to about a third of a mile.

8305. The great lower gallery, for instance, is about 300 feet, is it not?—I should say, roughly speaking, that it is rather more than 300 feet.

8306. Above that you have another length, also of 300 feet, have you not?—Yes.

8307. Have you, parallel with that, the galleries for the Nineveh sculptures, which, with the central portion added to them, makes pretty nearly the same length?—Yes, rather more.

8308. That makes it above 900 feet?—Yes.

8309. You have then the Roman gallery, the Lycian gallery, and the Greek antiquities, the Elgin gallery?—Yes.

8310. What do you put that at?—The Elgin gallery 140 feet, the Lycian gallery 70, and the Roman gallery, I think, about 140.

8311. Then you have the length of the gallery up to about 1,200 feet?—Yes. There are besides that two new rooms, as yet incomplete, and two or three rooms in the basement which the trustees propose to use for the exhibition of a certain class of antiquities; and when these are added, I think that will bring it to nearly a third of a mile.

8312. And yet you feel that to be totally inadequate for the purpose of such a collection of antiquities as you consider desirable?—Yes.

8313. *Chairman*.] Do you consider it necessary on the new site to erect a building with one front, amounting in length to a third of a mile?—No, I do not.

8314. What is the greatest length of that part of the British Museum which is occupied by any of your collections?—Taken in the way in which the space was just now calculated, I think it would be about a third of a mile.

8315. Do you mean that there is about a third of a mile in any place, from the end of one range of galleries to another, in the British Museum?—No, but that all these galleries added together would amount to that.

8316. If those galleries were erected as part of a large public building, you would not consider it necessary that that part of the building should spread a third of a mile along the locality?—No, I think that would be a most undesirable arrangement; my view is that it should consist of a series of parallel galleries, each appropriated to one particular class of objects, and each of those galleries capable of extension to any length that might be required at any future time.

8317. In point of fact, the space occupied by the collections of the British Museum with which you are connected, does not form a very unreasonable portion of the present building, and therefore would not require a very exorbitant amount of space if it were placed elsewhere?—No.

8318. Mr. *M. Milnes*.] You have a good deal to do with the department of Medals, have you not?—Yes, as a branch of the department of Antiquities.

8319. Supposing a division were to be made between works of art and works of archæology, to which class would you attribute the collection of medals?—I think the collection of medals would be more useful in the department of archæology, but I should object to such a division.

8320. You may perhaps have heard that it has come before us in evidence in this Committee, that certain persons have recommended that the works that would be called purely works of art, that is, works of an æsthetical character, might be transferred to some new edifice which would be combined with the Great National Gallery, at the same time retaining at the British Museum works of an archæological character, and works connected with literature; do you think it would be possible to draw that distinction?—I think not in any way which would be consistent with the rules of science, nor which would practically be instructive to the people.

8321. Where would you see the difficulty of such a line being drawn?—Chiefly on this ground, that almost all even of the æsthetic productions of mankind in the earlier periods of the world are so inseparably connected with the history and modes of life of the people, that taken by themselves they tell only a part of a story,

story, which is unintelligible without the remainder of it; the one is indispensable to the other; and as a matter of fact, many of them are physically so united that you cannot separate them. For instance, the inscriptions (which obviously belong to the department of Literature and Archæology) are found, in the case of Egyptian and Assyrian remains, upon the sculptures themselves; and even in the Greek remains they are frequently so united as practically to be inseparable, and could they be separated, their separation would destroy the greatest part of their instructiveness.

8322. Do you happen to be aware whether in the great collections on the Continent, medals are combined with works of art or with the establishment devoted to literature?—I think the practice differs in different institutions. At Paris they belong to what I suppose you would consider the department of Literature, though even there they are united with other antiquities, not with books, or MSS.

8323. Where?—At the Bibliothèque, in Paris.

8324. Can you give another instance?—At Florence they are united with the remains of antiquity in the Uffizii collection; but I am not able to state what is the case in the various German collections.

8325. To which department do you think they would more appropriately belong?—I should feel unable to attach them to either department satisfactorily. Medals unite the two characters inseparably. A medal is at certain periods the very best specimen of the fine art of the time, but at the same time it bears upon it an inscription which is historically immediately connected with the department of archæology.

8326. It is because the question is a difficult one that I put it to you; and therefore I should like to know if it suggests itself to you whether, supposing the division to be necessary, you would in your own mind prefer these collections being placed in one building rather than in the other?—It would depend on what the other objects were in the two departments. I should consider any such division objectionable; but if made, I should ask what objects were included in one and what in the other, and assign the medals and coins accordingly.

8327. *Chairman.*] Is it not the case that when a man wants to consult medals, he generally in the first instance goes to some book in which he will find them all arranged to his eye, and then if he has any difficulty he may go as a numismatic question to the medals in the collection?—Yes; but it is more usual for a person, having referred to the books, and having seen the copins published, to come to the British Museum to see if we have any others still unpublished which may throw a light upon the subject.

8328. Does he do so in cases in which there is no doubt existing with regard to the correctness of the drawing?—Generally, I should think not.

8329. Lord *Seymour.*] You were occupied for some time in registering and classifying the coins, were you not?—Yes, and I am still.

8330. Practically, do people come to you occasionally for information?—Yes; they continually come.

8331. For purposes connected with literature?—Yes.

8332. And for that purpose, is it, or is it not an advantage that the coins should be in the neighbourhood of the library?—I think it is an advantage; but at the same time I think a first rate archæological library night supply most of the purposes for which medals are consulted.

8333. A first rate archæological library, if attached to the department of Antiquities, would go far to supersede the necessity of having the present library attached?—Yes.

8334. *Chairman.*] Upon the whole, do the greater number of persons who come to consult the coins in the way you mention, come for the purpose of illustrating numismatical researches in the archæological sense, or for the purpose of illustrating general historical questions?—I think they come for both purposes.

8335. Do you think they are about equal in number?—No; I should say the archæologists and numismatists come more frequently than the mere literary men.

8336. Lord *W. Graham.*] You have stated that some of the sculptures from Nineveh are of a very delicate nature?—Most of them.

8337. Should you not think it a subject of just animadversion if sculptures, which have been almost miraculously preserved for 3,000 years, should be allowed

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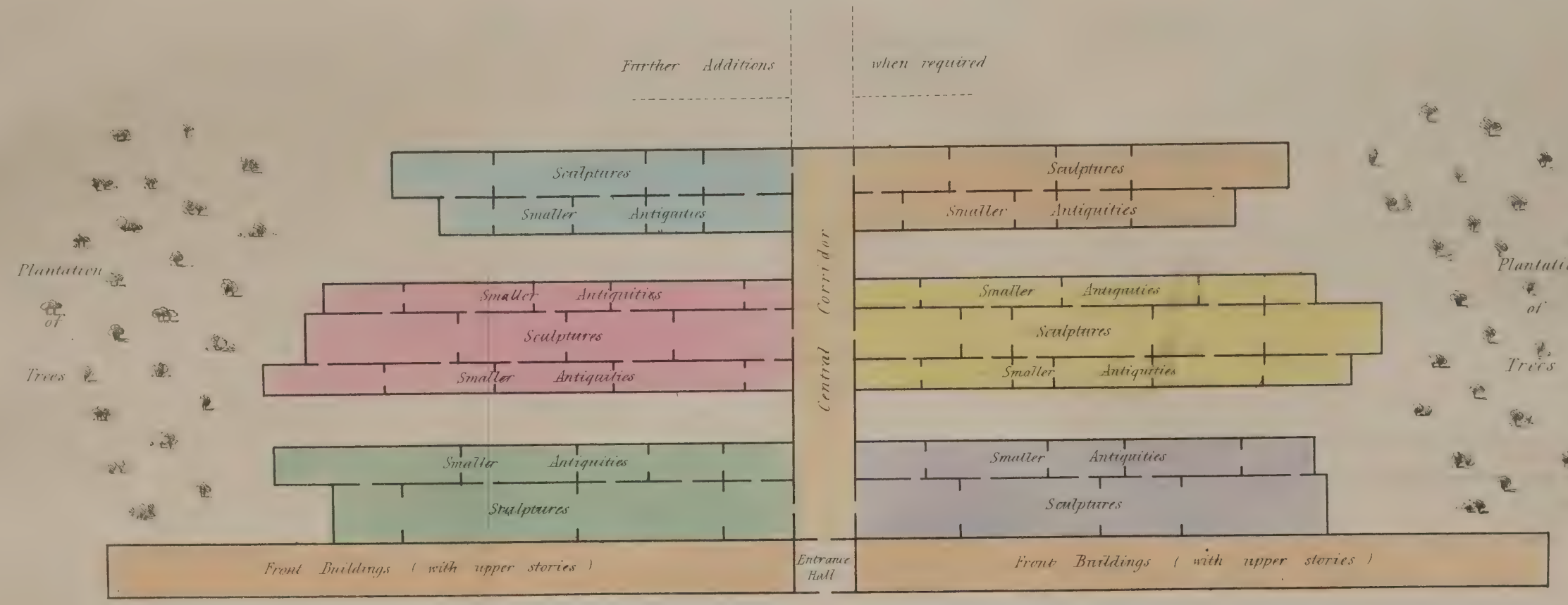
PLAN FOR A MUSEUM OF ANTIQUITIES

IN AN OPEN SITUATION.



Scale of Feet.

1 10 20 30 40 50 100

The Central Corridor could at any time be prolonged either for the enlargement of the collections, or to connect them with the National Gallery. The Galleries for Antiquities could likewise be extended, by removing the trees which screen their ends.

The Front Buildings, having side-windows, could be carried to any height, and constructed in any ornamental style that might be desired. They would serve for offices, residences, lecture-rooms, archæological library, &c.

The colours indicate the different classes of Antiquities as Egyptian, Assyrian, Greek, Roman, Mediæval, &c.

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to perish in a few years after being brought to the British Museum?—Yes, if it were in our power to prevent it.

8338. Therefore you would be in favour of their removal to a place where there is a better atmosphere?—I think that would be a great recommendation.

8339. Mr. *B. Wall.*] Does not damp affect them more than smoke?—Damp does more injury to the substance, but smoke disfigures it more; so soft a material as alabaster is also liable to suffer from friction, if frequently cleaned.

8340. Therefore you consider that whenever such objects are removed they should be taken to a place where the soil is dry and unexceptionable?—I do.

8341. *Chairman.*] Do you suffer from damp in the Museum?—No, the situation, upon the whole, is a very dry one. We do sometimes suffer from damp as we should in any situation in England. I have certainly seen in the months of November and December some of our monuments literally streaming with wet, especially such materials as granite and the colder marbles, on which there is a great deposit from the damp in the atmosphere.

8342. Mr. *B. Wall.*] Do you not think that stove heat, which is so disagreeable in the passages in which many of the monuments are, has a great tendency to bring out the damp, and make the condition of the marbles and stones worse than it otherwise would be?—I do not think that the mode of warming by hot air, if that is what you refer to, is so good as that by means of open stoves, which are now generally adopted in the sculpture galleries at the British Museum.

8343. *Chairman.*] Do you know what the soil is on the site of the British Museum?—I believe it is a gravel soil.

8344. You see no objection to the removal of the site to the suburbs of London to the distance to which you have alluded, on the ground of its interfering with the convenience of the public having to go so far?—Yes, I think that would be an evil; but we must choose between conflicting considerations.

8345. Do you find any disadvantage in your present site from crowds of people, idlers, congregating there, as they are said to do in the National Gallery?—I think we do to a certain extent, but not so much so as at the National Gallery, because the building is much larger, and the different nature of our monuments prevents the same injury from taking place.

8346. I suppose few people go to the Museum who do not go for the mere purpose of seeing the collections?—But few, I think; undoubtedly, however, the great crowds we sometimes have are very injurious.

8347. What do you observe the effect of the crowd to be upon the monuments?—To deposit dirt on the surface.

8348. That is, by the dust they occasion?—Yes, and from the animal heat and moisture arising from great crowds; we perceive it much more after Easter Monday and Whit Monday.

8349. Mr. *B. Wall.*] From what data do you speak when you say you have observed that those who go to the British Museum go only for the purpose of admiring works of art and antiquities?—We have no data that enable us to speak positively; but judging generally, from observation, and from the apparent interest manifested, and the questions which we have been asked, I should say that the majority go to the Museum to see the monuments, and not for the purpose of making it a place of rendezvous or lounging.

8350. Should you say generally that the majority of people were likely to admire the works in the British Museum more than the pictures in the National Gallery?—I rather doubt that; it is a question rather difficult to determine.

8351. I understood you to say that the great majority who went to the British Museum went there to see the objects in the Museum?—Yes, as compared with the National Gallery, which stands in the greatest thoroughfare of London.

8352. Are not the numbers who frequent the British Museum much greater than the numbers who frequent the National Gallery?—Generally they are, because the objects of interest are much more numerous; but I should think the proportion of loungers and persons who merely go to it as a covered building for the purpose of a rendezvous is not so great in the British Museum as it is in the National Gallery, because Bloomsbury is not so convenient a place to rendezvous at as Trafalgar-square.

8353. Even if you thought they were not attracted there from motives of curiosity rather than from a desire for instruction and information, you would not be inclined to recommend any restriction being imposed upon their free admission?—I do not think it would be practicable to make any restriction in admission;

admission; after the public have once been admitted, and have availed themselves of the privilege to the extent of millions, I think it practically impossible to restrain their access to it.

8354. *Chairman.*] Practically, there is no real inconvenience felt from the number of persons visiting the British Museum?—No other inconvenience than the amount of dust and heat they occasion.

8355. A great number of persons who go to see the natural history collections afterwards go and take a walk in the art collections, do they not, without having gone for that purpose, and *vice versâ*?—Yes; but most of the objects of natural history are contained in glass cases, and therefore suffer less than the sculptures do.

8356. Mr. *B. Wall.*] When you say the only inconveniences experienced are dust and heat, those are inconveniences which are generally complained of, are they not, in places where masses of people are admitted?—Exactly.

8357. *Chairman.*] Have you any further observations of your own to make?—With reference to the question you put to me just now, as to whether in a new edifice, the whole of the galleries, to the extent of a third of a mile, would necessarily spread over such a distance, I have drawn a rough plan here (*producing it*) of the manner in which I think a museum of antiquities might be most advantageously arranged, supposing the situation to be entirely open and unconfined. I think the principle should be, that all the collections should run in parallel lines, any one of which might be extended indefinitely. I think the means of access to these should be by a distinct corridor, so that persons might enter one department without having to pass through others, and that the corridor itself might be extended in the event of further acquisitions; the same corridor would also furnish the means of uniting such a building with the National Gallery or any other similar institution.

8358. What is the proposed length of the front?—As I have there drawn it, it is about 1,000 feet; but it is a peculiarity of the plan that it may be made of any dimensions or on any scale whatever; and it is there drawn on a very large scale.

8359. What is the proportion of the length to the breadth?—The breadth, as drawn, is about 300 feet; but either way, it might run out indefinitely. I should think the frontage might have rooms lighted by side windows, and therefore the building might be carried to any height that was thought desirable with a view to architectural effect; I consider it indispensable that all the collections of antiquities should be on one floor, and that that floor should be the ground floor, so that the sculpture should have sky-lights, which after many experiments, and much observation, I should say are indispensable to a well arranged gallery of sculpture.

8360. Then you would make use of the lower floors for the economy of the household?—Yes.

8361. Mr. *B. Wall.*] In the event of the erection of such a building as you propose, what would you do with the existing British Museum?—I believe that that part which is now occupied by antiquities would be exceedingly valuable for the extension of the library or other collections which would remain there.

8362. *Chairman.*] One of the circumstances, in fact, which led to the proposal being brought out of combining the collections was, that the removal of the antiquities from the Museum, would give great additional space to the other branches contained in the Museum?—Certainly.

8363. Lord *Seymour.*] I understand you to say you wish the whole of the antiquities to be upon the ground floor, and to be lit by means of skylights?—Yes.

8364. That would preclude the possibility of building over the antiquities, would it not?—Yes; I look upon it as indispensable, that a building constructed as a museum of antiquities should be devoted to that one purpose only.

8365. You also prefer that antiquities should be disposed in galleries, that is, in long narrow rooms, as I understand you?—Not necessarily narrow; long rooms, of a suitable breadth; but what I consider as most desirable is, that the different classes of antiquities should be so arranged as to illustrate each other, which would be done if central galleries, like naves, were erected for sculpture, with side galleries, like aisles, for bronzes, gems, vases, &c., of the same class.

8366. If a scheme, which has been proposed, to inclose the whole central court of the Museum with a great glass dome, covering the whole quadrangle,

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were carried out, do you think that that would be a convenient place for putting antiquities?—No; it would confine us in every direction.

8367. You think it would be objectionable?—I do.

8368. That would not allow the scheme of arrangement which you think desirable?—No; nor would it admit of much extension.

8369. You require, I think you say, an almost unlimited extension for antiquities?—Yes; I think it would be most desirable.

8370. Observing the progress that antiquities have made at the British Museum during the last 25 years, do you think that if a museum for the purpose of antiquities is to be built, it would require to be on a much larger scale than anything we now have at the British Museum?—I think it ought to be.

8371. Mr. *B. Wall.*] How would you get the proper architectural effect?—I have drawn it in such a mode as to leave that question open; a frontage like that might be ornamented either like the present Houses of Parliament, the British Museum, or in any other style.

8372. *Chairman.*] You would not think it necessary, in the first instance, to build it of that size; about half that size would do, would it not, with the power of extending it if necessary?—Certainly; the galleries might be of any length, and I have drawn trees planted round the sides and back of the building, in order that the irregular ends of the galleries might not be a disfigurement externally.

8373. So that you might restrict the length, and add to the breadth if you wished it?—Yes.

8374. Lord *Seymour.*] As you have considered this subject so far as to have brought a scheme to the Committee, can you tell me in what way antiquities are to be restricted and limited, because I see you provide for Egyptian, Greek, Assyrian, Roman, and Mediæval; do you take in architectural antiquities of all times as well as other antiquities?—If they are on a sufficiently small scale to admit of going into a museum, they are very valuable; we have many architectural antiquities in the Elgin collection.

8375. Is it not difficult to know where to begin to exclude and to restrict?—It often is a difficulty. I think the most catholic principle is the best.

8376. I do not know what you call the most catholic principle in this case, except that of adopting and taking in everything?—I think anything that tends to illustrate the state of civilisation, and modes of life, amongst ancient races, is desirable in a museum of antiquities.

8377. Then, if we should find, as we have found, the palaces of some other ancient dynasties, we must build for them again?—Provided it be a new class of remains, and likely to instruct the public, I think we should.

8378. For instance, Mexican antiquities?—I do not find any sound principle laid down on which they should be excluded, unless the Museum of Antiquities were devoted to the remains of that ancient civilisation which perished with the Roman empire, which would exclude all Mexican and American remains, and likewise all mediæval.

8379. As to those which they call ethnographical, belonging to all semi-civilised races, should you admit them also?—No; I think it undesirable to annex them to a museum of antiquities, and I even think that in the present institution they are a great incumbrance.

8380. As regards mediæval antiquities, I understand you to be of opinion that they ought to be annexed?—I think there should be a national collection of mediæval antiquities, but it might admit of doubt whether that collection should be united with the collection of classical remains.

8381. It would grow to a very large size before long, would it not, if it were once to be commenced?—No doubt.

8382. *Chairman.*] Has anything been done in the Museum towards multiplying the drawings or books of coins, both for the purpose of promoting literature and numismatic science, by means of the electrotype process?—Yes, a few coins have been repeated by the electrotype; not much has been done in that way, but it is intended to carry it further.

8383. A good deal might be done in that way, might it not, to obviate the difficulty of separating the coins from the antiquities on the one hand, or the library on the other?—Yes. I think electrotypes are very valuable, as giving facilities for arranging the coins they represent under several classes; as one class

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class of fine art, another of inscriptions, another of objects introduced into the types, another of portraits, and so forth.

8384. Would you consider it desirable to have the whole collection of the British Museum, excluding, perhaps, the actual duplicates, done in that way?—No; only those which are most important and instructive.

8385. Lord *Seymour*.] But for the purpose of showing them to the persons who came there, it would be a great advantage, would it not, to have a good collection of electrotypes, which, if you had space, might be put in cases, so that the public might see them?—I think it would.

8385.* *Chairman*.] Have you any other remarks to offer to the Committee?—I do not know whether I may with propriety refer to an observation which was made to the Committee the other day, which, I think, was founded on error. I am told it was stated that at the British Museum it is usual to clean bronzes, and that much injury has been done to them in that way. I wish to state that that is erroneous; it is not the custom at the British Museum to clean the bronzes, and no bronzes, so far as I am aware, have ever been cleaned, except a few objects brought home by Mr. Layard, and the reason for cleaning them was, that they were covered with exceedingly minute and curious engraving and inscriptions, which were altogether undistinguishable when they were covered with the incrustation with which they were found; and therefore, at Mr. Layard's request, and by the authority of the trustees, they were cleaned. And that no material injury has been done to them is, I think, shown on the authority of Mr. Layard himself, who, in a work recently published, has highly commended the person who cleaned them for the skill and success with which he performed the operation; and I may say that by means of that cleaning some inscriptions of great importance were brought to light, as, for example, certain bilingual inscriptions in the Phœnician and Assyrian tongues, the very existence of which was unknown to Mr. Layard himself before they were cleaned.

8386. Was there not also another reason for cleaning them; that an experienced chemist had given his opinion that if the outer incrustation of which you speak was not removed, it would eat into the metal, so as to destroy it altogether?—Yes.

8387. That was an exceptional case?—Yes; I know no other bronze monument that has been cleaned in the British Museum for many years.

8388. That was a case which involved the actual existence and preservation of the object?—Certainly.

James Fergusson, Esq., called in; and Examined.

J. Fergusson, Esq.

8389. *Chairman*.] YOU are a professional Architect?—I am.

8390. You have taken from time to time some interest in the proposed extension, both of the British Museum and the National Gallery, have you not?—I have for several years past.

8391. And you are the author of a pamphlet upon that subject published in 1849?—I am.

8392. In that pamphlet you suggested a plan for the extension or reconstruction of the National Gallery?—I did.

8393. On its present site?—On its present site.

8394. By that plan was it intended to accommodate the pictures alone?—No; the pictures, sculptures, and in short, the whole art collection of the nation.

8395. Was your plan so arranged that it could adapt itself either to the pictures or to the British Museum collections?—It was designed especially with a view of accommodating the whole on one site.

8396. What part of the British Museum collections did you propose to accommodate?—All that refers to art, sculptures, and antiquities, if they can be distinguished; the medals, and what is contained in the print room.

8397. And the inscriptions?—The inscriptions of course.

8398. The whole collection in fact that Mr. Oldfield has referred to in his evidence?—Yes.

8399. Would it be necessary to take in any considerable amount of additional space besides the present site of the gallery, for the purpose of carrying your plan into effect?—I proposed ultimately to take in the workhouse, the barracks, and ultimately the ground between the barracks and the next street on the west side,

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side, but that would not be necessary to be done at once; the proposal is by degrees to extend it as the collection increases.

8400. Lord *W. Graham.*] Does your plan include the washhouses?—No; not across the street.

8401. *Chairman.*] In fact, it was proposed to take in the whole space between the narrow streets which bound those buildings and the present front of the National Gallery?—Quite so.

8402. It would be absolutely necessary to have the barracks and the barrack-yard to carry that plan into effect, would it not?—Yes, to carry out the whole plan it would; if the object were only to provide for the pictures it would not be necessary.

8403. Do you consider that the space to which you allude would give sufficient area for the erection of a building to contain the whole of the collections to which you have alluded?—Quite so.

8404. Lord *Seymour.*] Will you have the goodness to state to what space you allude?—The space between Trafalgar-square on the south, Orange-street and Hemming-row on the north, Dorset-place on the west, and St. Martin's-place on the east.

8405. For that purpose you would remove what buildings?—The workhouse, the barracks, and a number of small tenements between the barracks and Dorset-place.

8406. And some public thoroughfares also, would you not?—No public thoroughfare; there is an elbowed street, which does not amount to a thoroughfore, that runs behind the barracks.

8407. Is not that street open to the public?—It is a sort of *cul de sac*; you cannot go down the street from the north.

8408. But you can now pass through it?—Yes.

8409. Although you call it a *cul de sac*, it is in fact a thoroughfare, only it turns a corner?—There is a street parallel to it which is as short and convenient as that is.

8410. You propose to take this thoroughfare and several buildings for the purpose of the gallery?—Yes.

8411. *Chairman.*] Would that give room for the future extension of the collections beyond their present amount?—Certainly; as far as I can calculate it, the art galleries in the British Museum occupy about 60,000 square feet of flooring, and the proportion that I propose ultimately to allot to them in this spot would amount to 200,000 square feet, which would admit of the collection being quadrupled; this is wholly on the ground floor, or nearly so; it will afford altogether 180,000 feet of accommodation on the ground floor alone.

8412. Lord *W. Graham.*] How are they to be lighted?—By skylights.

8413. *Chairman.*] And how much accommodation would the pictures require?—I have taken the Pinacothek at Munich as the basis of the accommodation required; and I would recommend that double that amount of accommodation should be given to the National Gallery.

8414. Where are the pictures to be placed?—In front; the sculpture is proposed to come behind the present gallery.

8415. Mr. *B. Wall.*] Do you advance the present gallery?—I propose to advance it a few feet, but it is not material that it should be done.

8416. Mr. *Vernon.*] Do you propose to advance it up to the railings?—It is optional to do so or not; you may do it if you think it necessary to have additional space, but it is not an integral part of the plan.

8417. Lord *Seymour.*] Do you mean both the pictures and the antiquities to be placed on the ground floor?—No, I propose that the pictures should be on the upper floor.

8418. What is to be under the pictures?—The medal room, the print room, and the library, which I think indispensable to a collection of this sort, above which would be pictures on the front floor, and behind them the sculptures.

8419. *Chairman.*] Where do you propose to accommodate the officers of the institution; do you give them any space?—Yes, the whole front; I would carry up four storeys, and that would give abundance of room.

8420. Then the pictures would not be lighted from the top?—Yes, they would; the pictures would be in this part (*pointing it out on the drawing*), which would be lighted from the roof; the library and print-room would be placed below that;

that; the sculptures would be placed in the rear, and it would be all lighted from the roof in any such manner as may be thought expedient.

8421. Lord *W. Graham.*] Then where would be the accommodation for the people belonging to the gallery?—Here and here there could be apartments to any extent that might be thought requisite.

8422. Mr. *Vernon.*] The height will be nearly double that of the present gallery, will it not?—Yes, very nearly; in the plan, what is coloured black is appropriated to sculpture; what is coloured red is appropriated to pictures; and as to the sculptures, that can be arranged exactly as may be thought best, either in small or large galleries.

8423. Mr. *Hardinge.*] Do you assume that the Royal Academy will occupy the same space that it does now?—No, I should recommend that it should not be allowed to do so. I think a national institution of this kind ought not to be mixed up with any private institution, which the Royal Academy is.

8424. Lord *Seymour.*] You suppose the Royal Academy to be removed?—Yes.

8425. Mr. *Labouchere.*] But you have not provided any rooms to which they could go?—No.

8426. Mr. *B. Wall.*] Would not the magnitude of the building make all the buildings about it look very diminutive?—The other buildings are not of any grea importance; this would be the principal building in that part of the town.

8427. Does it not make St. Martin's Church look like a chapel of ease?—I think the same remark would apply to the Palace of Westminster destroying the effect of St. Margaret's Church and Westminster Abbey.

8428. *Chairman.*] I presume that having the same amount of space placed at your disposal on another site would give you ample room for what you are doing on this site?—If the same class of building were carried out; but there is one great advantage in a site of this sort, that it only requires one architectural façade, and the rest you may arrange and build according to your exigencies; if you are to build in an open space, in any park or anywhere, you must have four architectural façades; your building must be seen all round, and if you once get up four façades, you have tied your hands so that you cannot suit your building to the exigencies of the time.

8429. Mr. *Labouchere.*] Suppose you did not find on this site a building already existing, is that which is shown on your plan exactly the edifice that you would propose to erect?—Yes.

8430. Even if you had a clear space?—Yes, even if I had a clear space, this is the design I would carry out.

8431. Mr. *Vernon.*] You would have it that height?—I think a great element of architectural magnificence must be height.

8432. Mr. *Labouchere.*] You do not propose to remove the existing building, but to alter it, and make it such an edifice as that which you have represented in your drawing?—I propose to pull it down entirely; I believe that would be much the cheapest plan.

8433. *Chairman.*] What is the whole length of that structure?—About 600 feet in front.

8434. And the width or depth?—About 400; the greatest width is 500 feet, and the average depth about 400 feet.

8435. Mr. *Vernon.*] Supposing you had abundance of space, would you still consider it desirable to have a building as lofty as that?—Yes.

8436. *Chairman.*] Would not such a building on that site be objectionable, on the ground of want of surrounding space to secure free air and ventilation?—I think that on the south there is abundance of open space; galleries which are open from the roof do not require surrounding space to any great extent.

8437. It would be hemmed in on many sides by narrow streets, from the houses of which people might almost throw their slops into the windows of the gallery, might they not?—There would be no opening to the north; it would be a dead wall.

8438. But they might throw mud almost out of their windows against the gallery windows, might they not?—No; because the gallery would be higher than the houses, and there would be a blank wall there.

8439. Do you not think that the smoke from the great masses of neighbouring chimneys in those narrow streets would collect in the central part of the building, and affect the objects of art and antiquity to a great degree?—I do not think that,

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that, in the capital, you can get entirely free from that, but by a proper system of ventilation, I believe it may be to a great extent remedied; the site of the National Gallery is not so confined as the British Museum is.

8440. It has not an interior quadrangle, as the British Museum has, for promoting ventilation?—But I object to that quadrangle on account of the ventilation; I think it is a place in which stagnant air collects and deposits its soot; I think that if you had no quadrangle there, you would be much more free from soot.

8441. Do you see no objection to having the entrance to your building flush with the public thoroughfare?—No, I have no real objection to that.

8442. Lord *W. Graham.*] Your plan blocks up the present thoroughfare that there is through the National Gallery, does it not?—Yes.

8443. *Chairman.*] Suppose it were considered desirable, from the impossibility of procuring those buildings, which you say are requisite to carry your plan into effect, to remove the pictures to a more airy locality; have you ever turned your attention to that question?—I think this the best locality. I think the next best is the Regent's Park, and the third best such a one as is proposed. I look upon Hyde Park as very undesirable.

8444. Do you consider the Kensington Gore site a desirable site?—I consider that it is too great a distance from the town; it is two miles further from the town than the present site.

8445. Mr. *Labouchere.*] When you say "from town," what part of the town do you particularly refer to?—Charing Cross; it is two miles from Charing Cross to the site at Kensington Gore, and, of course, it would be further from the centre of London.

8446. Lord *W. Graham.*] How far is it from the middle of the Regent's Park?—That is much more in the centre of the town; it is about a mile and a half from the Regent's Park, but that is much more in the town than Kensington Gore; the part I propose would be at the end of Portland-place, opposite the Colosseum.

8447. Mr. *Labouchere.*] As far as mere architecture is concerned, would it not be an advantage to have more space round the building than you would have according to the plan you propose at Charing Cross?—I think not. I think it is highly desirable that there should be at least one side of the building wholly without architectural effect.

8448. That is a question of convenience, but merely regarding the question as one of architecture, if it could be so managed as not to interfere with convenience, is it not desirable for the building to have space all round it?—It adds enormously to the expense; it would double the expense of building, to have four façades to ornament instead of one, and you would thereby tie your hands very much.

8449. *Chairman.*] Do you see no disadvantage in the extreme narrowness of the streets opposite to the back part of the building?—No, I think not; if they are treated as I propose to treat them, with dead walls towards them.

8450. Assuming that the advantages derived from such a situation as Trafalgar-square, were necessarily sacrificed for the advantages of free air and a better atmosphere, would you not consider that in taking the building to a more airy locality it would be desirable to have a large space round the building in order to secure those advantages in the place of others which you may have lost?—Yes, I think that would be desirable, certainly; but it is a question of degree; the convenience of a central site, I consider, counterbalances the advantage of having more space about the building.

8451. But suppose you have not power to erect a building such as you propose, in that case, if the buildings are removed elsewhere in order to obtain the advantages of better air and a larger space, you would consider it necessary that it should be an isolated building with plenty of free space about it?—I think you would require a very large free space round it to insure those advantages; but I conceive that by raising a very high tower and getting ventilation from above, you might be as free from the inconveniences that have been talked of at the present site, as you could be elsewhere.

8452. Mr. *Labouchere.*] Would not the close proximity of other buildings increase the danger of fire?—That would be guarded against perfectly; I look at that as a contingency not to be feared in the least.

8453. *Chairman.*] Have you examined the sites proposed by the Commission

of

of which Lord Seymour and Mr. Ewart were members?—Yes; I think the one at the end of the broad walk at Kensington Gardens is a good site, except with reference to its distance from town.

8454. Do you not think there is any objection to that site from the liability or probability of a town rising up to the westward of Kensington?—I think there is a great liability to inconvenience of that sort. You must have a façade towards the road and towards the Gardens; and if you tie your hands in that way, you cannot afterwards extend the Museum, as a Museum of this sort must inevitably be extended in directions you cannot foresee.

8455. Has your attention been called to Mr. Oldfield's evidence as to a building which he suggested, with a power of extension?—I heard his evidence.

8456. What is your opinion with regard to the suggestion he has made?—He could not have two façades; he must have a building the rear of which could not be seen. He proposes to have a façade with transverse galleries, and to go backwards to an unlimited extent.

8457. In case of necessity?—It is inevitable that the collection should be extended.

8458. Lord *W. Graham.*] He proposed hiding the sides with trees?—I think that would be a very clumsy arrangement.

8459. Is it not the case in almost every house in the country that the offices are concealed by trees?—If it was in Kensington Gardens, on the site proposed, you would put the façade in Kensington Gardens towards the road.

8460. *Chairman.*] You would consider, if Hyde Park or a similar locality were adopted, that it would be necessary to place the building in a central position, with a free open space all round it?—Yes.

8461. Have you examined the Kensington Gore ground particularly?—I had been over it several times before; but I went there last week, and examined it with considerable care, with the plans in my hand.

8462. Is there any portion of that ground which you, as an architect, could recommend as adapted to carry out the object to which I have alluded, isolating the building so as to protect it against the noxious influences that have been referred to?—I am afraid not; a town would certainly rise all around there. The ground is extremely flat. This part would be 12 feet above the high-water mark by the Trinity datum, and within a short distance of the road it rises to about 14 feet.

8463. What is the highest portion of the ground that has been acquired?—About 50 feet. The levels in this plan are only the levels of the road accessible to the public. It is about 50 feet above the Liverpool datum, and about 38 feet above the Trinity high-water mark.

8464. Mr. *Labouchere.*] What is the height of the ground at Charing Cross?—The Charing Cross ground is 42 feet in front and 55 feet in the rear.

8465. Above what?—Above the Liverpool datum.

8466. Mr. *Ewart.*] That would be 40 feet above Trinity?—Behind, and 26 in front. The distance from the river is small from Trafalgar-square, and the slope is rapid. At Kensington Gore it is very flat, and the drainage must be difficult.

8467. Mr. *Labouchere.*] Are you sure the ground is flat at Kensington Gore?—Yes; the house stands on the edge of a slope, which falls to the bottom of the garden, and from the bottom of the garden to Brompton, is so nearly flat, that to the eye it appears perfectly so; it is only by a theodolite that a man can detect the difference. I do not know so flat a piece of ground anywhere about London as that from the foot of the Kensington Gore Garden to the south front of the property bought by the Commission.

8468. A portion of the ground is on a slope, and a portion on a flat?—A very small portion is on a slope, only about 600 feet square.

8469. Mr. *Vernon.*] Would the levels be very difficult there for the foundation of a great building?—That would depend on the subsoil; it is so flat, that if the subsoil is good, the foundations are extremely easy.

8470. *Chairman.*] Are you aware what the subsoil is?—I could not ascertain; the gardener had dug a small pit, and found six feet of clay, and below that a sort of coarse sandy gravel.

8471. Mr. *Ewart.*] You are probably aware that at Pimlico they took off the clay, and found a bed of gravel below, which enabled them to make the place perfectly

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perfectly dry?—Here the man had only gone a foot and a half into the gravel, and could not tell what the subsoil was.

8472. Lord *Seymour.*] You say the ground is flat at Kensington Gore; would there be a difficulty, do you think, in draining it?—It would be expensive, but it could be done; and if it is a gravelly soil, the surface moisture would percolate through.

8473. Do you, as an architect, believe there would be any practical difficulty in draining that ground?—No; it might be done, but at a very considerable expense.

8474. Mr. *Labouchere.*] Have you had any practical experience as an architect in building on, or in excavating the Kensington Gore ground?—No, and I do not know of any houses that have been built there yet.

8475. Have you had any practical experience in any building or excavation in the immediate vicinity of that ground, as for instance, the new houses at Prince's Gate?—They are at the top of a slope, and there the subsoil is gravel; but I understand that the gravel stops just behind the road; I have heard it said that the gravel which is in Hyde Park stops with the road, and that beyond that you get to a clay subsoil.

8476. Have you made any accurate inquiries of any persons who have had occasion to examine the soil in that vicinity?—I went to the ground and made inquiry of every person I could find there; but I found that no excavation had been made to ascertain the fact; and I conceive it can only be ascertained by digging a pit.

8477. Mr. *Ewart.*] Is there reason to believe that more difficulty was experienced in draining the ground at Pimlico, on which Belgrave-square and all that neighbourhood was built, than there would be in draining the ground at Kensington Gore?—That is nearer the Thames, and of course the fall must be less.

8478. Are you aware that that locality has been rendered perfectly dry by removing the covering of clay, and getting to the gravel below?—I have understood so.

8479. Mr. *Hardinge.*] How are the houses in Brompton drained?—The old houses in Brompton are damp, but the new houses in connexion with the Victoria-street sewer are quite dry.

8480. *Chairman.*] Do you think there is any site on the flat part of the ground at Kensington Gore, which, assuming the drainage to be well managed, would afford a good space for the National Gallery?—There is abundance of space for the National Gallery there.

8481. If the National Gallery were combined with other edifices, as has been proposed, do you think that that combination would interfere with the advisability of any site?—I think that if the ground were covered with other edifices that would do away with the advantages proposed to be gained by going so far out of town.

8482. If you were asked to put a National Gallery there, would you put it on the flat, or on the slope where the present mansion-house is?—I should be inclined to put it on the slope.

8483. How far back from the road?—A hundred feet from the road.

8484. Then it would be in the vicinity of Kensington Gore, and other hamlets to the westward?—You will of course have streets all round the ground you purchase, as soon as the roads are laid out, and parties would build towards this open space.

8485. You think a small suburban city would spring up there?—Most certainly.

8486. Are you aware what is the frontage of the ground, at the slope where you propose to build?—Six hundred feet.

8487. And how much of that do you think the gallery would occupy?—I should say about 500 feet, or 450 feet.

8488. So that there would be only 50 feet on each side to protect it from any other mass of buildings that would be likely to spring up in the neighbourhood?—That is inconvenient certainly, but unless you go down to the flat part you cannot help yourself. The advantage of having it in the neighbourhood of the road, on the slope, and on gravel, is very great; besides which, the display of the front of the building towards the Park, and its accessibility, are great points. If people had to go half a mile to the gallery, after they got out of the omnibuses, they would find it to be extremely inconvenient.

8489. The

8489. The front of the road is the narrowest part of the ground, is it not?—Yes.

8490. Lord *Seymour*.] How far do you propose to put your building back from the road?—A hundred feet. You could easily have covered passages at either end, so as to enable people to walk under cover without interfering with the façade.

8491. As you propose this scheme for building the National Gallery, will you state what public buildings you have ever constructed?—None.

8492. You have never built any?—Not a public building; there are very few architects who have.

8493. What considerable buildings have you built?—Several houses; and I am engaged in several works at present; at the Crystal Palace, for instance.

8494. Some private houses?—Yes.

8495. Have you ever built any large country houses?—Not large ones.

8496. Mr. *Labouchere*.] If the National Gallery were constructed at Kensington Gore, it would have a tendency to raise the value of the adjoining land considerably, would it not?—Very much.

8497. What description of buildings do you think would arise in the vicinity?—I think such terraces as those at Prince's Gate, and that neighbourhood.

8498. Houses of a superior description?—Yes.

8499. Do you think it likely that, on ground so valuable as that, distilleries, breweries, and works of that sort would be erected there?—No, I do not think they would be built in immediate proximity to the ground; I think all round the space appropriated to this purpose, houses of a superior class would arise.

8500. Mr. *Vernon*.] I asked you just now whether there would be any difficulty from the levels in fixing the foundations of such a building, and you said that there would be no difficulty, because the ground is perfectly flat; you now state that you propose to erect your building upon the slope, as I understand you, and I wish to know whether that slope presents any difficulty with regard to the foundation of the building?—Not such a slope as that at Kensington Gore.

8501. You referred us to another site, which you said you preferred, namely, a site at the end of Regent-street?—At the end of Portland-place.

8502. You propose to occupy what are now public gardens, or gardens attached to those houses, do you not?—No; the park beyond the gardens.

8503. Are you aware of the terms upon which the houses in the park are let?—No, I am not.

8504. You are not aware that there is a positive engagement that no building shall be erected in the park?—There are private houses erected in the park.

8505. Are you aware that there is a restriction as to the amount of building that can be put in the park?—There is no restriction that an Act of Parliament, or the consent of the parties, could not get over.

8506. Are you aware that there is an obligation entered into by lease with all the persons who have houses in the Regent's Park, limiting the amount of building in that park?—I am aware that there is a stipulation of that sort.

8507. Therefore, if there were to be such a building as the National Gallery erected in that locality, there must either be an arrangement made with each proprietor of property there, or there must be an Act of Parliament to do away with the covenant which now exists?—Of course that must be the case.

8508. Do you think that either of those courses are feasible?—I think that the consent of the parties having property in that part of the park could easily be obtained.

8509. But it does not depend on the consent of the parties holding property in that part of the park, inasmuch as I have already told you there is an agreement with every person who has property belonging to the Crown all round the park; do you propose that an arrangement should be entered into with each of those persons, or do you expect they would give up that covenant and allow buildings to be erected in the park?—I think that if other parts of the park were thrown open to them, which might be done, you could give a *quid pro quo* which would get over the difficulty.

8510. You have not considered that subject perhaps?—Not as an insuperable objection; if it be an insuperable objection, the project, of course, falls to the ground.

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8511. Mr. *Labouchere.*] What is the nature of the soil there?—It is a clay soil.

8512. Rather damp, is it not?—Drainage has improved it, and I believe that, with a large bed of concrete, the drainage of the ground and of the building would be perfectly effected.

8513. You think there would be no dampness that would form any substantial objection to such a site?—Not with proper precautions.

8514. Mr. *B. Wall.*] Has it not been found to be very difficult in the case of birds, and beasts, and flowers, in the Regent's Park, to bring them to maturity on account of the soil?—I believe not; but there have been no proper precautions taken to obviate the difficulty; it would be expensive, of course, to take such precautions, but not so great an expense as to form an insuperable objection.

8515. Has not drainage been going on at an enormous cost in the Zoological Gardens for a number of years?—The only effectual drainage of the Park has been within the last two years.

8516. That has been undertaken by the Government; I speak of the inclosure, which has been let off to parties or individuals; I apprehend that the expense has been very heavy?—Yes; but if you erected a building such as the National Gallery in the Regent's Park, you would lay a uniform bed of concrete under the whole, which would cut off all connexion with the clay.

8517. Mr. *Ewart.*] Would there not be a damp atmosphere all round it owing to the tenacious character of the clay in the Regent's Park; is it not a peculiar clay?—Yes.

8518. Mr. *B. Wall.*] Having to deal with the soil in the way you propose would add greatly to the expense of the building, would it not?—No; from 10,000*l.* to 20,000*l.* would be sufficient to lay a bed of concrete under the whole of the building; but that in such an immense building would not form a very serious item.

8519. Lord *W. Graham.*] A bed of concrete would also be applicable to the Kensington Gore site, would it not?—Certainly.

8520. Mr. *B. Wall.*] That makes you give an opinion decidedly in favour of your own plan?—I propose this as the best and most central site, and I do not think that the objections that have been made to it are such as should induce the removal of the Gallery to so great a distance as is proposed. I think that the great difficulty of want of ventilation might be got over by obtaining the air from a high level, and I think that the conveniences of the present site are such as to counterbalance any other difficulty that may come in the way.

8521. Mr. *Vernon.*] Do you propose by your scheme to make use of side lights in any part of the building?—Only in such rooms as would be appropriated for the purposes of the officers, or for copying or studying; all the galleries, with the exception of the library and basement floor, would be lit from the roof.

8522. Do you think it absolutely essential that, for pictures of all sorts, large and small, the lighting should be from the roof?—No; for all large pictures it is indispensable, but small cabinet pictures may be lighted as well from the sides.

8523. Are you aware of the plan of lighting which is adopted at Munich?—Yes.

8524. There small pictures of a class which you can only see and appreciate by going close up to them, are lighted by side lights, which proves to be an advantage?—Yes; and it is proposed in this design so to light the two ranges of smaller galleries appropriated to small pictures.

8525. You would propose, then, to light some pictures by side lights?—Yes.

8526. As an economy of space and of expense?—Yes, and as an advantage in seeing the pictures; I think small pictures are as well or better seen on the wall, with a light from the left or right hand, as with a light from above.

8527. *Chairman.*] Have you ever thought of any plan for accommodating the gallery pictures, if combination should not be decided on, and it should be found impossible to obtain the barracks and workhouse?—I think that if the present site were brought a little forward, in the mode Sir Charles Barry proposes, that would give us a larger site than that of the gallery at Munich itself.

8528. Without the power of extension?—Without the power of extension.

8529. Do you think, unless you had the command of the whole space of the barrack

barrack yard behind, you, as an architect, could, to use a familiar expression, make a good job of it on the present site?—I think you could make it as good as the Pinacothek at Munich, which is considered as good as any, if not the best in Europe. *J. Fergusson*, Esq. 8 July 1853.

8530. Is it not a great objection if there are not the means of increasing it?—You never can have a perfect collection of pictures; and after you have got 1,200 or 1,500 pictures, it would be as well to weed the collection, leaving only the best.

8531. The Pinacothek has full means of extension, has it not?—It could not be added to without deformity.

8532. But in that locality there is plenty of room for extension, is there not? Yes.

8533. Mr. *Hardinge.*] You would not be able to accommodate the statuary, assuming that you could not get the barracks?—No.

8534. That would be, would it not, a serious objection?—I think you must then keep the two collections distinct.

8535. Mr. *Ewart.*] Do you not think it is desirable to have any new gallery that may be erected for the purpose of preserving and exhibiting works of art capable of very great expansion?—I think the site behind the present gallery will afford ample means of expansion, if you can get it.

8536. *Chairman.*] What calculation have you made as to the expense of the building you propose?—It would depend of course on the mode of building, and the extent to which the plan was carried out; but as near as I can calculate, half a million of money would cover the whole ultimate expense of the extension, as far as the building of it was concerned.

8537. Mr. *B. Wall.*] Not including the purchase of land?—No.

8538. Have you calculated at all what the amount of purchase-money would be that would be required?—The cost of the purchase of the barracks it is of course impossible to calculate; that is a Government question. The expense of building a barrack, as given in the evidence before the Ordnance Committee, is stated to be about 100 *l.* per man, including accommodation for officers, and the purchase of site, and about 75 *l.* per man without that. For the workhouse, you must of course find other accommodation, but I believe that 30,000 *l.* or 40,000 *l.*, or at the outside 50,000 *l.* paid to the parish would accommodate them much better than they are accommodated at present.

8539. Mr. *R. Currie.*] Were you your own architect in building the beautiful gallery you have at your own house?—Yes.

8540. *Chairman.*] Your pamphlet was reviewed, was it not, in the Quarterly Review?—Yes; but it was more with reference to the British Museum than with reference to the pictures.

Edgar A. Bowring, Esq., called in; and Examined.

8541. *Chairman.*] I BELIEVE you are the Secretary to the Commissioners for the Great Exhibition?—I am. *E. A. Bowring*, Esq.

8542. And one of the Under Secretaries of the Board of Trade?—I am Registrar of the Board of Trade.

8543. You are quite cognisant of the scheme which was entertained or suggested by the Commissioners, to place the buildings of a number of public institutions in one group?—I am.

8544. Comprising various establishments, literary, scientific, artistic, and industrial?—Yes.

8545. What was the whole number of such institutions that were proposed to be so combined?—The Commissioners have scarcely attempted to define any precise number; they have provided space in the ground which they have purchased at Kensington Gore to accommodate all that may wish to come. Those to which special reference is made in their Report, are the National Gallery, the Sculpture Galleries of the British Museum, in case they should be removed, a great Trade or Commercial Museum, the formation of which is now under consideration, and the nucleus of which is already possessed by the Commissioners, museums of patented inventions, of mediæval art, &c., as well as the Government department of Science and Art, for which it is absolutely necessary to find permanent accommodation.

8546. Was not an invitation held out to other public institutions to join, if they

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they were disposed, that same group to which you have alluded?—Yes; the learned societies and different scientific bodies.

8547. What number of such institutions do you consider the Kensington Gore ground which has been purchased could accommodate?—It would depend entirely upon the size of the buildings and the nature of the general arrangements adopted.

8548. You are, I presume, well acquainted with that piece of ground?—Yes, I am.

8549. Can you mention the exact acreage which has been purchased?—It is, as nearly as possible, 86 acres altogether.

8550. What proportion of that was purchased with money the surplus of the Great Exhibition?—It was a joint contribution of 150,000*l.* pounds each, by the Government and the Royal Commission.

8551. Has that sum been all expended?—A certain portion of it is at this moment unexpended.

8552. Do you know how much?—I think about 15,000*l.* remains; there are certain negotiations now in progress to which that will be applicable.

8553. Is their object to extend the ground further. There is a wedge that comes in from the road, with buildings upon it?—It will, perhaps, be scarcely advisable to enter into particulars with reference to those points at present.

8554. It is considered a good purchase, is it not?—The best test is the value of the surrounding property; since the purchase property in the neighbourhood has been sold at a much higher rate.

8555. Do you think that that property would at any time fetch as much or more than was actually given for it?—Yes, I do.

8556. What is the nature of the soil?—Mr. Mylne, a gentleman of very considerable geological attainments, who has published a geological map of London, and who lives in the immediate neighbourhood, has taken a great deal of trouble in investigating the nature of the soil; and he has just prepared the map I now produce, which exhibits completely what the soil is. The dark colour represents the London clay; the red lines show the proposed lines of road. The whole estate is on gravel, with the single exception of the little strip to which I am now pointing, where the London clay comes to the surface.

8557. Lord *Seymour*.] That is near the road?—Yes: about 50 or 60 yards from the road.

8558. And that is on high ground, which could be easily drained?—There would not be the slightest difficulty with regard to the drainage of that land; there are some ponds in this part (*pointing them out on the plan*), into which the drainage runs.

8559. And those ponds could be themselves drained, could they not?—There would not be the slightest difficulty in draining the whole property. These (*pointing them out*) are very first-class houses; this to which I am now pointing is a narrow public lane; and these are some very small tenements which we of course do not expect will remain there.

8560. *Chairman*.] You have mentioned that the lower part of the ground is London gravel?—Yes, as is also the higher part, with the exception of the small intervening strip of clay.

8561. Lord *W. Graham*.] Do you know what is under the clay?—The small piece to which I have referred you may consider as a clay soil; the rest is entirely gravel.

8562. *Chairman*.] With the exception of the part near the road, which is clay, the whole remainder of the soil is gravel?—Yes.

8563. What amount of acreage of clay is there to be deducted?—It is a very small piece; I do not think it has been exactly calculated.

8564. Is there an intermediate space or stratum of clay between the Kensington gravel and the gravel which commences on the lower part of the Kensington Gore ground?—It is gravel at Gore House; it begins at the back of Gore House.

8565. There it begins to be clay?—Yes; it is a very narrow strip.

8566. And then the gravel begins to appear again in the lower part; is not that so?—Yes.

8567. What are the elevations of the different portions of the ground?—I have another map here (*producing it*), on which the elevations are all laid down; they are stated with reference to the Liverpool datum, which is about 12½ feet below

below Trinity high-water mark; of course, if the object be to see the relative elevations, it makes very little difference which datum is given.

8568. The ground at Kensington Gore is not like that at Pimlico, which was overlaid with a surface of clay?—At Kensington Gore it is overlaid with a slight portion of brick earth to a very small extent.

8569. Will you have the goodness to specify the elevation?—At Gore House the elevation is from 58 to 64 feet above the Liverpool datum.

8570. Lord *Seymour*.] What is that above the Trinity?—About 46 to 52 feet; that is on the road opposite to Gore House.

8571. To what level does the lower portion of the ground sink?—To 26 feet above the Liverpool datum, which represents rather less than 14 feet above Trinity high-water mark.

8572. What difference does that give between the highest point on the edge of the road and the lowest point?—It is a slope on the first half of the estate, and the second half is flat, therefore to ascertain the gradient you would only take the part on which it slopes.

8573. I allude to the gross difference between the lower part and the upper ground?—Thirty-eight feet over a length of 2,500 feet.

8574. Are you competent to give any information as to what the level is on which the present National Gallery stands?—Twenty-eight feet above Trinity datum.

8575. That is the ground upon which or where the National Gallery stands, is it?—Yes; but at Charing Cross, where the statue stands, it is only 24 feet above the Liverpool datum, or 10 feet above the Trinity datum.

8576. How much above Trinity datum is the ground just in front of the National Gallery?—About 28 feet.

8577. Mr. *Labouchere*.] What is the elevation of Buckingham Palace?—Nineteen feet above the Liverpool datum, and less than seven above the Trinity House datum.

8578. What is the elevation at Stafford House?—Twenty-three feet above the Liverpool and 11 feet above the Trinity datum.

8579. Lord *Seymour*.] In order to convey a notion to the Committee of the height of the Trinity datum, we may take the floor of Westminster Hall as about the same level, may we not?—The Trinity datum is the mean high-water mark on the London Docks, and is 12 ½ feet above the Liverpool datum.

8580. Is it not the fact that the floor of Westminster Hall is practically nearly about the same level as the Trinity high-water mark?—I should think it must be very nearly the same.

8581. *Chairman*.] What is the difference between the level of the highest part of the Kensington Gore ground, near the road, and the level of the gravel-pits, or what is called the Deer Park, behind the sunk fence of Kensington Gardens, where the bastions are?—At the highest point of the Gore House estate there is only a difference of a very few feet.

8582. That is at the point near the road?—Yes, where it adjoins Eden Lodge.

8583. What is the greatest breadth of the ground purchased by the Commissioners?—The average breadth is above 1,200 feet.

8584. One part is two or three times as broad as another, is it not. The lower part is much broader than the other. I may mention that the slope continues from Kensington Gore and the road down to a little brook which occurs about half way across the property; therefore there is a distance of about 1,200 feet of slope, on which the inclination is between 1 in 30 and 1 in 40, which is something like the inclination of Waterloo-place or St. James's-street.

8585. The narrowest part of the property is the frontage towards the road, is it not?—Yes.

8586. And that part is separated from another little strip by a range of buildings?—Yes, consisting chiefly of first-class houses.

8587. What is the whole extent of frontage towards the road, including in your measurement the little strip of unpurchased ground that intervenes?—It is very nearly 1,100 feet, of which the unpurchased part is rather more than 300.

8588. What is the width respectively of the two purchased parts fronting to the road?—Six hundred feet on the Gore House side, and very nearly 200 on the other, of which 100 feet are to be devoted to a road.

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8589. What is the greatest width of the ground in the lower part, where the widest portion of the ground is?—Two thousand feet, as nearly as possible.

8590. You mentioned that the National Gallery and the British Museum art collections were proposed to be combined in one edifice; what part of the ground was it that was destined for that purpose?—There has been no distinct recommendation made; the Commissioners merely suggested that it was desirable to have it on the north side of the property, with a frontage towards the road, and with the trade museum on the south, and the Government departments of science and art on the two sides.

8591. What space was it proposed there should be between each of the buildings, with a view to the circulation of air?—The Commissioners have made no proposal as to that.

8592. If there were a proposal to collect a great number of other edifices on the remainder of the ground, they would begin by putting pretty close to each other the three or four buildings they have already destined to occupy the site, in order to give room for the addition of others, would they not?—The Commission are not in a position to decide such questions independently of the Government, because, by an arrangement with the Government, they and the Commissioners have a joint control over the property.

8593. Mr. *B. Wall.*] The department of science and art includes the Schools of Design, does it not?—Yes.

8594. So that it is the intention of the Commission, if the scheme is carried out, to remove the Schools of Design to Kensington?—The department of art, which has been hitherto known by the name of the School of Design, has no permanent location at present; it is merely temporarily lodged in Marlborough House.

8595. But it is the intention of the founders of the scheme to which you have referred to remove the Schools of Design to Kensington, is it not?—That is what the Commissioners point to; the decision on the point rests however with the Government.

8596. *Chairman.*] Considering how much has been said as to the evil of smoke and other noxious effluvia both at the National Gallery and at the British Museum, and the mischief that arises from the discoloration and other damage to the monuments, do you not think that if the National Gallery were placed in connexion with other buildings the different objects of art would run the risk of still being exposed to those evil influences?—The only building from which you would expect to have smoke would be the laboratory in connexion with the department of science, but I have ascertained that the smoke generated there would not be more than from a common kitchen fire; smoke is as great a nuisance to the department as it would be to the National Gallery, and I have ascertained moreover that they would use smokeless fuel.

8597. Do you not think that the erection of numerous important public buildings on one site would raise a sort of suburban city around them, inhabited both by gentlemen and tradespeople?—You would very possibly have the same effect as that which is observable at Sydenham, where all the frontages near the Crystal Palace are being bought for building purposes. You would attract population there, but it would be a population inhabiting houses of the first class, from which the amount of smoke would be very trifling; it would not be more than that of a provincial town.

8598. Do they burn a less quantity of coal than other houses?—There would be much fewer of them.

8599. If people of the first class go to reside there, they must have tradespeople and others living near them, must they not?—It would naturally bring a population round, no doubt.

8600. Mr. *Labouchere.*] Would not ground in the immediate vicinity of this property become so valuable that there is but little probability of its being occupied by any class of building except first-class houses; it would never answer for a brewery or distillery?—No; when people can get 3,000*l.* or 4,000*l.* an acre for land, as they do at present in that neighbourhood, I conceive it is not very likely there would be a brewery or distillery there.

8601. The tradesmen also would be at a certain distance from the proposed site, would they not?—I apprehend so; the immediate vicinity would be occupied entirely by first-class houses.

8602. *Chairman.*] Do you not consider that if the Gallery occupied the whole frontage

frontage to the road, and houses, even of a superior class, were to spring up on each side of it, and also a certain number of other houses connected with them, the ultimate effect would be that there would be a town extending on each side within not many yards of the building; and do you not think that the building would ultimately be exposed to those noxious influences which it is considered so desirable now to avoid?—That must be the case to a certain extent anywhere where you attract the population, but there is no place in London or its immediate vicinity in which you could have such security against that intrusion as you would have on the Commissioners' ground.

8603. Do you not think a preferable site for such delicate objects as there are in the National Gallery, would be the centre of some wide open space, with a sufficient interval between it and the population, and the smoke, to allow the air to circulate freely, and to be diluted before it reached the building?—I can conceive a spot in the centre of Hyde Park which would be a very desirable situation; but from the practical difficulty which the Commissioners experienced in obtaining a site in Hyde Park for a few months, for the purposes of a national object like the Great Exhibition, I think the difficulty of carrying out such a project would be insuperable.

8604. Have you examined the sites proposed by the Commission, of which Lord Seymour and Mr. Ewart were members?—I am cognisant of their Report, and of the sites they proposed.

8605. Do you not think that if the National Gallery, though not on such a site as that to which I have alluded, stood by itself, it would be spared from those injurious influences to which allusion has been made, more effectually than if combined with another great group of buildings which would be likely to increase the population about it?—Two sites were suggested by the Commission to which you refer, in the event of Government not being willing to incur the expense of purchasing another site.

8606. My question is, whether a more insulated site, though not in the centre of a great park, would not be better calculated to shield the National Gallery from the influences to which I have alluded, than other sites in the neighbourhood of which a suburban town would be likely to spring up?—A suburban town already exists at the back of, and immediately surrounding, the site to the north of Kensington Gardens, to which I understand the National Gallery Commission to have referred. The far larger tract of ground purchased by the Royal Commission on the south of Kensington Gardens affords a much more insulated site.

8607. Mr. *Labouchere.*] Do you believe it possible to find a space such as the Chairman describes, in which such a building could be erected, except in one of the parks in the immediate vicinity of London?—I am not aware of any spot presenting anything like the advantages that the Commissioners' ground does.

8608. Was not that question considered by the Commissioners before the ground was purchased?—Very much. It is entirely owing to accidental and family matters that this property has not been built over long ago.

8609. Every open space near London has been rapidly built upon lately, has it not?—Yes.

8610. Was not this the only ground applicable and available for the purpose?—Yes, it was.

8611. This property abuts on one side on the Park?—Yes; that gives an area of 677 acres (which is, I find, the joint area of Hyde Park and Kensington Gardens), which is of course absolutely secured against being built over; so that on the north you have an absolute security against intrusion.

8612. Mr. *Ewart.*] Do you not consider it most important to have an open space to the north?—Yes.

8613. Is it not the fact that the principal mischief comes from the north?—Certainly; and that was considered by the Commissioners in fixing on a south-west part of London

8614. You have alluded to the report of the Commission of which Lord Seymour and myself were members; are you aware that the Commissioners had before them at that time any proposition with regard to the purchase of this property at Kensington Gore?—I believe that property is not the one to which they especially referred.

8615. The Royal Commissioner's proposition was not then fully developed?—No.

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8616. Mr. *B. Wall.*] The ground in favour of which the Commissioners reported is still to be had, is it not?—I am not able to say with certainty; that was a very small piece, consisting of from 15 to 20 acres; and the Royal Commission felt that for their purposes it was useless to attempt to get so small a space.

8617. Do you know the distance from Spitalfields to Kensington?—I am not prepared to say; I should think between five and six miles; I have not any exact knowledge of the distance.

8618. There are a great many young artists and pupils who live in that part of the metropolis, are there not?—A considerable number, I believe.

8619. And if the collections were removed to Gore House, they would be pupils at that institution?—I did not apply the remarks I previously made to the School of Design at Spitalfields, but rather to what is now called the Department of Art at Marlborough House; I contemplated the removal of that, but I should consider the Spitalfields School of Design much in the same light as the provincial schools of design; there can be no objection to having those local schools of design in communication with the central body.

8620. In point of fact we should have a very expensive staff, without scholars?—I contemplate the removal of the whole of the Department now at Marlborough House, entirely distinct from Spitalfields.

8621. Mr. *Ewart.*] Spitalfields is a local school?—Yes; it is not at all necessary, I apprehend, to remove that any more than it would be necessary to remove the Birmingham or Manchester schools to London.

8622. Mr. *B. Wall.*] Are not the patterns which we see at Marlborough House, and some of which we see at Gore House, intended for the instruction of scholars in design?—I apprehend so.

8623. Therefore it is of the last importance that those scholars should see the specimens at Gore House?—It is certainly very useful for them to see them.

8624. And the majority of those who are likely to benefit from those drawings and patterns live in the heart of the metropolis?—The Spitalfields school, to which you probably refer, possesses its own examples and patterns, like any other local school of design; that school is already between three and four miles from the central department at Marlborough House.

8625. But there is a great difference between six miles and three?—It is much less than three miles from Marlborough House to the Commissioners' estate; it is not two miles.

8626. Mr. *Labouchere.*] Great doubt has been expressed by some witnesses as to the propriety of removing the National Gallery to the neighbourhood of Gore House on account of the want of accessibility, especially to persons in the humbler classes of life who might desire to visit the National Gallery; have you turned your attention to that subject, and have you any statement with reference to it that you are able to make to the Committee?—Do you mean actual accessibility to the site, or only as affected by its supposed remoteness?

8627. I should be glad to have your opinion on both points, beginning with the first?—With regard to the accessibility of the site, and as to the means of communication, the property itself would be surrounded by excellent roads, varying from 80 to 100 feet wide; those roads are all laid down in the map I have here; and as to the possibility of people going, if they wish it, such a distance, I would instance the Great Exhibition itself, on a site just opposite the Commissioners' estate, which during a period of between five and six months, was visited by upwards of 6,000,000 persons, showing, that if you give sufficient inducement to people to go, neither the distance from the heart of London, nor the difficulty of getting there, will deter them from going.

8628. Mr. *Hardinge.*] Are there any students who attend lectures at Marlborough House?—Yes; there are classes and lectures there for technical instruction in various departments, which are numerously attended by students (besides the regular School of Design at Somerset House, which is about to be transferred there).

8629. What part of London do they come from?—I do not know.

8630. Mr. *B. Wall.*] A great number of persons who came to the Exhibition, consisting of schools, labourers, and a vast variety of other people sent up from the country and from the metropolis, had their expenses paid by private subscriptions, had they not?—That was the case to some extent; but they formed a very small proportion indeed of the gross number of 6,000,000.

8631. Have

8631. Have many persons visited the exhibition which is now open at Gore House?—Yes; about 8,000 since its opening, at the end of May.

8632. Has not the fee for admission been reduced from sixpence to threepence?—Yes, on Mondays.

8633. Has not that reduction been made in consequence of the small number of persons who visited the place?—I always contemplated that after the exhibition had been opened for some time, the charge for admission would be reduced. The number of visitors since it has been opened has been at the rate of 70,000 a year. People go in great numbers to Windsor Castle, Hampton Court, and Kew Gardens, notwithstanding their distance from London.

8634. For what reason was the fee for admission to the exhibition at Gore House reduced?—I cannot state; it is very usual in the second part of a season to demand a lower rate of admission; I have not had any personal acquaintance with the reasons for the reduction.

8635. Is it not your opinion that it had reference to the small number of visitors?—I am really scarcely in a position to say.

8636. You are not in a position to give a negative to my question?—No, because I cannot state the reasons which have induced the reduction. I can only say that I always expected that the charge for admission would be ultimately reduced.

8637. Lord *Seymour*.] All those buildings you have mentioned are buildings to which persons have access without payment?—Yes, without payment.

8638. And you compare the exhibition at Gore House, which has been open but for a short time, and for entrance to which payment has been demanded, with them?—I have a statement here (*producing it*) of the number of persons visiting different places, both in and out of London, and I find that the number of visitors last year at the Zoological Gardens, where a charge is made for admission, was 305,203, or very nearly as many as at the National Gallery, where they amounted to 352,220, and where no charge is made. I take those gardens as a well known popular place of amusement; it is half a mile further from the Palace of Westminster than the Commissioners' site, and about the same distance from Charing Cross as that site.

8639. Mr. *Vernon*.] Do you include children among the number of visitors to the Zoological Gardens?—It is called the number of visitors. In Kew Gardens last year the number was 231,010; that is many miles from London; that shows that if you give people a sufficient inducement, they do not find distance an objection. The number visiting Hampton Court was 173,391 last year; while the visitors to the British Museum were 507,973, and to the Vernon Gallery 155,013. I have also here a statement of the number of the visitors at the Duke of Northumberland's two houses, and also at the Bridgwater Gallery and Windsor Castle, in the six summer months of 1851.

8640. Have you the numbers?—Yes; to Northumberland House (which is in town) the numbers were, 240,000; to Sion House (out of town), 110,000; to the Bridgwater Gallery (in town), 80,000; and to Windsor Castle, 129,400. I venture to submit that all these figures prove conclusively that the mere distance of a place of exhibition or public amusement from the heart of London, or even from London itself, forms no bar whatever to its being resorted to freely by the great masses of the population, whose interests it is so important to bear in mind when considering the question of the site of the National Gallery.

8641. Lord *Seymour*.] Are there not certain restrictions put on the admission into those galleries, although they are in town, inasmuch as the people have to go elsewhere to obtain tickets before they can be admitted?—Yes.

8642. And that always is a considerable restriction upon the admission of the public?—Yes, it probably tends in that direction.

8643. Mr. *Vernon*.] With reference to the places of resort out of town which you have mentioned, both Kew and Hampton Court are open on Sunday, are they not?—They are; but I believe that Kew Gardens have been so opened for the first time this summer. The number of visitors there in 1850 was 179,627, and in 1851, 327,900. In these years, as well as in 1852, those gardens were closed on Sunday.

8644. And Sunday is a day on which the working classes would naturally avail themselves very largely as a matter of course of the opportunity to take a holiday to any agreeable place out of town?—Yes, that may be the case.

8645. Mr. *B. Wall*.] Have you ever heard of any evil resulting to the pic-

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tures from the number of people who visit them, either at Bridgwater House, Northumberland House, or Windsor Castle?—No; the reports given by the Duke of Northumberland and Lord Ellesmere, and also that from Windsor, are, that the conduct of the visitors was perfectly exemplary; it was certainly so at the period of the Exhibition.

8646. Of course any injury that might occur to the pictures in the National Gallery would equally occur, and rather more strongly, to the pictures in Northumberland House, that being in rather a lower position, nearer the river and the smoke of the Metropolis?—Yes; it is on lower ground.

8647. Lord *W. Graham.*] The rooms in Northumberland House are all covered with carpet, are they not, so that there would not be so much dust?—I am not able to speak upon that point.

8648. *Chairman.*] Would you propose to have the National Gallery open on Sundays?—That question has not been considered by the Commission; nor do I conceive that it comes in any way within their province to consider it.

8649. Do you think there is more objection to it than there is to Hampton Court being open on that day?—I am scarcely prepared to discuss that point.

8650. Lord *Seymour.*] Have you taken any means to ascertain whether or not the class of artists in the Metropolis would object or would approve of the removal of the National Gallery to such a site as that at Gore House, assuming that that site afforded the means for constructing a finer gallery than now exists at Trafalgar-square?—So far as I can judge, I should say the general opinion is favourable to the removal; but I am aware that there is not a unanimity of opinion on that subject.

8651. Upon what grounds do you form that judgment?—In the reports which I have seen occasionally in the papers of the evidence given before this Committee, I have observed that there is conflicting evidence on the advisability of removing the site. I have also heard the matter discussed on various occasions.

8652. Are the Committee to understand, that, as connected with the Commission, you have not instituted any inquiry so as to be able to give the Committee any opinion on the subject?—I have made no official inquiry on behalf of the Commission directed to the especial question of the feeling of the collective body of artists on the point; nor do I see how that could have been done, consistently with the necessity of secrecy during the conduct of the negotiations for the purchase of the land.

8653. You propose to remove a great many institutions to this distant site, as I understand, do you not?—Yes.

8654. For the purpose of instructing various classes of persons in this Metropolis in works of art?—Making it the great central educational point in science and in art.

8655. In order to make it the great central place for education, is not one important element for consideration its accessibility to the public?—Certainly.

8656. What means did you take to ascertain whether or not the classes to be educated there would object to or would approve of going there?—The first question for the Commission to decide was the question as to the practicability of obtaining a site; and the moment they found there was no such a thing as a perfectly central site to be obtained, they had no alternative but to take one further removed. It was not a question of the Commission choosing whether a site in the centre of London or one farther off would be most accessible, it was a question of possibility; that was the immediate cause of a comparatively suburban site being chosen.

8657. Do you propose to have lectures upon art?—I presume they would be included in any general arrangement.

8658. Did you endeavour to ascertain from the class of persons who would attend those lectures, whether there would be a great inconvenience in having lectures at such a distance from London as Kensington Gore?—Those lectures are already given at Marlborough House and at the Museum of Economic Geology. In the case of the latter, I am able to state that the number of persons, especially of the working classes, applying for admission is infinitely greater than could possibly be accommodated.

8659. Did you endeavour to ascertain where the people come from who attend these lectures at the Museum of Practical Geology?—No, I have not been informed.

8660. Nor do you know where the people come from who come to Marlborough House, and attend the lectures?—No, I do not.

8661. One of the objects you had in view was to have a museum of architectural design?—One of the objects was to render such a thing possible; at present there is no such thing in existence, as far as I am aware.

8662. Is there not a small concern of the kind in Cannon-row at present, got up by some gentlemen, in connexion with workmen?—I am aware that there is a large collection at Thames Bank, belonging to the Government, of mediæval casts, and so forth.

8663. Is there not an architectural museum of some kind in Cannon-row?—I am not aware of it.

8664. You cannot give the Committee any information, founded on inquiry, as to whether or not people would object to go out to Kensington Gore for the purpose of receiving instruction in art?—We can only judge from past experience; our experience derived from the Exhibition is, most decidedly, that people would go there.

8665. The experience you have had, as far as it applies to the societies to whom you have applied, is, I believe, unfavourable to going there?—The Commission have made no application of any kind to any society; they have merely stated, "If you like to come to our site, here is a site to which you may come;" but they have never entertained the idea of forcing it upon them.

8666. It has been intimated to the various societies that there might be a site available for them on this spot, because it was intimated directly in the Report of the Commissioners; are you aware whether they have viewed it favourably or not?—As respects the Chartered Societies who compose the body your Lordship probably specially refers to, their opinion, I believe, is adverse to removal at the present moment.

8667. Those societies may be considered to consist rather of the upper classes, may they not?—Yes.

8668. They are unfavourable to the removal?—They are unfavourable to the removal.

8669. And as to the class of artists, you cannot give us any opinion?—No, I am not in a position to give an opinion as to them beyond what I have already stated.

8670. Mr. *Hardinge.*] Do not a large proportion of artists live at Kensington, and in that neighbourhood?—Yes; the Commissioners made inquiry on that subject, and found that a great number lived to the west of Charing Cross.

8671. Mr. *Ewart.*] On what grounds do the societies object to the proposed removal?—Simply and solely on the ground of the proposed site being so far removed from the centre of London; but the same objection was made to the site of Somerset House originally; it was stated to be impossible to remove westward of Gresham-street; and if I am correctly informed, the site which the learned societies are at this moment anxious to obtain is one in the direct line to Kensington Gore, and more than half way thither from Somerset House.

8672. Mr. *Labouchere.*] There were several distinguished artists, were there not, on the Royal Commission?—Yes, who were parties to their report.

8673. Sir Charles Eastlake?—Yes.

8674. Sir Richard Westmacott?—Yes.

8675. And Sir Charles Barry?—Yes; Sir Charles Eastlake and Sir Richard Westmacott were both members of the Commission to decide on a site for the National Gallery.

8676. Mr. *B. Wall.*] Those gentlemen are connected with the Royal Academy?—Yes; and Sir Charles Eastlake is also connected with the National Gallery.

8677. Mr. *Vernon.*] In the statement made just now of the number of persons attending various galleries, you took the year 1852 as an instance, did you not?—The statement from which I read applies to three years; 1851 was an exceptional year.

8678. Are you aware that in the year 1852 the numbers who visited the National Gallery were much fewer, and that only about half the number attended in that year that usually have attended it in former years?—There was considerably less than half the number that attended in 1851.

8679. Are you aware that the number generally was less in that year than in 1850?—

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1850?—Yes; in 1850 there were 575,000; and in 1852, 352,000; that is, exclusive of the Vernon Gallery.

8680. Mr. *Labouchere.*] Can you speak generally as to the objects of the Royal Commissioners in purchasing this site?—It was to afford the means of education in art and science, and to concentrate it as much as possible, by bringing together all the different departments and bodies representing art and science, so as to be mutually beneficial to them all alike; it was considered desirable to concentrate their libraries for instance; at present they are all scattered; each body has its own separate collection, and the funds of most of them being very limited, there are not many means of improving their libraries; but on this site it has been proposed that one general library should be made, available for all.

8681. Would there not be a considerable convenience to the public in the juxtaposition of several of these great objects of attraction?—Certainly; and even the societies which are at present unwilling to come to Kensington, have expressed a decided opinion in favour of the juxtaposition; the Royal Society and the Astronomical Society, for instance.

8682. Lord *Seymour.*] You think that it would be a great advantage to have one general library for all these purposes?—Yes.

8683. A library which must embrace all subjects of art, and all subjects of practical science?—Precisely.

8684. Do you think that separate libraries for separate departments would also be necessary?—If you have those departments all there, I scarcely see the necessity for having a distinct library for each department.

8685. You are aware that at the British Museum there is a very large library?—Yes.

8686. And are there many departments which require frequent reference to books?—Yes.

8687. Are you aware that for their own convenience they are obliged to have small departmental libraries, besides the one general library?—That is to a certain extent the case.

8688. Does not that seem to show that, instead of having one general library answering the purpose of all, the subdivisions of knowledge makes it desirable to have separate libraries for the different departments in art?—I should not propose to remove from the British Museum the books they have there now; my feeling would rather be to let the suggested library include duplicates of such scientific works as are now in the Museum, and a large number of which duplicates are already possessed by isolated societies.

8689. You would begin by making another vast library, applicable to all purposes of art and all purposes of science?—Yes, but of course it would be very restricted in its extent as compared with a vast national general library, such as that at the British Museum.

8690. Would it not be necessary, besides, that each of these departments should have smaller libraries for ready reference, without going to the central library?—I do not apprehend that that would be necessary.

8691. Is it not the case that at the British Museum the different departments are obliged to have libraries for the purpose of ready reference, besides the one large general library?—It is to a certain extent, I believe.

8692. Why then do you think that your establishments at Kensington Gore would be exempt from that condition which is found necessary at the British Museum?—It may be a matter of convenience, for those societies who can afford it (which few can), to have good libraries of their own; but I apprehend that the convenience of having a comprehensive library for general reference on all such subjects as those in question would far outweigh any inconvenience there might be in people having to go a few additional yards for their books.

8693. This library would be open to the public for study?—I apprehend so.

8694. In the case of any book in frequent use, you must have many copies of it, so that it may be referred to in the particular departments, and may not be taken from the library where the students would be able to see it?—It is invariably necessary, in any library, to have several copies of works of a very popular nature.

8695. You would require in the library a great many copies of all the best works on art and all the best works on science?—To a certain extent that might be convenient, but I do not know that it would be necessary to have such duplicates to any great extent.

8696. Mr. *Ewart.*] Though your library would be devoted to science and art, it would exclude a vast number of other subjects, and would be a limited library?—No doubt.

8697. *Chairman.*] Do you not think that if a student of painting or sculpture wished to consult a book connected with his own pursuit, it would be rather inconvenient for him to go, perhaps, some distance to a general library in order to get that book, instead of having it to his hand?—By having a general library, he would have it to his hand.

8698. Would you let all the buildings have access to the library?—That is a point which has not yet been considered; though I presume every possible facility would be given for consulting the library. I may here observe, with reference both to this and to the other questions that have been raised before the Committee respecting the occupation of the Kensington Gore site, that the Royal Commission has not attempted to do more than submit for public consideration and discussion the outline of a general system, bearing in mind, to use the words of their report, "that the filling up of the plan that may be adopted "must be left to the wants expressed, to the interest felt by the public at large, "and to the voluntary efforts of institutions, societies, and individuals aided by "the efforts of Government, to develop more fully the institutions already founded "by it, and which are so much appreciated by the public."

8699. Would not a student of sculpture or painting, unless there were a library in his own department, or in his own range of hall or gallery, be obliged to go to a distance to get any book he might wish to consult?—It might so happen; but that would seem to be a question of the greater or less extent of the library proposed to be formed there; not a question of the desirableness of having or not having it.

8700. He would have to leave the building in which he was studying sculpture or painting, and go to another building, where there was a library, and thus separate himself from one object to get to another?—On the supposition that the library was apart from the other buildings, it would be so; but the question seems to be whether it is desirable to have a library there for the convenience of students.

8701. Lord *Seymour.*] Would this combined collection of institutions be available for the purposes of study and the promotion of art, unless it had a library connected with it?—I apprehend that a library must always be a useful accessory to other means of study.

8702. Mr. *Labouchere.*] Would there be any difficulty, in point of space, in finding ample room for collections of works of art, and for any library that it might be thought desirable to connect with those collections?—None whatever, the space is so ample.

8703. With regard to the question of accessibility, have you heard any suggestion of any fresh means of communication across Hyde Park to the proposed site?—Of course that is a matter for the public and the Government to decide. I have heard an ingenious suggestion, that you might make a road accessible to omnibuses, for instance, where the sunk fence runs now which separates Hyde Park from Kensington Gardens, by which they would approach below the level of the Park and cross Rotten Row by means of a tunnel, without in any way interfering with the park.

8704. Mr. *B. Wall.*] To connect Tyburnia with Kensington?—Yes.

8705. Mr. *Labouchere.*] Have you any reason to believe that that proposal has been seriously entertained or considered by persons whose opinions would be of weight?—The only persons I have heard discuss it have been favourable to it as a very ingenious suggestion. I am not prepared to say that it has been entertained seriously or sufficiently as a distinct proposition.

8706. Mr. *B. Wall.*] Has it been at all examined by the Government department?—Not that I am aware of; but it would give a fresh means of access from that part of London to this site.

8707. Lord *W. Graham.*] Do you consider it necessary that all those departments of education to which you have alluded, should be connected with the picture gallery?—I think it is very desirable that they should be so connected.

8708. Do you think it is important to all of them?—Not equally so to all.

8709. To which?—To the art department; to all students in the department of art, it is very desirable that they should have access to a National Gallery in which they could get instruction in the principles of art.

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8710. Is it very desirable, in your opinion, to have schools of design in connexion with the National Gallery?—My own opinion, as I have stated, is that the students in the department of art would be much benefited, had they access to a properly-arranged and extensive national collection of works of art.

8711. Mr. *Ewart.*] When you speak of schools of design, to what school or schools do you particularly allude?—I allude to the School of Design at Marlborough House, without interfering with local schools, of which Spitalfields must be considered one.

8712. Lord *W. Graham.*] Do scholars come now to Marlborough House to draw?—There are many classes for scholars and students now held at Marlborough House. Among them may be mentioned those for teaching painting on porcelain, the process of lithography, the principles of ornamental art applied to woven fabrics, &c.; the same to furniture, metals, &c.; artistic anatomy, architectural details, wood-engraving, &c. &c. The classes of the Somerset House school are also about to be moved to Marlborough House.

8713. And do you think those scholars would wish to come so far as Kensington Gore?—I think so. I may mention with reference to Marlborough House, as showing its want of accommodation, that the Queen has been pleased to lend it temporarily till the Prince of Wales comes of age, or say one year before that event. It contains upwards of forty rooms, all of which are occupied, and they find it impossible to get on satisfactorily in consequence of want of space. It is owing to that circumstance that the exhibition of cabinet work is taking place at Gore House. They are obliged to put several classes in the same room. The class of training masters is now suspended, there being no accommodation for them to practise. The casts are hung up, some in the staircase, others in the passages, and others in the basement, all owing to the same want of accommodation. The stores for provincial schools are all kept in the cellars now; there are no means of preparing and packing them, and they are getting much damaged. The class rooms are too small, and the museum rooms are much too small. The Somerset House school is shortly to be transferred thither, and although some additional rooms have been built, the transfer will add to the want of room. To exhibit the works of the students in the school, it has been necessary to send them to Gore House. With respect to the management, the arrangements are necessarily very inconvenient; the officers being scattered all over the house. In the present year the correspondence of the department is three times what it was before, 1,750 letters having been written in the course of three months.

8714. Lord *W. Graham.*] If the School of Design were erected at Kensington Gore, and the National Gallery remained on its present site, that you would consider to be an additional inconvenience to the students?—Yes; inasmuch as it would place them farther from the National Gallery, to which it is very desirable they should have access. One portion of the National Gallery is at present at Marlborough House, I mean the Vernon Gallery, an arrangement which, however useful to the students there, is very inconvenient to the public.

8715. Mr. *Vernon.*] Will you explain to the Committee what practical advantage you suppose will be gained by the students in the School of Design from their close vicinity to the gallery of ancient art?—Do you mean if the present National Gallery is to remain where it is?

8716. No. I want to know what practical advantage you consider such students will gain by being placed in the close vicinity of the National Gallery of ancient sculpture and ancient art generally?—They would not gain so much advantage as they might if those collections merely remained as they are at present, without any arrangement according to schools, or the progress of art; but if they are arranged so as show the onward progress of art, then I apprehend they would be a most valuable adjunct for the students.

8717. Do you think that the advantage which would be gained, would be gained by the instructors or by the students, or by both?—I apprehend it would be gained by all equally, and by the public too.

8718. You assume that at stated periods they would have a portion of time devoted to studying in the gallery; do you intend that they shall take certain courses of lectures in the gallery, or do you simply mean that occasionally they will be able to walk in and out, and test matters of art and education?—I apprehend that it should be made really educational, and that you should give them the means of attending and hearing those lectures, so that they should derive the greatest

greatest benefit from having the things under their eyes, and lectured upon on the spot.

8719. Then you propose that facilities should be given to those students similar to those which are now given to students in the National Gallery?—Precisely, speaking for myself personally.

8720. Do you consider that that will improve greatly industrial art in this country?—I certainly have a strong opinion to that effect.

8721. Mr. *Ewart.*] Do you not think that the mere contemplation of the best works of art must improve the taste of the people?—Yes.

8722. Do you not think it desirable, if we get an eligible site for the National Gallery, that the Cartoons of Raphael might be brought to that site?—I am not prepared to answer that question. I may take this opportunity of saying, that with regard to all questions connected with the department of art, such as those that have been put by the Committee, the head of that department is much better qualified than I personally can be to express an opinion.

8723. Mr. *Labouchere.*] Have any applications been yet made by any body or bodies for the grant of a site on this estate?—Within the last few days we have received an application for the grant of a site on which to erect a building for the Royal Academy of Music; and I believe other applications are likely to be made at no distant time. I have the memorial of that academy with me, in which they represent the importance to them of having a site; they consider themselves as forming part of the educational element, and as having a claim to be included in any general scheme; they have an income of 5,000 *l.* a year; they propose to erect a building there, if a site were given them. I may perhaps mention, that the Commissioners who made the report, to which allusion has been made, and in which two sites in Kensington Gardens were suggested, went on the supposition that they could not get another site, on the ground of the outlay being deemed inexpedient; they do not appear to have gone into the question of the eligibility of the two sites, as compared with the other site. They say, "If the outlay necessary for such purpose be deemed inexpedient, it "appears to us that no eligible site can be obtained, except by appropriating for "this purpose a portion of Kensington Gardens;" and they state, as reasons for choosing the neighbourhood of Hyde Park and Kensington, that it is "an insu- "lated position, where the gallery may be secured from the obstructions to light "and air occasioned by neighbouring buildings, and where additional space may "hereafter be provided for the increase of the collections, or for other depart- "ments of art which it may be deemed desirable to unite with a National Gal- "lery." The space they mention is only from 15 to 20 acres of land; they did not contemplate the possibility of obtaining the very extensive property that the Royal Commissioners have since purchased at Kensington Gore.

8724. Are there not rows of buildings along that side of the road on which the Kensington Gore ground is?—So there are on the site to the north of Kensington Gardens, that the National Gallery Commission referred to.

8725. Lord *Seymour.*] You do not contemplate that more than 15 or 20 acres would be required for the site of the National Gallery?—No; I merely say you secure space and air to a greater extent than you could on a space of 15 or 20 acres.

8726. Of the 86 acres you have bought, supposing the National Gallery were to be removed there, what number of acres, or what space do you think should be devoted to the purposes of the National Gallery alone?—It would depend very much upon the nature of the building.

8727. You have not considered that question?—No.

8728. Mr. *Labouchere.*] But there would be no difficulty in giving to the National Gallery any amount of space they could possibly require?—None whatever.

8729. Mr. *Ewart.*] The great desideratum was to get space enough?—That was the object of the Commissioners; there is a space between the roads of about 1,100 feet; and, supposing the National Gallery to occupy 1,000 feet frontage, you would have space for an enormous extension backwards; you are not necessarily limited to the depth taken for the building in the first instance.

8730. Lord *W. Graham.*] Do you think the Commissioners would object to place the National Gallery there by itself, without other buildings?—I apprehend that the public would not be satisfied with such an arrangement, considering the very great extent of ground purchased by the Commission. Their

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wish must naturally be to make their institutions as useful as possible, and this end would be promoted by placing them in juxtaposition as suggested.

8731. Do you think the public desire the other departments to be connected with the National Gallery?—That is my opinion.

8732. Mr. *Ewart.*] Would there be space for ornamental gardens, and, if so, would not their formation be a great advantage to the public?—Certainly; the Commissioners have contemplated that.

8733. Making them of an artistical character?—Yes, they always contemplated that; but the Committee can scarcely form an adequate idea of the extent and capabilities of this site from a mere view of the map; an inspection of the place itself would give a much better notion of the extent of the ground, and the great means it affords of providing for anything that may be required. I may mention, that its extreme length is half a mile, and its average breadth nearly a quarter of mile; that may give the Committee a general idea of its extent.

8734. Have you any further remarks that you wish to make?—I understand that an objection has been raised to the site, on the ground of its dampness and unhealthiness; I think that that objection is sufficiently answered by the fact that, for the purpose of building the Consumption Hospital, which requires pure air, they pitched on the ground at the back of the Commissioners' property, considerably lower than our estate.

8735. The site at Kensington Gore is not lower or damper than Brompton or Pimlico?—It is higher.

8736. Mr. *Vernon.*] That being all on gravel?—Yes.

8737. And the site of the Consumption Hospital is also on gravel?—Also on gravel.

8738. *Chairman.*] Is it not the case that English consumptive patients are frequently recommended to go to a warm and moist climate?—They require, I believe, a very pure, fine air; such a damp site as this is represented to be would be very injurious to them.

8739. Lord *Seymour.*] Is there any right of way through these 86 acres, or is the ground which has been purchased completely within the power of the Commissioners?—At the present moment there is a right of way across the property.

8740. The question how that right of way is to be dealt with, is now under consideration, is it not?—It is now under the consideration of the Commissioners. I apprehend it will be necessary for them to obtain an Act of Parliament with the ordinary powers; but in return for a narrow footpath and dirty lane they propose to give very broad and handsome roads, 80 to 100 feet wide.

8740*. Mr. *Ewart.*] Have the whole 170 acres been secured?—No, only 86 acres; the Commissioners pointed out that it was desirable to secure the rest of the property, but Parliament has not yet done it, and unless it is secured at once, the whole space will be taken by builders at very high prices for the formation of great streets. I may mention before I conclude that the Patent Commissioners are making a large collection of models of inventions, for which they have provided temporary accommodation in Southampton Buildings, but the space they have is nearly overflowing, and the Royal Commissioners have offered to give them such accommodation as they can.

Thomas Cubitt, Esq., called in; and Examined.

T. Cubitt, Esq.

8741. *Chairman.*] YOU are an Architect and Land Surveyor?—A Builder.

8742. You have heard the evidence of Mr. Bowring, have you not?—Yes.

8743. Have you any information which you think it would be desirable for the Committee to receive in addition to that which Mr. Bowring has already given us?—I think Mr. Bowring has left very little, if anything, to be said upon the subject, but I would make this observation: I have heard the site called to-day a suburban site. I think that term does not quite apply; I think it is positively and essentially a piece of London. There is Hyde Park on one side, but on the other side of Hyde Park there is a solid mass of buildings of a considerable width; to the south side of this ground the space is all filled up with buildings, and on the east side I consider that London has extended itself up to it.

8744. Mr. *Ewart.*] Do you think that London, if I may so say, travels further towards the west, or to what quarter is the tendency of the population to move?—

move?—It is difficult to say, for there is but little ground unbuilt on anywhere; this happens to be a large site, but London has extended beyond it; this is in fact a clear space within London. London is carried on westward of this, and although there is some more uncovered ground, perhaps 50 acres might be now got of empty ground, yet in a short time it will be a solid mass of buildings.

8745. *Chairman.*] That is an advantage, is it not, as far as regards centrality, but not as regards the purity of the air?—I do not consider it possible to get any place where you can ensure pure air; I think the greatest probability is, that Hyde Park will be the great opening, and will separate this site in a certain degree from the mass of buildings; the question was, as I understand, where a site could be found, and this seemed to be the only unoccupied site that could be found in what may be called London.

8746. The prevailing winds are from the south-west, are they not?—Yes, it is considered so.

8747. Is it not the result of atmospheric observation, that that is found to be the prevailing wind?—So I understand.

8748. Then if a large town were to spring up in a lower direction, towards the river to the south-west of this ground, that would tend to expose it very much, would it not?—I consider that it has already sprung up; there is no spare space to the south of it.

8749. Mr. *Ewart.*] Is not the south-west at present likely to continue to be the quarter from which the purest air can come, having regard to this site?—There is less interruption between it and the sea than there is from any other quarter.

8750. Mr. *Labouchere.*] Are you aware of any other vacant and available space of any description that is at all accessible from the metropolis, except the public parks?—There is no other.

8751. You have a pretty good acquaintance with the whole metropolis, have you not?—Yes, and I made it my business to look out very much for a site; I know every part all round London.

8752. *Chairman.*] Supposing a large town were to spring up around the National Gallery, assuming it to be removed to that site, would it not come to be much in the same state as that in which the present National Gallery now is?—No; because the present National Gallery is more thickly built round than it would be according to the present mode of building; the streets are narrower, the houses are closer together, and it is mixed up with a good many factories; there is no part of old London that does not contain many factories; but I consider that a town has sprung up behind Kensington Gore, and if the National Gallery is put there, it will not be a detached piece, but a town will be built round it; and I have no doubt but that before the National Gallery is built many hundred houses will be built to the westward of it.

8753. You do not mean it is a town in the sense in which London is a town, the whole ground being covered with houses; there are intermediate fields, are there not?—There is scarcely anything of the kind.

8754. Mr. *Labouchere.*] What do you think would be the character of the buildings that would be erected in the immediate vicinity of this Kensington Gore property?—I think the probability is that they will be generally large houses.

8755. Do you think it likely that there will be distilleries or breweries, or that even any dense population will be gathered in the immediate vicinity of this property?—I should think it not at all probable that any factories would be erected there; and with regard to the question as to a dense population, I consider that although the ground will be all filled up, it will not be thickly occupied; I think the houses will be large, and the streets will be wide.

8756. Why do you think that?—Because it will answer people's purpose better to lay out the ground in that way.

8757. The ground will be very valuable, will it not?—It is so now.

8758. Was it constantly rising in price, even before the purchase of the estate by the Commissioners?—Yes, for several years it has been rising.

8759. Mr. *Vernon.*] You consider that instead of an inferior you would be likely to have a superior class of houses built in the neighbourhood of the National Gallery, if it should be placed there?—I think there would be a tendency to improve the houses, and that the character of the houses would be

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better in consequence of this establishment being there; but whether it be there or not, there is no doubt that in a few years the whole ground will be covered with houses, and that, if this ground had not been purchased by the Commissioners, there would have been a great many houses built upon it this spring.

8760. *Chairman.*] Do you think the population of Hammersmith, Brompton, Chelsea, and the contiguous villages in the neighbourhood of that ground, are of a superior class, and that they inhabit also houses of a superior class?—No; but I think that the houses in this part of Kensington and in the immediate vicinity of Hyde Park will be a large class of houses.

8761. What reason have you for supposing that, the population who have already gone out to that airy situation being of the middle class, there will be a special exception in favour of the upper class, for this new ground?—Because of its accessibility to Hyde Park, and the certainty the public feel of that park being kept open.

8762. Mr. *Labouchere.*] Are not the houses which have been recently built in the neighbourhood of Prince's Gate of a superior description?—Yes; they extend to a considerable depth, and on the ground immediately to the north of that purchased by the Commissioners in Brompton there are several squares which have been erected within the last few years.

8763. Do you mean Onslow-square?—Yes, and Thurlow-square.

8764. Mr. *Vernon.*] At Prince's Gate, is there not a new square with a new church?—Yes, on the south of the high road.

8765. Are they buildings of a very superior class?—Many of them are of a very superior class.

8766. *Chairman.*] Does not a large increase of buildings and of population of the upper and middle classes necessarily involve a proportional increase of the lower classes, who supply them with the necessaries of life?—To a certain extent the shopkeepers must be provided for; and the shopkeepers would pay a price that would make it answer the purpose of the proprietor of the ground to admit them; but the working classes are not located there; there is no preparation for them.

8767. Are they not generally located in Hammersmith and Knightsbridge?—In Hammersmith there are more than in Knightsbridge.

8768. And Kensington?—Yes, and some parts of Kensington; but I think the lower class of houses in that neighbourhood is diminishing, or at all events not increasing.

8769. Can a large population of the miscellaneous classes get on at all without a proportional amount both of tradespeople and the working classes?—With regard to the working classes, I think people never consider it necessary for their comfort to have them near them; and as to shopkeepers, they will pay a price to get near where their customers live.

8770. Lord *Seymour.*] In Belgravia, Eaton-square, and that direction, where there are a good class of houses, is there any provision made for the working classes?—No.

8771. When required they come from some distance, do they not?—Yes.

8772. Mr. *Hardinge.*] Do people who live at Prince's Gate feel any inconvenience in getting the necessaries of life from the shopkeepers?—I do not think any classes, either in town or country, experience any difficulty from want of accommodation of that kind; whenever there is a demand there are always persons willing to go and supply it.

8773. *Chairman.*] Is there not a great mass of buildings inhabited by the lower orders at Pimlico, down towards the Horseferry-road and Vauxhall, who have shops for the purpose of supplying their customers with provisions?—There are many shopkeepers round the neighbourhood.

8774. Do you not think that a population such as you allude to would require a large number of shops?—Where there are good houses, shops generally spring up near. Houses for the working population are generally built where ground can be obtained at a low price, and they remain there probably because it is too expensive to buy them out.

8775. Where do you suppose the working classes, whose services will be necessary for the large new town you allude to, some miles from Hyde Park Corner, are to come from?—I am not supposing that there is to be an entirely new population growing up; it has already grown up to some extent.

8776. Are

8776. Are there no working classes among the population there now?—Yes, there are some mixed up with the rest.

8777. They will continue there, will they not?—Some may, others will have to go further off.

8778. That will increase the amount of building to the westward, will it not?—I have no doubt at all that it will be a fully occupied part of London; the whole of Kensington will soon be occupied.

8779. With the usual proportion of buildings for all classes of the population? No, I do not think so. I think there will be fewer small houses; the small houses are the pioneers of others.

8780. Do you think that even when this ground is covered to the extent you anticipate it soon will be, the National Gallery, supposing it were removed to this site, would have great advantages in point of atmosphere over the site of Trafalgar-square?—I think very considerably so; it is nearer to the open country, and it has Hyde Park, though all vacant ground will be occupied.

8781. Mr. *Ewart.*] Does your experience and observation lead you to the conclusion come to by a former witness, that the great mass of the smoke of London comes from the eastward and the north-east?—I think the greater number of manufactories are east of London.

8782. Therefore in selecting a site for the National Gallery, is it not desirable to choose one that is open towards the north and east, so that the particles of smoke may subside and fall before they reach the building?—I think it is a very great advantage having the space on the north side occupied by Hyde Park open.

8783. Lord *W. Graham.*] You built the drains in Belgrave-square, did you not?—A great part of them.

8784. Do you consider Belgrave-square thoroughly drained?—Thoroughly.

8785. And do you consider it more difficult to drain the ground at Kensington Gore?—No; it may be drained perfectly.

8786. Mr. *Ewart.*] At Belgrave-sqnare you found a slight covering of clay, did you not?—Yes.

8787. And under that, when it was removed, you found gravel?—Yes.

8788. Is the ground at Kensington Gore of the same character as that at Belgrave-square, or even more gravelly?—I am not fully acquainted with it, but I suppose it nearly the same. Under Belgrave-square there is a depth of from 20 to 30 feet of gravel. I think that in parts of this ground it is likely to be as deep. The whole of London is on a bed of clay, but in most parts there is a stratum of sand and gravel at the top of it.

8789. *Chairman.*] Is the gravel that is described by Mr. Bowring as being spread over a considerable part of this site, gravel of the same kind as that called "Kensington gravel"?—I do not think it is so good, but it is more sandy.

8790. Is not the Kensington gravel on the surface, and do you not come to it at once?—Generally so.

8791. Is there not a considerable stratum of clay in the lower part of the Kensington Gore ground over the gravel?—I am not aware that there is; I think that in some parts there is a clay at the top, but probably there is sand below it; in Hyde Park there are parts where there is no gravel or sand, and the clay comes up to the surface.

8792. Are you not of opinion that the chimneys in stables and offices attached to large houses being below the usual level of other chimneys, cause a considerable amount of smoke?—I think it is a disadvantage; no doubt that smoke is likely to be prejudicial to a certain extent under such conditions.

8793. Mr. *Labouchere.*] Have you formed any opinion as to the comparative convenience of the two sites of Trafalgar-square, and the newly purchased estate near Kensington Gore, for the site of the National Gallery?—I fancy that with regard to the upper classes, the proposed site is a better one than that of Trafalgar-square. With regard to the working people, I think it is a vast advantage, its being near Hyde Park. I think very few people leave their work to go to the Museum, or to go to any sight, such as the National Gallery, and then return to their work again; I think they would rather prefer taking Hyde Park as a part of their amusement, making out their day, or part of a day, with a walk through Hyde Park.

8794. You think that the cheerfulness of the situation, its vicinity to the Park, and its having gardens about it, would altogether make it more attractive to the

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working classes, than a building situated in the middle of the town?—I think so.

8795. Mr. *Ewart.*] You are very conversant with the working classes, having a great number in your employ, and therefore you speak from experience on the subject?—Yes.

8796. *Chairman.*] Is it not the case that when the working classes go out for the special object of seeing some interesting collection, such as that at Hampton Court or the National Gallery, they are more likely to profit by it when they have to go a little distance, and make a day of it, than when they have it near at hand, and it seems a common-place object to them?—I think men do not like to go from their work immediately to see these sights; they usually clean themselves, and make a little preparation, and I think that going a mile or two to a place where there is a more cheerful look-out for them, and which is in a better vicinity, is more likely to be attractive, and that they would be likely to go oftener than they do to the National Gallery in its present site.

8797. Lord *Seymour.*] You employ a great number of men?—Yes.

8798. Do you know whether your men attend at all at the Museum of Practical Geology?—Many of them have done so; I think they find great pleasure in getting admission to the lectures, and many of them attend.

8799. Mr. *Labouchere.*] Is there an increasing disposition among the working classes, in your opinion, to visit collections of art?—I think the tendency is generally towards their improvement.

8800. Lord *Seymour.*] Do you think that those persons who attend lectures, at the Museum of Practical Geology, for instance, would be inconvenienced by going for such lectures to Kensington Gore?—With regard to lectures, I could hardly say to what extent they would attend them.

8801. Do you think that for the purpose of sight-seeing (that is, going for a morning's pleasure to see a museum or a collection of pictures) there would be any objection, as regards the working classes, to their going to Kensington Gore instead of Trafalgar-square, or do you think it would rather be an advantage to them?—I think it would. A question was asked of Mr. Bowring, I think, as to whether the building would be likely to be well attended if it were open on Sundays. I think it would be a vast accommodation to many people, and not only would not tend to demoralise them, but, on the contrary, it would tend to improve them.

8802. Mr. *Vernon.*] I presume your opinion, that they would be equally willing to go out there as to go to a gallery in a more central position, supposes that there shall be some surrounding open ground, an agreeable garden, or some object of that sort, which should make the building more airy and more pleasing to them mentally as well as physically?—I am supposing that on this large site the buildings in which collections are to be formed will be detached, and that there will be considerable space for ornamental grounds; but I consider that Kensington Gardens and Hyde Park, if there were nothing else, would be a great attraction; but more ornamental ground in addition would be of great advantage.

8803. Mr. *Ewart.*] You say you think it would be rather beneficial than otherwise to the working classes to be admitted on Sundays to see these collections?—I think it would.

8804. Do you know what the feeling of the working classes themselves is upon the subject?—I think the general feeling would be in favour of it; but there are different opinions entertained by them; the workmen are as diversified in their opinions as the upper classes are.

8805. Have you any further remarks to make to the Committee?—There was a question asked about the levels; my idea would be that the ground at Kensington Gore should be nearly laid out in one straight line from the road, by the side of Hyde Park. I would make one slope of it; the fall of that would not exceed one uniform fall of one-and-a-half or two per cent., whereas Regent-street and St. James's-street are perhaps three per cent.

8806. Lord *W. Graham.*] Would you raise the surface of the earth?—I should fill in the centre part so as not to make it a level, but what we should call a hanging level; so as to make it uniform

James Pennethorne, Esq., called in; and Examined.

8807. *Chairman.*] YOU are the Architect of the Board of Woods and Forests, are you not?—I am Architect to the Board of Works and the Board of Woods.

8808. Have you, on various occasions, been consulted as to the project for removing or enlarging the National Gallery?—Yes.

8809. You appeared before the former Committee, I think?—Yes.

8810. Were you not before the Committee of 1836?—I do not remember. I have been before three or four Committees and Commissions.

8811. Have you ever prepared plans for the enlargement of the present building?—Yes.

8812. Was that with a view to leaving or doing away with the present structure?—Always with a view to preserving the present structure.

8813. Was your plan limited to the accommodation of pictures, or did you contemplate taking in other objects of art?—I have made plans on several occasions; I made one at the time the Vernon Gallery was proposed to be added to the collection, and that was only with a view to the addition of those pictures. At another time I made plans for building over the entire site of the barrack yard, and that plan was to include sculpture also.

8814. When you speak of the barrack-yard, do you mean that alone, or that and the workhouse?—Not the workhouse; the entire space occupied by the barracks.

8815. You have never prepared a plan occupying the whole space of the barrack-yard, workhouse, and National Gallery?—I have never done so officially.

8816. Have you for your own amusement, or from curiosity?—Not a detailed plan, but lately I have prepared a block plan (*producing it*), to enable me to form some opinion upon the subject.

8817. Do you consider that any suitable edifice could be erected in that situation without getting possession of the whole space occupied by those two other establishments?—I do not think you would be able to erect a gallery so large as it ought to be without both the barracks and the workhouse.

8818. This plan contemplates taking both?—Yes.

8819. Have you buildings extending from the back of the present gallery, with quadrangles or courts?—Yes.

8820. How many storeys high do you propose this structure should be?—Two storeys.

8821. Lord *W. Graham.*] This does not include the washhouses?—No.

8822. *Chairman.*] Was your intention to put the sculpture on one floor, and the painting on another?—I considered that the ground floor should be appropriated to the sculpture, and the upper floor to the pictures.

8823. Supposing you had the whole of the ground, would the edifice you propose to erect be in a situation or of a description to do justice to a great national institution of fine art?—Speaking of it architecturally, there would be great difficulty in erecting a suitable building there, on account of the levels. If the ground floor of all the back buildings were to be appropriated to sculpture, you ought to enter upon the level of that ground floor, which would involve the alteration of the present portico; the entire front, in fact, would have to be changed: you would also be obliged to make that ground floor only 15 feet, which is the height of the present ground floor, or very little more, and such a pitch is much too low for the purpose.

8824. Every plan you have attempted contemplates getting possession of the barrack-yard, does it not?—Yes; but when it was a mere question of providing temporary accommodation for the Vernon Gallery, that would have only involved building over a part of the barrack-yard.

8825. Have you ever taken any measurement of the acreage comprised in the site of the present gallery, barrack-yard, and workhouse?—The barrack-yard and the workhouse, with the other ground it would be necessary to take, exclusive of the present building, is about three acres.

8826. Were you present when Mr. Fergusson explained his plan of a great building?—No; I came into the room after he had explained it.

8827. You are not prepared to say you could erect a building of a proper description for a combined collection of works of art without getting possession

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of the barrack-yard?—It would not, in my opinion, be possible to do it in a fitting manner.

8828. Could you make for the picture gallery alone such a building as would be worthy of such an institution, by getting possession of the workhouse, without the barrack-yard?—I do not think you could make such a building as would be worthy of the country.

8829. Have you ever considered in your own mind what other site would be preferable, either in or out of London?—I have thought of two or three sites; but before leaving this site, it may be as well to state that the result of a rough estimate which I have made is, that the mere obtaining possession of the site of the workhouse with the houses and the barracks, would in all probability cost 160,000*l.*, and that the cost of erecting the gallery at the back would be probably another 160,000*l.*; then there would be alterations necessary to be made in the present building, perhaps also compensation to the Royal Academy if they were removed, and possibly the buying up the baths and washhouses and steam-engine of waterworks. I think, on the whole, you would not erect a building of the size shown on that block plan for less than 400,000*l.*

8830. Including the price of the structure and other expenses?—Everything; obtaining the site and erecting the building; altogether there would, I think, be at least 400,000*l.* expended.

8831. Lord *Seymour.*] Could you so far divide that as to tell us what portion would be applicable to obtaining the ground, and what portion for building?—Obtaining the ground would probably be 160,000*l.*; that would be without compensation to the Royal Academy, if they were turned away, and without the cost of removing the nuisances.

8832. *Chairman.*] As an architect, you would not be prepared to say you could engage to put up a building that you think would be worthy of the nation on the present site, with these various obstacles?—I think that after spending that sum of money, it would be a building unworthy of such an institution, because the ground floor must of necessity be low, or the levels of the picture galleries be very unequal.

8833. Lord *W. Graham.*] Is that a valuation which you have made this year?—About a week ago I was informed that I should be examined before this Committee, and therefore for the purposes of this Committee I turned my attention to the subject.

8834. In 1848, you seem to have made some valuation?—Yes. I have not looked at the evidence I then gave.

8835. You stated on that occasion that the expense would be enormous?—I believe I did, and so I now consider it.

8836. Do you consider that the value of the ground and buildings there has increased since that time, or not?—Only in proportion to the increase in the value of property generally since that time. No doubt property would cost more now than it did in 1848.

8837. *Chairman.*] Have you considered any other site or sites, in or out of London, which you would consider desirable for a gallery of fine art?—There have been several sites considered. First of all there were the sites reported upon by the Committee of 1851.

8838. What was your opinion with regard to those sites?—There are two sites shown on the plan, both of which I think objectionable; or at least that there are other sites preferable.

8839. Have you yourself ever suggested any other site?—Yes; I was desired to make, not detailed plans, but a general plan, and to consider the subject of a site partly in Kensington Gardens and partly adjoining to the turnpike at Kensington Gore; that is, upon the site of the small barracks, and where Rotten-row enters the Kensington-road.

8840. Lord *Seymour.*] You mean the small barracks adjoining Kensington Gardens at the corner?—Yes.

8841. Have you got the plan of that site?—No; but I have a very rough tracing (*producing it*) which will explain it.

8842. *Chairman.*] Do you consider that that which you have mentioned last is a desirable site?—I thought that site was preferable to either of the other two because it was upon the better line of traffic.

8843. More accessible?—Yes, from most parts of London; and also because the principal front would have faced the south, and the plan generally would assimilate

HYDE

KENSINGTON GARDENS

THE SERPENTINE RIVER

THE NEW BROAD WALK

THE BASIN

THE BROAD WALK

KENSINGTON ROAD

THE KENSINGTON ROAD

Turnpike

Slightly diverted

P

ESTATES at KENSINGTON GORE Pu

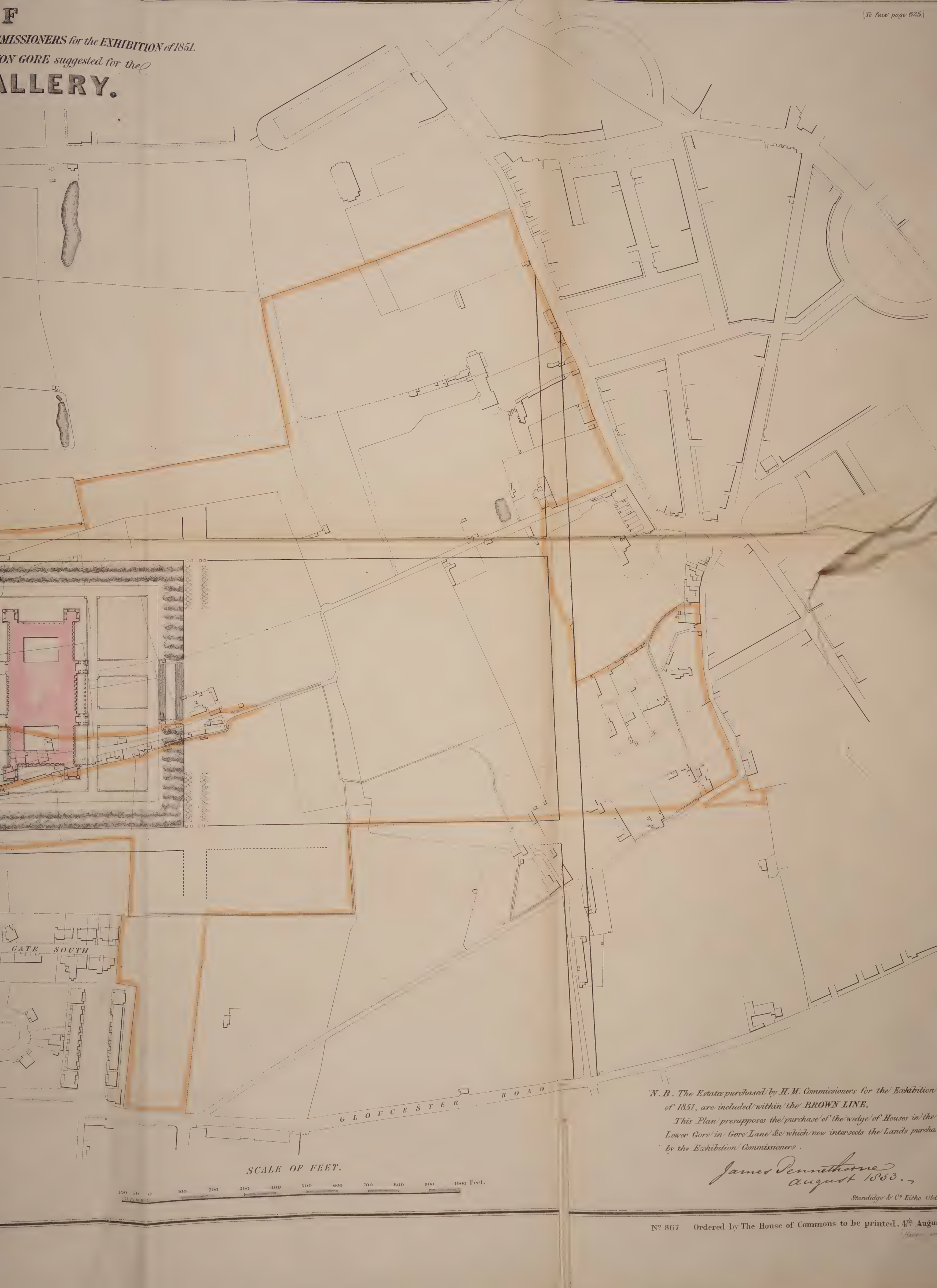
With a SITE on a portion there

NATION

[To face page 625]

F

MISSIONERS for the EXHIBITION of 1851.
ON GORE suggested for the
ALLERY.



SCALE OF FEET.

100 50 0 100 200 300 400 500 600 700 800 900 1000 Feet.

N.B. The Estates purchased by H.M. Commissioners for the Exhibition of 1851, are included within the BROWN LINE.

This Plan presupposes the purchase of the wedge of Houses in the Lower Gore in Gore Lane &c which now intersects the Lands purchased by the Exhibition Commissioners.

James Pennethorne
August 1853.

Standidge & Co Litho. Old

assimilate better with the laying out of Kensington Gardens, and anything that may be done at any future time with Kensington Palace.

8844. Was the plan that you designed at that time intended to comprise all the collections which have been under discussion, of sculpture, paintings, and other things?—It was supposed to include sculpture and everything that a National Gallery should include; but the details of it were not gone into; it was considered more as a question of principle than of detail.

8845. Did you not at one time take into consideration another part of Hyde Park; the part near the old sunk fence?—Yes; there is another site that, speaking architecturally, is perhaps finer than any of them; it would be very near to the Gravel Pits, placing the gallery exactly central with the great avenue of the Palace.

8846. Were you instructed to examine that site; or did you do so for your own satisfaction and amusement?—I do not recollect whether I was instructed to do so or not; but I did look at that site and consider it, about the time I was examined before the Commission of 1851.

8847. You are probably under the impression that there would be considerable difficulty on other grounds, irrespective of its advantages as to site, in that central position, from its interfering with the privacy of the parks?—The great objection to such a plan would be, that it would be absolutely necessary to provide means of access from the Knightsbridge-road and from the Oxford-road, for which it would be necessary to form a road across the Park.

8848. I presume that persons going in omnibuses or cabs to the gallery, might be allowed to go there from either side, and might be prohibited from going beyond?—Those are questions upon which the guardians and superintendents of the Park could give more information than I can; but I am afraid it would be found extremely difficult, if not altogether impracticable.

8849. Do you think there would be so great an influx of people coming in omnibuses or cabs to the gallery as to create inconvenience?—There might be days on which immense numbers of people would go; on holidays, for instance.

8850. Giving full weight to those difficulties, that, perhaps, in other respects would be the finest situation that could be selected for a gallery?—It would be a very fine situation, and perhaps the finest, speaking architecturally; but I am not sure that it would really be a finer site than has been lately proposed on the south side of the Knightsbridge-road.

8851. You are favourable to the site proposed on the Kensington Gore ground towards the road?—Yes; the site of Gore House, taking all the circumstances together, appears to me much the most eligible.

8852. Do you not consider that the centre of a great open space of park or forest, with the advantage of a constant free circulation of air, and the distance of the houses a quarter or a third of a mile on all sides, would be almost indispensable conditions of obtaining all the advantages you wish in the removal of the Gallery?—Yes; but if the new site is properly managed, you will have all those advantages sufficiently for every purpose; the galleries would be entirely open to the north and south, and on all sides would rise considerably above other buildings.

8853. Will you state the grounds on which you hold that opinion?—I know nothing whatever respecting the intentions of the Exhibition Commissioners, and I have not communicated with any person upon the subject; all I could do was to prepare myself for this Committee in regard to quantities. This (*producing it*) is a plan of the ground, and that (*producing another plan*) is a plan of a square portion of the ground as it is proposed to be laid out by the printed plan. There is a small wedge of property which has not been purchased; on the other hand, there are several parts of outlying ground that would not be necessary. If the new site were to be adopted, it would be absolutely necessary, I should say, to buy up the greater part of that wedge of buildings; perhaps not all at first, but it would be very desirable that at some future time all should be purchased; it would not be a good national work without buying all.

8854. Would not this plan occupy by far the greater part of the Kensington Gore site exclusively for the accommodation of the gallery?—No. That (*pointing it out on the plan*) shows the gallery; the white shows a space of about 10 acres of ground, with a gallery in the centre of it 600 feet long and 300 feet wide, which would give on the picture floor nearly 10 times the accommodation there is in the present gallery.

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8855. When you speak of the picture floor, do you propose putting the sculptures on the basement, and the pictures above them?—Yes; I have thought a great deal about that; there are several subjects to be considered when you are erecting such a building. Architectural effect is of great importance; and I do not think, according to the feeling in this country, that a building could be produced which would be satisfactory without making it two storeys high.

8856. You were not present when evidence was given this morning by a gentleman from the Museum, that it was indispensable, in order to give full effect to sculptures, that they should be in a position (with a few exceptions) where they could have a sky-light?—I have designed a plan for a two storey building which would afford every possible light for sculpture.

8857. Light from what?—Both window-light and sky-light.

8858. What would be under the pictures?—Sculpture, pictures, and libraries on schools.

8859. Then you cannot have a sky-light?—Yes, for the parts that would not be under the pictures there would be sky-lights.

8860. Mr. *Vernon.*] Do you intend that, in these courts, the building shall be one storey high, and covered over with glass?—Yes; these courts or galleries, which are very large, might be 60 feet high.

8861. So that the picture gallery will rise one storey above, and have open quadrangles?—If the sculpture galleries were lofty, the picture galleries would rise but little above them.

8862. Mr. *Labouchere.*] What is the entire height of this building?—About 80 feet.

8863. *Chairman.*] You would be prepared to adapt your building to the requirements of the sculptures?—Yes; quite sufficient space could be obtained for sculpture lighted from above, and also by side lights.

8864. Lord *W. Graham.*] That plan does not give room for future expansion?—It is very large. To erect a building of that size, including all the approaches, would cost half a million of money; or, supposing it were erected progressively, 100,000*l.* a year for five years, beginning with the centre, and then erecting first one wing and then another.

8865. *Chairman.*] What are the two side buildings to be?—I have merely placed them to show the extent of building that may be erected on the ground purchased, without interfering with the National Gallery; I merely showed the buildings, because I was aware there had been a proposition of having other buildings on the ground.

8866. Do you not see any objection arising from the likelihood of rows of houses springing up in the vicinity of the National Gallery?—No. First of all I should say, with respect to the gallery, that, to look well, the platform on which it is built ought to be raised above the level of Hyde Park; that is, eight feet above the level of the Knightsbridge Road; then the platform level of the building would be 68 feet above Trinity datum; and as the level at the south end of the ground is only 25 feet above the Trinity datum, nothing could be more imposing than the effect would be of a lofty and rich architectural façade 600 feet long, facing the south, rising from a platform nearly 40 feet above the level of the entrance gates, and approached by a succession of terraces; the distance also is so great that the ascent for carriages would be only 1 in 50.

8867. Lord *W. Graham.*] You have placed the building just about where the clay comes, have you not?—I do not think that would be of the least consequence, if the building were raised upon vaults eight feet above the road, or 12 feet above the present surface.

8868. Mr. *Labouchere.*] You have provided no approaches from either of the sides to this building; would not that be inconvenient?—There is no difficulty in making side approaches, but I do not think they would be required; in fact, such a building would be better with only one entrance.

8869. Mr. *Vernon.*] Does the rough estimate you have given include the cost of artificially raising the ground?—Yes.

8870. Is the height of 68 feet here a height gained artificially?—No, the road at this point is now 60 feet. I propose to raise it eight feet, so as to make it 68 feet.

8871. You gain that additional height of eight feet artificially?—Yes.

8872. Lord *W. Graham.*] That is above the Liverpool datum?—No; above the Trinity datum. The levels I give are the levels upon the Ordnance plan.

8873. *Chairman.*]

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8873. *Chairman.*] With regard to the question of extending the building, there would be no difficulty in extending it if a necessity arose for so doing?—No; but I suppose a building of such dimensions would be sufficient for a century at least.

8874. Lord *Seymour.*] But additions could be made to it if required?—Yes; there would be no difficulty in building extra wings.

8875. *Chairman.*] Does this plan suppose getting any other property besides this small slip?—Yes, it supposes Eden Lodge to be purchased.

8876. Have you included any room for a library?—Yes.

8877. Have you provided accommodation for the officers of the establishment?—Yes.

8878. They would all be enabled to reside in the building?—Yes; it is impossible to go into the details of a plan without proper instructions. It is easy for me to imagine what will be necessary, but the details must be considered and determined by competent authorities. There would be six towers, each of which would be applicable to dwellings.

8879. Mr. *Labouchere.*] You have made a rough estimate of half a million?—Yes.

8880. Of what materials do you propose to construct the building?—Half a million would not build it of the materials I should like to use. It would build it of good Portland or Anston stone.

8881. What would you like to build it with?—I should like to introduce marble in parts.

8882. *Chairman.*] Have you any further observations to make?—None at present occur to me.

Veneris, 15° *die Julii*, 1853.

MEMBERS PRESENT.

Lord Seymour.	Mr. Ewart.
Mr. Baring Wall.	Mr. Hardinge.
Lord William Graham.	Mr. Monckton Milnes.
Lord Elcho.	

LORD SEYMOUR, IN THE CHAIR.

William Richard Hamilton, Esq., called in; and Examined.

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8883. *Chairman.*] YOU have been a Trustee of the British Museum for a long time, have you not?—For about 15 years; I became a trustee in 1838.

8884. You have always, I believe, paid particular attention to the collection of antiquities in the British Museum?—I have been more familiar with them, perhaps, than with any other objects contained in the Museum.

8885. It has been stated by Mr. Hawkins that he thinks it would be desirable, instead of having a body like the trustees, to have one director to whom all questions should be referred, which are now referred to the trustees; do you think that that would answer in such a collection as that in the British Museum?—I do not see the advantage of such arrangement. It is now the usual practice of the trustees to refer such questions to the director of each department for their own information.

8886. When you say they are now referred to the director, you mean to the head of the department?—Yes.

8887. If instead of a body of trustees there were one director placed over all the heads of the departments, do you think that that director could properly execute the duties which are now discharged by the trustees?—He must be a very extraordinary man if he could, and of very unusual talent, and very extensive knowledge. You have now the advantage of having a certain number of gentlemen who put their heads together, and decide what they consider for the best; but if you had one director of very uncommon and universal knowledge, perhaps it might be better; it might save a little time.

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8888. If we had such a person as Humboldt, for instance?—Perhaps; except that I do not know that Humboldt is very conversant with works of art.

8889. Do you think it is desirable for the purpose of maintaining and increasing the collection, that there should be such a body as the trustees?—Certainly.

8890. There is a deficiency of space, I believe, at the British Museum, is there not at present, for the antiquities, as well as for other departments?—Not for the antiquities that exist at present in the Museum; I am not aware of any real deficiency of space.

8891. But there would be great difficulty with the present space in increasing the collection, would there not?—There might be, as there is in every collection. Every space must be limited; and if you increase the collection beyond what you have calculated on, of course you will want more room.

8892. Do you think that the site of the British Museum is a convenient site for the preservation of the antiquities which are now deposited there?—I see no inconvenience in the site; the only objection that I should have to the Museum as a depository of antiquities, would have reference to the Elgin Marbles, which, being perfectly unique of their kind, and superior to anything existing in any part of Europe, ought to be preserved for future times; and not to be allowed to be deteriorated by the dust and soot of a London atmosphere, as they are now.

8893. Then you think, with a view of preserving the Elgin Marbles, it would be desirable that they should be removed to some site more favourable for their preservation?—I am decidedly of opinion that they ought; I do not say that, with reference to the state in which they may be 10 years hence; we must look forward to 100 or 150 years. But they do get blacker and blacker every year.

8894. Lord *Elcho.*] Have they changed colour very much since they were first brought to the Museum?—There is almost as much difference in them as there is between black and white; some parts of the frieze which have lately been brought from the country, belonging to Mr. Smith Barry, and which have been added to the collection that was there before, look like white spots.

8895. Have they ever been cleaned at all?—They are cleaned occasionally with water.

8896. Washed?—Washed.

8897. Mr. *B. Wall.*]. How often does "occasionally" mean?—I believe the time has varied; it has been regulated by circumstances and by the judgment of the head of the department; sometimes it has been done once a year, and sometimes not for two or three years; at least, so I understand.

8898. Lord *Elcho.*] Is that done by the head of the department, with the sanction of the trustees, or does he do it on his own responsibility?—I understand that the washing with *water only* is done with the sanction of the trustees.

8899. That is to say, when the head of the department thinks it requisite that the statues and sculptures should be washed, he brings that under consideration at a meeting of the trustees?—Not exactly; he is generally intrusted with authority to clean them occasionally; periodically, perhaps.

8900. He has general instructions to do what he thinks requisite?—To do what he thinks requisite; but the general impression is, that nothing but water should be used.

8901. Mr. *B. Wall.*] Is there any difference of opinion among those conversant with marbles, as to the best means of cleaning the Elgin Marbles?—The Italians will clean their marbles with soap lees occasionally, after a lapse perhaps of some years, and afterwards deluge them well with water, so that no part of the soda may remain to injure the surface; they consider that absolutely necessary.

8902. Mr. *Ewart.*] Do you consider that a good system of cleaning them?—I believe it is the only good way of cleaning marbles.

8903. Have the surfaces been at all worn by frequent cleaning?—No, I do not see that they are worn, but they are very spotty; the water itself will not take away grease.

8904. Grease accumulates upon them?—Grease in the soot.

8905. Are there many particles of grease upon them?—I cannot say there are any visible particles of grease, but there is the grease in the soot which is deposited upon the marbles, and which cannot be removed by water, and therefore must be there.

8906. Lord *Elcho.*] You have described the difference between the appearance of marbles that have been at the Museum for some time, and some fragments that

that came from the country, as being almost as great, in point of colour, as the difference between black and white; and yet you say that the marbles have been washed occasionally; are we then to understand that the soot, or dirt, or whatever it may be, is so ingrained that water does not take it off?—Exactly.

8907. Then do you believe that the colour of these marbles is permanently destroyed?—That I cannot pretend to say; but I believe not; I apprehend that a really scientific treatment of them, by experienced persons, would nearly restore the brilliancy of the white marble.

8908. Mr. *B. Wall.*] Do you know how many years it was after they first arrived in this country before they were subjected to any cleaning?—No, I cannot say.

8909. Mr. *Ewart.*] If I understand you rightly, the degree of deterioration is unequal, some parts of them being darker than others?—Yes; some of them are darker; some, that have been more exposed to soot and smoke, are darker than others which have not been so exposed.

8910. Have you ever had any chemical examination made of the dirt upon them, and its effect upon the marble?—No; I am not aware of any such examination.

8911. *Chairman.*] If you were to remove them for the sake of preserving them, you would, as I understand, in the first place, detach them from the rest of the collection in the British Museum?—I would remove them at least to the distance of Hampton Court, where a suitable and fire-proof building should be prepared for them, and I would leave in their places casts of every part of them; the greater part are already moulded, and the casts would, for several years, have a much better and more striking appearance than the original marbles have in their present state; they might also be painted from time to time, and renewed.

8912. You think, assuming it to be right to remove them at all, it would be advisable to remove them to such a distance as Hampton Court Palace, for instance?—At least.

8913. Mr. *B. Wall.*] Even if a new gallery were built for their reception near to London?—Yes; Kensington would be a very little better than where they are at present. I lived at Chelsea for several years, which is a very little further, and we had plenty of London soot there.

8914. Mr. *Ewart.*] Might not means be adopted for excluding particles of soot from coming into the gallery?—I believe not.

8915. Might you not combine ventilation with the exclusion of the external soot?—I should think not.

8916. Has it been tried?—I am not conversant with any such contrivances.

8917. Has it not been tried?—I do not think that any experiment to that effect has been tried. Yesterday I saw a large portion of marble in the Elgin Room, with fresh soot upon it, which had come down from the skylight.

8918. Lord *Elcho.*] Are they dusted daily, do you know?—They are not dusted daily.

8919. Mr. *Ewart.*] You do not know how long that soot had been accumulating?—No.

8920. Mr. *B. Wall.*] Is not the quantity of work going on at the British Museum very destructive of the objects of art that are there?—It must add very much to the dust and dirt that are collected, but perhaps not more than what is produced from the thousands of people that are admitted to the Museum.

8921. Mr. *Vernon.*] Have you observed any difference in the appearance of the marbles, since the new buildings have been in the course of erection?—No; none at all. Some little dust may have accumulated, such as the dust of the day, but not to so great an extent as to interfere at all with the colour of the marble.

8922. The great bulk of the additional building is just in their immediate vicinity, is it not?—One large room has been lately built, close to the Elgin Room, and a door opens into it.

8923. You have not found the dust proceeding from the work that has been going on in the building of that new room materially affect the marbles?—No, it has not had time.

8924. Mr. *Ewart.*] If I understand you right, the principal mischief results from the soot?—Yes, and from the moisture.

8925. Not from dust?—Not from dust.

8926. Do you mean the common moisture of the English climate?—Yes.

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8927. That would have the same effect upon them anywhere, would it not?—Yes; but it would not be accompanied by soot.

8928. Lord *Elcho.*] Do you consider that the room in which the Elgin Marbles are now exhibited is of such a character that full justice is done to the beauty of those sculptures, having regard to the disposition of the light and the shape of the room?—I am not in a condition to answer that question; they are very well arranged; but I think they might, perhaps, be in a better light.

8929. *Chairman.*] Do you think it desirable, for the promotion of art in this country, that the collections of sculpture should be in the same building, or closely contiguous to the pictures?—May I ask for what special purpose?

8930. For the purpose of students, or for the purpose of general study by the public of those works of art?—I should think that for the purpose of students in art, there is no ground whatever for uniting the sculpture with the paintings.

8931. You think there is no such intimate connexion between them?—There is scarcely any for the students, that is, for young persons studying art; in short, I do not consider that museums are of any use, or, at all events, they are of very little use to young students in art; they puzzle them and distract their attention much more than any advantage they give them.

8932. Mr. *Ewart.*] Did not many of the ancient painters derive great advantage from studying the antique?—They had no museums.

8933. But did they not study what was then visible of the antique statues?—Some of them did. There were very few objects of antiquity at that time for them to study. The objection that I have to museums as a means of study is, that they create distraction in the young mind. I think that putting before them some half dozen of the very best works of art, either in casts or originals, and letting them study them at home with their master, is a better mode of bringing out their talent and genius than throwing them into a great museum, where their minds are diverted by an endless variety of style and merit.

8934. Mr. *B. Wall.*] That opinion would rather lead you to prefer there being separate museums and separate schools in different parts of the metropolis than make you favourable to a system of centralisation which would bring all works of art together?—When I mentioned private or small schools, I referred to the school of the artist who is teaching his pupils.

8935. Mr. *Ewart.*] Are there not specimens of art which could not very easily be studied in the studio of the master?—Casts may be had; they are possessed by them all.

8936. Are not the originals preferable for study?—I believe not; with regard to broken fragments and others, likewise, I should presume that casts are preferable to originals, because they cast a purer and a more direct shadow, whereas in a fragment of ancient sculpture you can hardly distinguish the dirt, as it were, from the shadow.

8937. Mr. *Vernon.*] But I suppose you admit that it is desirable for a student to study the best models in every variety of attitude?—Yes; for the advanced student.

8938. Would you confine the education of a student to one single form, or one single attitude?—Certainly not.

8939. Then is it not desirable to have the best models of figures in every possible attitude, so that if the artist wished to obtain an accurate knowledge of form, he might be able to make his selection from the best models?—I should make a distinction between an artist and a student; I should think that the fewer objects the student's mind is directed to at one time the better; let him have a great variety one after the other; but I think his attention should only be directed to one, or at all events to very few objects at the same time, so that he may master them perfectly. With respect to the archæologist and the chronologist the more objects he looks at and the more comparisons he is able to make, the more correct judgment will he be able to form.

8940. Is it not your belief that it is rather a reproach to our English school of painting and drawing that our knowledge of form is not so perfect, and that our study of form in drawing is not as perfect as it is in some foreign countries?—Certainly it is; but that may be the result, and I believe it is the result, of their attention being directed to too many objects and to too many styles at once.

8941. Do you not believe that the fault may exist in a want of arrangement of the statues for the purpose of study, and that by a better arrangement of them

greater facilities might be given for students and artists to profit by them?—There would still be the same diversity, and the same variety of objects, to which his attention would be directed.

8942. Lord *W. Graham.*] If you prefer students studying in the studios of private artists, do you object to the Royal Academy?—With regard to the Royal Academy, I have no observations to make; students go to the Royal Academy to study anatomy, to draw figures from casts, and to draw from the living model; but the best information and experience are obtained by the student working under the direction of his master, and trying to make the most of his time from a small number of good and perfect objects.

8943. Lord *Elcho.*] You have said, you think it would not be desirable that too great a variety of works of art should be placed before a student at one time, but that he should study them singly in the atelier of his master; you have also said, you would not apply that remark to what you call grown artists; but would you think it desirable that for grown artists these various collections of sculptures, antiques, and paintings, should be under the same roof?—I think there is no advantage whatever in that; with respect to the purchase of pictures, and the preservation and cleaning of pictures, it is a totally different thing, and requires experience of a very different kind.

8944. Then we are to gather from your evidence that your opinion is contrary to the system which has been adopted in some foreign countries of combining these various collections in the same building?—At Munich they are in separate buildings.

8945. At Berlin they are in the same buildings?—I am not acquainted with them. At Paris they must, of course, be all in the Louvre; but that can hardly be considered as one building.

8946. With reference to the sculptures and antiquities, are you in favour of keeping the Elgin Marbles, the Lycian Marbles, the Roman, the Assyrian, and the various collections of sculptures in the same building with other antiquities, vases, coins, and bronzes?—Decidedly; they are so intimately connected with each other, that the study of one promotes a knowledge of the others; there is a complete concatenation, it may be said, amongst all the works of ancient art and manufacture.

8947. You consider that they must be viewed as an archæological, quite as much as a fine art collection?—Quite so.

8948. And you consider that if you were to separate the one from the other, the effect would be to break up a chain that you consider now to be more or less complete?—Yes; it would be very injurious, I think, to separate them.

8949. Mr. *B. Wall.*] Has the attention of the trustees been turned at all to the possibility of covering the Elgin Marbles with glass; what would be the effect of that, do you think?—The subject has been mentioned, but never seriously entertained.

8950. Do you think there would be insuperable difficulties in it?—It has never been entertained; that is, it has never been seriously considered.

8951. You have entertained the question of covering some remains with glass, have you not?—Yes. With regard to some of the Egyptian remains that were represented to us as likely to be degraded, that is, where it was likely that the stone would wear away, or where there had been ancient colouring that you would wish to preserve; the ancient Egyptian paintings from Abydos are also covered with glass.

8952. That has always been the case where there has been painting on the stone, has it not?—I think so; there may have been some tombstones from Egypt, which have been covered with glass; it was said that the stone was in a state of degradation, and was wearing out, and it was thought that they would be preserved, some by glass and some by varnish; but with respect to marbles, I do not know any instance in which they have been covered with glass.

8953. Mr. *Vernon.*] Is there at present in the British Museum any arrangement in historical sequence of the various marbles and works of sculpture, commencing with the Egyptian and coming down to the Roman and debased periods?—There is as good a chronological arrangement as circumstances and localities will admit; but it would be difficult to conduct a person through them all, strictly beginning with the most ancient and ending with the latest; that would be difficult under the present arrangement, I think; at the same time, that must be the case more or less everywhere.

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8954. The present circumstances of the British Museum do not admit of an arrangement by which you would be able to commence with the earliest periods of statuary of which we possess specimens, and come down in chronological order to the latest?—With very little difficulty, and with the loss of only a very few minutes, in walking from one place to another, that object is already attained.

8955. Then to a certain extent, and as far as circumstances will admit, that order has been preserved?—Yes.

8956. Lord *Elcho.*] You said, in answer to a question put to you by the Chairman in the early part of your evidence, that you did not consider any one single director could perform all the duties, or possess that general knowledge, which is possessed by the trustees as a body. Will you have the kindness to state to the Committee what is the control which the trustees, as a body, exerci s over the heads of the different departments?—I hardly feel myself capable now to give a full and precise answer to your question.

8957. Perhaps my question is too general; I will ask you, therefore, with regard to one department; I will take the department over which Mr. Hawkins presides; what is the control exercised by the trustees over that department; do they control as well as recommend the purchases, and is it the trustees that arrange the order in which the different antiquities are to be exhibited, or what is the control they exercise over Mr. Hawkins in his own department?—When any new collection of antiquities is brought into the Museum they direct the head of the department to report his opinion as to the best mode of arranging it, and if they see no objection to the proposed arrangement they agree to it.

8958. Is there, in that department, a certain sum allotted to Mr. Hawkins annually for purchases?—Yes, there is.

8959. Has Mr. Hawkins a complete discretionary power over that sum of money?—No.

8960. What is the form in which purchases are effected; how is that money disposed of?—When he wishes to make a purchase of any description, he mentions the objects and the prices, and the persons to whom they belong, and at the same time he informs the trustees of the sum of money which remains out of the credit allowed him from the beginning of the year; so that they may form an opinion as to the propriety of going to such an extent in expending that residue.

8961. Mr. Hawkins informs the trustees that such and such an object of art, either of sculpture or of bronze, or whatever it may be, has been offered to him for sale, and that he has such and such a sum remaining from the funds placed at his disposal at the commencement of the year?—Yes.

8962. Do the trustees then inspect that object themselves?—As frequently as they can; and they almost always require to see it, if it is portable, or easily producible.

8963. Is it shown to the trustees as a body, or are certain trustees, who from their tastes and habits possess a peculiar knowledge of certain departments, selected to examine the different objects according to the department to which they belong?—They are brought into the room where the trustees meet, and there they are inspected.

8964. Are they inspected generally by the trustees?—By all who are present.

8965. But there is no one trustee who is the authority in sculpture, and who sanctions the purchase of such and such an article in that department, which may be tendered, and which is recommended by Mr. Hawkins?—No more than there would be in the case of any other set of gentlemen meeting together, who would ask each other's opinion, and who, perhaps, would abide by the opinion of him whose judgment they considered the best; but there is no formal proceeding of the kind alluded to.

8966. But practically it results in the trustees abiding, in a certain measure, by the opinion of Mr. Hawkins; for I think you said you looked on him as your guide in making purchases, and in the management of his own peculiar department?—Wherever the trustees do not object.

8967. And they would likewise abide by the judgment of the trustee in whom they had the most confidence in that department?—That probably would be the result; but there is no formal understanding upon the subject.

8968. So that, practically, it is the head of the department, with the consent and concurrence of the trustees, who are guided by one or two of their body, who are most conversant with that subject?—It may be so occasionally; but, as I said before,

before, there is no formal understanding; that is, there is no formal reference to A or B. "Shall we take this, or shall we not?" His opinion may be asked, or another person's opinion may be asked.

8969. You look upon the trustees generally as the controlling body?—Certainly.

8970. Would you see any objection to a system of management in which there were, as now at the Museum, different heads of the different departments, who would be responsible for the purchases and for the arrangement, having assistants if requisite, and having over them one individual who was a sort of controlling power, who need not necessarily possess accurate knowledge of each of those departments, but who should be a man of business, and whose duty it should be to regulate the expenditure of the money; would you see any objection to such a system of control as that?—It would depend very much on the character and abilities of the individual charged with such power of control and superintendence.

8971. I am assuming that the heads of the department are men thoroughly competent, with a thorough knowledge of the department over which they preside, and that they are likewise men of judgment and of taste?—Then there would be no necessity for a general director over them, if you are to suppose that they are *perfect* masters of their own business.

8972. But supposing that the director were to be some one of the Ministers, say the Chief Commissioner of Works, who should be responsible to Parliament for the well working of the institution, whether combined with pictures or in separate institutions of sculpture and pictures; would that, in your opinion, be a good system?—I should say rather the contrary. If you had a single director, who was a Cabinet Minister, it does not necessarily follow that he would be able to form a judgment which would duly and on all points control the judgments of what might be termed the experts.

8973. Supposing any complaint were made by the public of a wrong purchase having been made in any one of the departments, that complaint might be brought before Parliament, and a question might be asked of the Minister, who then being responsible for the good management of the whole concern, and its well working, might inquire into it, might he not, and report to Parliament?—I have no knowledge of the extent of parliamentary responsibility; I do not know what it amounts to.

8974. Do you think it desirable that there should be any parliamentary responsibility in connexion with these matters of art?—I think it would be very inconvenient, as far as I have heard and read upon the subject of painting, and other things. I should say that parliamentary responsibility in matters of art would be very inconvenient.

8975. Your experience leads you to prefer the existing system at the British Museum to any other that could be devised?—To any other that has been devised.

8976. Lord *W. Graham.*] Mr. Hawkins stated that he thought opportunities of purchase had been lost owing to the difficulty, occasionally, of obtaining meetings of trustees in urgent cases?—That is very possible.

8977. If there were one head with a sum of money at his disposal there would be more power of immediate action in urgent cases?—Yes; but you would have no control over that head; or he might be absent, or ill.

8978. You would throw a great deal of responsibility on him no doubt?—But when the purchases had been made, you have no certainty that they might not be generally disapproved of.

8979. Lord *Seymour.*] Is it not the fact that when there is any opportunity of acquiring objects of antiquity, and a report is made of a sale likely to take place where such objects can be obtained, the trustees put at the disposal of Mr. Hawkins as much money as he requires for the purpose of attending the sale?—That has been very frequently the case.

8980. Therefore in those cases, by noticing beforehand that a sale is about to take place, he obtains the power of spending the money according to his own view?—According to the statement he has made to the trustees; and I believe that very few occasions have occurred in which purchases which would have been very desirable have actually been missed.

8981. Whenever he proposes to make any purchases he writes a detailed report to the trustees, giving an account of the object that he desires to acquire, and

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and the reason why he thinks it a desirable acquisition, does he not?—Yes; that is to say, in more or less detail.

8982. So that the trustees have before them every element for forming a good opinion?—They have every element that the head of the department has given them.

8983. You have been asked, with respect to a Cabinet Minister, or some Minister, being made responsible for the purchases in the Museum; do you think that any Minister could be expected to superintend the acquisition of the small objects that are being continually purchased for the natural history collection, for instance?—It would be quite impossible; and I might add, large or small.

8984. Is it not an advantage to the trustees, when fossils, or other objects of antiquity or curiosity are offered, to have men, such as they have at present, to whom reference can at once be made, as to whether those objects are desirable for the collection?—That has been felt very useful and essential; the trustees have often profited by the advice and information of those they have been able at once to consult.

8985. If there were not such a body as that, to whom reference could be made, it would be necessary to leave the discretion of making purchases entirely to the head of the department?—Undoubtedly. There is one instance in which a discretion is given, almost without limit, to the head of the department; that of Mr. Panizzi, who is at the head of the printed book department; but still he would not make any very large purchase without coming to the trustees.

8986. Do you mean that he would buy a whole library without coming to the trustees?—No, certainly not without consulting the trustees.

8987. The power he has you conceive it desirable he should possess, otherwise valuable works might every now and then escape?—Certainly.

Sir *Richard Westmacott*, called in; and Examined.

Sir *R. Westmacott.*

8988. *Chairman.*] YOU have been employed, have you not, by the trustees of the British Museum, in the arrangement of the marbles, for several years?—For nearly 40 years.

8989. And you have naturally looked with interest at their state and condition in the Museum?—Yes.

8990. Do you think that the Elgin Marbles, for instance, are deteriorated by the smoke of London?—I think their colour is certainly deeper than it was; we clean them twice a year, but simply with water.

8991. You consider that there is no danger in cleaning them with water?—Not the least; I should be afraid of acids.

8992. Even when they are cleaned with water that does not restore them to their former state of whiteness?—No, it will not.

8993. Therefore, as I understand, in spite of this cleaning with water twice a year, they are still growing more dark?—I would not say they are growing more dark, but they are certainly much darker than I remember them to have been when they arrived in this country.

8994. Do you think that with a view of preserving them, it would be desirable or objectionable to cover them with glass?—I think it would be very objectionable, certainly.

8995. It would prevent persons from seeing the contour?—Quite.

8996. Lord *W. Graham.*] In consequence of the reflection?—Yes; if you put any object under glass, the angles of light will always depend on the position of the earth with reference to the sun.

8997. Mr. *B. Wall.*] Would not that answer apply equally to pictures as to sculpture?—Not so much to pictures.

8998. Why less so?—Because you place the glass close to a picture.

8999. That is supposing the marble you cover to be greatly in relief?—Of course.

9000. *Chairman.*] You have always taken an interest in the progress of art in this country; do you think it desirable that the art collections in the British Museum should be removed and combined in one building with the pictures?—Undoubtedly, if it were possible, and for this reason: a painter is taught in the same way that a sculptor is; he begins upon the plaster cast, because it is more easy to draw from than the marble, the marble being of different colours from its antiquity,

antiquity, and he is taught form from the plaster cast; he then goes to the statue. Now a painter has the same education that a sculptor has in being taught form; but when he comes to be a painter, he must forget the statue; but that is not so with the sculptor.

9001. Do I understand you to say you consider it desirable that students, whether of painting or of sculpture, should equally commence to study from casts?—From casts, certainly.

9002. I understand you to say it is in your opinion desirable that a student, who is a painter, should also study from the marble as well as from the cast?—Certainly.

9003. But do you think it of so much importance that he should have frequent access to the marbles as to make it desirable to put them in the same building with the pictures?—Certainly; because it is the duty of the painter, as well as of the sculptor, to preserve form; it is very true that we have not in this country advanced so much in painting as they have on the Continent, and for this reason, that there artists have been employed, for it is employment that makes artists: you will find that we are very great in landscapes, and for the best reason in the world; there is a stronger inducement to the painter to become a landscape painter than to become a historical painter, because he will find employment in the one case when he will not in the other; it is from that cause that our deficiency in form in painting arises.

9004. Mr. *Hardinge.*] Is it not the case that a man who intends to be a figure painter must show his proficiency as a master of drawing from casts before he is allowed to paint in the Royal Academy?—Certainly; we do not allow them to paint till they have received either a silver medal, or shown that they are fully conversant with form; we never allow them to take a brush till they are fully conversant with form.

9005. Consequently it would be a great advantage to have the two branches of art combined under one roof?—Certainly. I have always considered that it would be a very desirable thing if the National Gallery of pictures and the sculpture were together.

9006. *Chairman.*] Supposing it were determined to remove the sculpture to the National Gallery of pictures, would you propose that with the sculpture the whole of the antiquity department should be removed also?—I certainly think that the bronzes belong to the sculpture.

9007. You would remove the sculpture and the bronzes?—Certainly.

9008. When you say the sculpture, does that include all the Egyptian sculpture?—Certainly.

9009. And the Nineveh sculptures?—And the Nineveh sculptures; because, supposing they were removed I then would propose (and I think the question was put to Mr. Hamilton) that there should be a regular history as it were of the art; that you should begin with the Egyptian, go on to the Assyrian, and come down to the Grecian, Roman, and the lower ages; but you cannot do that in the British Museum.

9010. You would require a much larger space?—Yes, very much larger; before I came out I made a little sketch of the interior of the ground, which I will hand in to the Committee (*producing it*).

9011. You have given us a little sketch, supposing the central quadrangle of the British Museum to be covered over for the purpose of being devoted to antiquities?—Yes.

9012. Supposing that that expense were incurred, do you think that having so covered over the central quadrangle of the Museum, that would, independently of other considerations, afford a good means for exhibiting antiquities chronologically?—No, there would not be sufficient space; you will see if you look at the plan I have produced, how small a space there is left, and the marbles from Ephesus have not yet been thought of in the Museum; they are on the ground at this moment; we have no place in which we can put them; that is the only space that is left; I have taken that from a scale; the rooms in which the antiquities are at present occupy so much of that ground, that a space of only eight feet is left from the walls of the building, and that is really too small.

9013. Are the Committee right in understanding you to say, that if the present antiquities were removed into a building occupying the whole central quadrangle of the Museum, they would nearly fill that quadrangle?—They would nearly occupy the whole space; there is another reason why I think such a thing should not

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be adopted, which is this: you might say we will take the cellarage, but I should say, that I should think it would be very impolitic if a gentleman were to make a present to the British Museum of any antiquities, and there were not sufficient room within that space to exhibit them properly, to place those antiquities in the cellarage; I think no gentleman would be very well pleased to find his work placed in the cellars.

9014. You think it would not be an encouragement to the generosity of persons who might be disposed to give you presents?—Certainly not.

9015. Lord *W. Graham.*] The light in the cellars would be very defective, would it not?—Yes; you might judge for yourself if you were to go into the cellars of the Museum.

9016. Mr. *M. Milnes.*] Is it not the fact that large donations have been made to the Museum which, owing to the want of space, have been obliged to be deposited in the cellars and excluded from the public?—It is very true.

9017. *Chairman.*] You wish to combine together in the same building pictures, sculptures and bronzes?—Yes.

9018. Would you take the medals to the same building?—I cannot exactly say that; there are, no doubt, very historical and beautiful works among the medals, but I do not know that they are such works of art as should be combined with the others. I should say that everything, even the Egyptian antiquities, the mummies, and all the monuments of Egypt, should be brought together, with the marbles, if possible; but still that is not a thing that I should insist upon. I certainly think that sculpture and pictures should go together.

9019. Do you not see an objection to breaking up the collection, leaving the medals, vases, and other things in one building, and taking the sculpture and bronzes to another?—There is an objection to it, I confess. I think it would be desirable that everything belonging to archæology should be kept together.

9020. Mr. *M. Milnes.*] Are there not specimens of medals of the very finest order which may be regarded especially as works of art, and of which any duplicates that may exist in the British Museum might be very appropriately transferred to another building?—The Macedonian medals, and the Sicilian medals are works of art of the highest character, undoubtedly.

9021. *Chairman.*] But you would not break up the collection of medals and coins, sending part to one place, and leaving part in the Museum?—No; they must all go or none.

9022. Lord *W. Graham.*] Would you remove the Etruscan vases as well?—Certainly, because they are works of art, and very fine works too.

9023. *Chairman.*] Have you considered at all the expediency of removing the National Gallery from its present site to some other situation where room might be afforded for a combination of the collections?—Certainly.

9024. Have you considered it?—I have, and I think that not only with regard to the pictures, but even with reference to the sculpture, what with the smoke of London and the dirt from the flues, (for that is a thing that must be seriously looked into in any gallery that is built, because you may have as much dust from the flues as you have soot from smoke,) if the pictures are removed to a place, say a mile or half a mile, where you could be insured that they would not suffer from the influence of any smoke, it would be a vast advantage to them and a great advantage to sculpture.

9025. You think it would be an advantage to the pictures if they were removed to a place some distance from their present site?—Yes, some distance from their present site.

9026. Do you think that the effect of removing them would be to create an inconvenience to the persons who now go to the gallery for the purpose of study?—That is a very difficult question, for I believe that large a number of the young men who now go to the gallery for the purpose of study, live on the other side of the river, and some at Hampstead; they come to the gallery for perhaps six hours. I do not think that the walk to and from the Museum does them any harm, and I think whether they go to the Museum or to Kensington, it would make very little difference.

9027. You think that the inconvenience to persons who frequent the gallery for the purpose of study, would not be great if the gallery were removed?—Certainly not.

9028. Have you talked the matter over with any persons, so as to be able to form anything like a confident opinion on that subject?—I believe there is a general opinion that the pictures should be removed; I think that is a pretty general opinion. I have not talked with them upon the subject of the removal of the sculptures.

9029. Do you consider that a gallery, for the purpose of the arrangement of the collection of pictures, requires a much larger space, in the same manner as you have said the sculptures require a larger space?—Certainly; whatever building is adopted should be upon the principle of a telescope, so that as you required more room you should be able to extend the building without injuring the effect of it; that will be the case with respect to sculpture, I have no doubt, because we must recollect that in Asia Minor very few cities have been examined, and those few which have been examined have been very beautifully given in the work of the Dilettante Society. I do not suppose there have been half-a-dozen cities examined in Asia Minor, and I have very little doubt that if you were to examine the mounds you would find a great deal of sculpture, and so in the Grecian Islands; there you would have a chance probably of getting a higher class of art than you have in Asia Minor, because it would be most probably the Roman art that you would get in Asia Minor; but I have no doubt, from what I have seen in the British Museum (and I speak from the last 20 years), that there must be, at least, between 400 and 500 feet more added to the capacity for the collection than there was, and that will go on I hope.

9030. Lord *W. Graham.*] Do you mean square feet or in length?—In length; an impetus has scarcely been given until within the last 20 years; it is not more than 40 years, I think, since Mr. Townley's collection was purchased by the country, and you see what has been done in those 40 years; our taste has improved, our manufactures have advanced; everything has shown, as clearly as possible, the connexion of the arts with everything that is civilised.

9031. *Chairman.*] You think it has had a good effect, generally, upon the education of the people in works of art?—Certainly; just see how well the people behave who go to the British Museum; we never hear of any accident; yes, by the bye, there was one accident, but that was caused by a madman. I am very much at the British Museum, and I see there the strongest manifestation of a desire for information, and a great deal of good behaviour, from a very low class of people too.

9032. Mr. *Vernon.*] Have you ever made it an object to ascertain whereabouts many of these students reside?—I have; and I find that many of them reside at Hampstead and Highgate; some reside in the Borough, or the other side of Waterloo-bridge; perhaps their families live where it is more convenient to get house-room at a cheaper rate.

9033. Do you not believe that many of them come from a distance to live in the neighbourhood of the Museum?—No; I do not believe that.

9034. With regard to those who come as students to the British Museum, have you at all followed them up to see what the subsequent career of a great number of them is?—Several of them became students of the Academy, and then there is no knowing what they do; they are put neck and neck with other young men, and strive for premiums, and very often obtain them.

9035. You are not aware whether many students come there who desire afterwards to be employed in furnishing designs for manufacturers?—Those persons who have talent enough to become artists, pursue their ways; the others that fail are often very useful to the manufacturers.

9036. You consider that those who fail, although they may not have genius enough to reach the higher walks of art, may yet attain such an accurate knowledge of form, as to be of great use for humbler purposes?—Yes; and they are employed for many purposes. We have now about 200 students in the Academy, and if 10 out of those 200 students turn out good artists, it is as much as we can expect; but the rest would be very useful.

9037. Is it much the practice for painters to study from the ancient classic models, or is it within your knowledge that they confine themselves more to living models?—As soon as they acquire a tolerable knowledge of form, we put them to the life.

9038. Do you believe that it is the practice now with painters to commence the education of their pupils by teaching them an accurate knowledge of form, through the medium of ancient sculpture?—Certainly; they first give them a

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knowledge of form by means of plaster casts, which is a much more easy thing to do, because there is a defined line which there is not in marble.

9039. You say they study from plaster casts; there is not the facility for doing that in the British Museum, is there?—No.

9040. Then you do not believe that the students, in their early stage, come to the British Museum at all?—I am afraid that a great many go there too early. I have thought that many a young man would have done much better if he had taken a plaster cast and worked from that.

9041. Then you would consider it highly advantageous, I presume, to have some place for the education of artists, where casts, in preference to originals, should be exhibited?—It would be a very desirable thing if there were casts taken from all the fine works of art, and if they were kept in a separate collection. I think that would be a very advantageous thing to young students.

9042. You think that, for the purpose of instruction in plastic art and in painting, that would be, practically, even more serviceable than having the statues themselves?—I think so.

9043. Mr. *B. Wall.*] You concur in opinion with the last witness, Mr. Hamilton, that casts are better for study than the original statues?—For a beginner, they are better. I should give any pupil I had a plaster cast in preference to the original. I should not allow him to go to the marbles until he had produced me a good drawing from plaster casts; he would see the shadows better in that.

9044. Is that owing to the surface of the cast being deader, and not reflecting light so much?—In marble it is dark and light, and difficult to see a form; it is like looking at nature; if you do not know where to look for the form you do not see it.

9045. Mr. *Hardinge.*] You would recommend that he should study the marble before he studied the living model, would you not?—I do not think so at all; that is not at all necessary, because I should put the plaster cast and the marble together; when he can do from the still figure, then let him go to the life.

9046. He would go at once from the plaster cast to the living model?—Yes.

9047. Mr. *Vernon.*] In the British Museum is there not very defective accommodation, at present, for students in every way?—No, I see none; the only inconvenience I see is when there are public days.

9048. With regard to women who desire to study, is there not great inconvenience on the score of delicacy?—Upon my word it is a question I have often put to myself, but never to the officers of the British Museum, where women can accommodate themselves.

9049. Is it not the case that in the British Museum there is very defective accommodation for persons who have to spend the whole of the day in the study of works of art and whose residences are a great distance off?—There must be conveniences of the kind to which you allude, but I cannot answer the question. I know myself, being at the British Museum so often, that there are conveniences, but I cannot tell how the public are accommodated.

9050. Mr. *M. Milnes.*] Have you observed any change of feeling among the visitors at the British Museum with regard to the Elgin Marbles during the time you have been there?—No.

9051. Are the Elgin marbles as much the subject of interest and admiration now as they were in former years?—With all persons conversant with art they must be and will be always, because they are the finest things in the world; we shall never see anything like them again.

9052. Do you think the liberal introduction into the British Museum of works of earlier and oriental art, has had any effect upon the interest felt by the public with regard to the Elgin Marbles?—None whatever, I should say.

9053. Do you think there is no fear that by introducing freely into the institution objects of more occasional and peculiar interest, such for instance as the sculptures from Nineveh, may deteriorate the public taste, and less incline them than they otherwise would be to study works of great antiquity and great art?—I think it impossible that any artist can look at the Nineveh Marbles as works for study, for such they certainly are not; they are works of prescriptive art, like works of Egyptian art. No man would think of studying Egyptian art. The Nineveh Marbles are very curious, and it is very desirable to possess them, but I look upon it that the value of the Nineveh Marbles will be the history that their

their inscriptions, if ever they are translated, will produce; because, if we had one-tenth part of what we have of Nineveh art, it would be quite enough as specimens of the arts of the Chaldeans, for it is very bad art. In fact it is as I have said with respect to Egyptian art, an art which the hierarchy insisted on, and no man dare depart from; that is clear; but as monuments of a period eight hundred years before Christ, they are very curious things.

9054. Do you think that the great interest works of that kind excite, those works being much more objects of curiosity than of art, exercises an injurious effect upon the public mind in matters of art?—I do not think they influence the public mind at all with respect to art.

9055. Do you think that as many persons attend and take an interest in the Elgin Marbles, when they are side by side with the Nineveh sculptures, as would take an interest in them if the Elgin Marbles were alone?—No; persons would look at the Nineveh Marbles and be thinking of their Bible at the time they were looking at them; they would consider them as very curious monuments of an age they feel highly interested in; but the interest in the Elgin Marbles arises from a distinct cause; from their excellence as works of art.

9056. Have not cases occurred in the intellectual history of many nations, in which the very free introduction of more barbarous specimens, such, for instance, as the Chinese, have had a very injurious effect upon taste in general?—I certainly think that the less people, as artists, look at objects of that kind the better.

9057. Do you not think that giving so very prominent a place, and drawing public attention so much to works of that character, will to a certain extent draw them away from models of pure beauty?—I have said I think we have quite sufficient specimens of Nineveh art.

9058. In the removal of such specimens to a building devoted to the purposes of art, would you think it quite sufficient if a few of the finer specimens were placed in such a building, and that others, which are merely of an archæological interest, were reserved for a building devoted to archæological purposes?—No; I think as they run, we should hope chronologically, from the plans which Mr. Layard took of the building, they should not be disturbed. What they are it is impossible to say, because we know nothing of the inscriptions yet; what has been done amounts to very little indeed. I think it would be dangerous to break the connexion; I should not think of doing that. We have them from one palace nearly perfect; and if ever men of eastern literature should be able to accomplish their object, we may probably find that they present something very interesting to us.

9059. You would therefore not fear that any corruption of the public taste would ensue from the juxtaposition of such works as the Elgin Marbles and such works as the sculptures from Nineveh?—No, I think not; I do not think that any consideration of the sculptures of Nineveh would affect a man who looked at the Elgin Marbles.

9060. Mr. *Hardinge.*] Do you think, assuming that a school of design could be combined with a National Gallery of painting and sculpture, that students of that school of design would derive great benefit from the contemplation of works of the old masters, or otherwise?—That is so large a question that I do not feel capable of considering it; because, whether the principle which is adopted in the school of design is right or wrong, I do not offer an opinion; it is in the hands of other people. My notion is, that there is but one way to acquire excellence, and that is by studying the antique; whether the student is to be an ornamental carver, or whatever part of art or manufacture he is to take to, he should be well grounded in the first principles of art; then let him go to what he pleases, he will always do it better.

9061. Have you usually found that those students who have studied from the casts in the British Museum have turned out well when they have been transferred to the schools of design?—Always better; they will always make more effective artists.

9062. *Chairman.*] You have stated that, in your opinion, it is desirable to combine with the National Gallery the collection of sculpture and antiquities: do you think it desirable to combine a collection of prints in the same building?—I think prints and pictures should be together, undoubtedly.

9063. I do not speak of original drawings, but of prints?—I think that prints

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belong to the painter; he is always referring to prints, and so does a sculptor, very often.

9064. You think, then, that the collection of prints should also be removed?—I think the print-room ought to go with it; I think they belong to art.

9065. With it also there must go a considerable library, for the purposes of study; all books connected with art must also be combined in such a building, for the purpose of reference on the part of students, must they not?—It would be a very desirable thing if there were a small library; I should think that 300 *l.* or 400 *l.* or 500 *l.* would be quite sufficient for the purpose; that would obtain all the works that artists could require.

9066. If you remove, for instance, all the coins, would it not be necessary to have there also such books as persons coming to study those coins would wish to refer to?—Certainly, the books belonging to the coins.

9067. That would add also to the library considerably, would it not?—Yes; but I conceive that very few books are necessary for the artist.

9068. You think a library, for the purposes of art, need not be very large;—No; I should say 500 or 600 volumes is as much as they can require.

9069. Mr. *Vernon.*] Do I understand you to say, that in your opinion, for students in art, it is not very material whether the collection of sculpture is in one part of London, or in another?—My object is to get it out of London.

9070. I wish to confine you strictly to this one point: taking into consideration the places of abode, as far as you are cognizant of them, of the younger students in art, do you consider that it is not very material to them, whether the sculptures are in Trafalgar-square, the British Museum, Hyde Park, or Kensington Gardens?—I think it is a very material thing that they should be removed to Kensington Gardens, or to a distance, in fact.

9071. I merely wish to know as to the convenience of younger students in art?—I have said, I think, in answer to a question from the Chairman, that I cannot conceive that an artist can complain much of having to go as far as Kensington.

9072. Do you believe that, practically taking into consideration, as I have said before, their places of abode, as far as you are cognisant of them, they will, as a body, have to go farther, or be put to greater inconvenience by going to Kensington, than they would by going to the British Museum?—No, I think not; and if they do, I take this into consideration, you may consider the convenience of artists, but you must consider also whether you will have any pictures, or any statues fit to look at; if you do not remove them you will not have a picture worth looking at shortly.

9073. *Chairman.*] You think the pictures are so injured by the smoke and dirt, in their present site, that they must be removed?—They must be removed; because in addition to the common soot of London there are two very powerful engines for wash-houses, or some other purpose, in the neighbourhood, pouring volumes of smoke down upon them.

9074. Mr. *B. Wall.*] Mr. Hamilton stated in his evidence that he thought it would be of no use to remove the Elgin Marbles, if they are removed to any distance short of Hampton Court; is that your opinion?—No; Hampton Court would be a long way off.

9075. How far would you think it necessary to remove them, in order to secure them from the smoke and dirt of London 50 years hence?—That is a question I can hardly answer. I do not know what they may do round London 50 years hence. If you can secure a place removed from houses, and with a sufficient area to keep off the smoke of London, you will do well.

9076. Should you be satisfied with the sculpture and pictures being removed to Kensington Gore?—Indeed I should; it is so much better than the places they are now in, that I think it is a very desirable thing. I could desire that they were farther off still; but there are considerations with regard to the young men who are to study these things; you must not take them too far from them.

William Hookham Carpenter, Esq., called in; and Examined.

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9077. HOW long have you been at the British Museum?—I have been there eight years.

9078. During that time have you been always in one department?—Entirely so.

9079. The department of prints and drawings?—Yes.

9080. There

9080. There have been great additions made to the department of prints and drawings, have there not, since you have been at the Museum?—Very considerable indeed.

9081. Are you acquainted with the collections of prints and drawings in any other country?—I have seen those of Vienna, Munich, Berlin, Dresden, Amsterdam, and a portion of those in Paris.

9082. Having seen those in other great capitals of Europe, what do you think of the collection at the British Museum as compared with foreign collections?—In point of extent it is very much below that of other collections, but as regards rarities and the more desirable prints, I think we have them in the British Museum; our Rembrandts are the finest in Europe, on the whole, I think; and our Albert Durers, and Lucas Van Leydens also.

9083. You are much inconvenienced, are you not, by want of space in which to exhibit your prints?—We have no opportunity of exhibiting them except in a very small room, which is about 18 feet long.

9084. Therefore the public do not derive the advantage they ought to derive from that collection of prints?—Certainly not; there was a room built for the purpose of exhibiting the Drawings, but its proximity to the Egyptian Gallery was such, as it ran laterally with it, the trustees thought it would be far more applicable for the purpose of exhibiting the Nineveh sculptures, and therefore it was given up for that purpose.

9085. Therefore the gallery that was intended for the exhibition of prints was devoted to the Nineveh sculptures?—Exactly.

9086. And no other gallery has been substituted as yet?—Not as yet; Mr. Smirke proposed building a room beyond the room now occupied.

9087. What sort of space do you think you would require to exhibit, advantageously for the public, a large collection of prints such as you possess?—I think a room of the same proportions as the one now occupied as the print-room would answer every purpose.

9088. Can you state to the Committee what the size of that room would be?—This (*producing a sketch*) is a tracing of Mr. Smirke's proposed room; the present Print room is 51 feet 8 inches by 30 feet, and the room proposed to be built by Mr. Smirke, to be erected between the present room and the Elgin Gallery, is 47 feet by 37, which is four feet eight shorter, but seven feet wider.

9089. Are the Committee to understand that a room 50 feet long by 30 feet wide, or thereabouts, would be sufficient, in your belief, for the proper exhibition of the prints?—I think there is no question about it, because we could exhibit drawings on desks or tables in the area of the room, and the prints on the walls or on screens coming from the windows.

9090. Do many persons come to your department anxious to see certain prints?—There are a great many; I think we have from 4,000 to 5,000 in the course of the year.

9091. When you spoke of screens for exhibiting the prints, did you mean screens covered with glass, so that the prints would be under glass?—We should have them all framed; that must be done in order to preserve them.

9092. Do you mean that they would be framed, each print being in a separate frame, or that they would be put, for a time, into frames, and then those prints would be removed and others put in?—I think that a collection of frames should be made of a particular size; and in regard to the earlier masters, the prints being small, five or six could be put on a mount and into one frame.

9093. Having once put a print into a frame, it would remain in it for ever?—No; the prints would be changed every three or four years, as they are in Paris.

9094. Have you seen any place abroad where the prints are exhibited to the public in a manner which you think it would be desirable to copy?—I think the room at Berlin is convenient, and very well adapted to the purpose; at the same time there are very few persons admitted into that room, and, therefore, they are able to have screens coming forward between the windows; and the prints are hung on each side of the windows against those screens, and are exhibited to great advantage, the light being so fine,

9095. What sized room is it at Berlin; is it more than 50 feet by 30 feet?—Certainly.

9096. Considerably larger than your room?—Yes.

9097. Lord *W. Graham.*] And how often do they change the engravings there?—That I do not know.

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9098. Mr. *B. Wall.*] If the prints were suspended from the wall, you would not be able to have them high up?—No; it would be a very bad thing to have them much above the eye. I think the top of the frame should not be higher than 10 feet from the ground.

9099. Have you made any calculation as to the number you could exhibit at once in a room of that size, exhibiting none above 10 feet high?—I think we might exhibit 500; it is not desirable to have too many. The plan would be to arrange them in chronological order, placing the Italian and German schools in juxtaposition, one row above the other, so that you might judge of the progress of each school.

9100. What is the number of prints altogether?—We have about 130,000 prints.

9101. And how many drawings?—We have not more than from 6,000 to 6,500; and many of these are not of much importance.

9102. Mr. *M. Milnes.*] Are there not large drawings and cartoons, which might be placed above the eye-line?—We do not possess anything of that character; I think that as to some of the larger mezzo-tints, where there is great breadth of effect, they might be exhibited perhaps higher.

9103. Has your collection been largely augmented of late?—Very considerably indeed; since my appointment in 1845, we have increased the collection upwards of 33,000.

9104. Have those generally been single prints or drawings; or have you bought them in large collections?—We have bought them in masses occasionally, from 300 to 400 or 500.

9105. Mr. *B. Wall.*] More prints than drawings?—Yes; the fact is we have a sufficient number of drawings of a particular character; all we want now is to obtain some of the very choicest specimens; we have nothing by Raphael, for instance, which shows his power of composition. I think on one sheet there are studies of half a dozen children, but they are evidently from the same model; and we have studies of two figures from his Parnassus, but they are not of a character to give you an idea of his power of composition.

9106. In the comparison you made between foreign galleries and the British Museum your observations applied, did they not, to prints exclusively, and not to drawings?—Entirely.

9107. Mr. *Vernon.*] What are the class of prints which are chiefly inquired for?—We have them of all characters, and all descriptions.

9108. You do not see a greater tendency to search in the departments of portraits and history?—No, I think not. When artists are painting historical subjects, they will come to look for the best portraits of individuals.

9109. They come to get the likenesses of particular persons, and also their costumes, I suppose?—Yes.

9110. You do not see a greater tendency to inquire for prints of that description than for engravings from pictures of various degrees of excellence in other branches of art?—No, I should say not, because the volumes containing the works of the Italian masters are in constant requisition.

9111. Do you think that the greater number of visitors come from curiosity, and strictly as amateurs, or do the majority of them come with some artistic object?—The great mass of them, I should say, are students.

9112. Do you observe that each student confines himself to some particular department, or does he look at the collection generally as a mere amateur would?—That would depend entirely on whether he had one sole object; all those who come to study a school would like, perhaps, to look through the whole of the prints of Raphael and the Roman school; then there are others who come for the special purpose of collecting materials for a picture that they are painting.

9113. Lord *W. Graham.*] Are they allowed to make sketches from the prints?—Yes.

9114. Mr. *M. Milnes.*] What means do you use to enlarge or increase your collections?—I go to the different printsellers, and look over their portfolios, and whenever they have anything very curious, it is brought to the Museum.

9115. Do you, then, submit those works to the trustees?—I then report them to the trustees.

9116. And are they submitted to the inspection of the trustees?—In some instances they are.

9117. Have

9117. Have you found the trustees willing to increase the collection generally?—They are most willing, and anxious, I should say.

9118. Are you aware that there was a remarkable collection of the works of Parmegiano, which belonged to Mr. Smith, and which the trustees refused to purchase?—Yes, I am perfectly aware of that.

9119. Was that since you have been there?—It was offered, in the first instance, when it was in the possession of Mr. Ford, which was prior to my appointment, and it was afterwards offered by the Messrs. Smiths, of Lisle-street.

9120. Was that acquisition made?—No; because we had a great number of those prints in the collection already; and as duplicates are not disposed of, it would have been an injudicious thing to have purchased the whole.

9121. The proprietors would not break up the collection, but wished to sell it all together?—Yes, all together.

9122. Mr. *B. Wall.*] Did it ultimately go out of the country?—No, it was broken up.

9123. Mr. *M. Milnes.*] When it was broken up did you acquire any part of it in your own collection?—We acquired several of them; as much as we could afford to buy at the time.

9124. You do not think it would have been a discreet purchase to have bought the whole?—No; having already, as I have before mentioned, a great portion of them; we had many of the rarer prints.

9125. And by not purchasing the whole, but by waiting, you were enabled afterwards to procure several prints that you wanted?—Yes.

9126. Mr. *Vernon.*] Would you not, as a general rule, approve of the principle of purchasing valuable collections of prints, even although you had some of them before, with a view of selling or disposing of those of which you had duplicates?—We cannot do it.

9127. Do you think that the prints suffer much from being looked over in portfolios?—They must inevitably suffer to a certain extent; but considering that many of them have been in use some 40 or 50 years, I think they are in a very good state.

9128. Do you or not consider, that with regard to valuable specimens of engravings of different epochs, they would be less liable to injury, as well as more available to the public, by being in frames rather than in portfolios?—There is no doubt that the accommodation to the public would be considerable, but the expenditure of money, and the space required, would be enormous.

9129. I speak also with reference to the safety of the prints?—No doubt of it.

9130. Lord *W. Graham.*] Have you ever had any engravings cleaned?—We have them cleaned occasionally.

9131. What process do you use?—I have cleaned several myself; I pour hot water over them, and leave them in soak for a certain time.

9132. Mr. *B. Wall.*] Using no acid?—Using no acid.

9133. Do you not sometimes clean them by means of acid, when you find yellow spots upon them from mildew?—The yellow spots will come out.

9134. With acid?—No, with hot water; I have found that the case with many.

9135. Do not the spots return after the lapse of a certain time?—I have not found that the case hitherto; my experience is only that of about seven years, and therefore I do not know exactly what may be the result eventually; but I should say from the lapse of that time that it is not likely.

9136. Lord *W. Graham.*] How do you dry them again after they have been put in boiling water?—We lay them between sheets of blotting paper; we lay two prints on a sheet of a blotting paper, and then another sheet of blotting paper upon that.

9137. Without applying any artificial heat?—Yes; and then they are put into presses.

9138. Mr. *Hardinge.*] I presume that you would think it desirable to have the drawings of the old masters framed so as to make them more available to the students?—Yes; not only for that purpose, but it is a great preservation to the drawings themselves; at the same time I should say that all drawings that have colour upon them, even sepia or bistre, will suffer from exposure to light.

9139. You probably have seen the Taylor Gallery at Oxford?—Yes.

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9140. Are you aware whether the prints have suffered from being exposed there?—I am not aware; Dr. Wellesley is in town, and might be asked the question.

9141. Do students refer frequently to those drawings?—Constantly; they are looked over every day almost.

9142. And you think it would be a great advantage if they were made still more available than they are at present?—No doubt of it.

9143. *Chairman.*] Do you think it would be desirable that the collection of prints and drawings should be combined with the national collection of pictures?—It certainly would be important to place all these things, if possible, in juxtaposition; but at the same time the library is so indispensable to the visitors to the print room, that the loss of it would be felt immensely; because, where I cannot assist the student in what he is seeking, from what is contained in the room, I can generally direct him to certain books in the library, from my knowledge of books connected with prints and costume.

9144. Then there is a large portion of books that ought not to be separated from the collection of prints, as I understand you?—It would be very desirable that the prints should go, if possible, with the library; that would be particularly desirable to the student in art, because when he comes for costume or portraiture, he can be referred to certain books, and the books are almost as useful to him as the prints, as he finds frequently in the chronicles descriptions of dresses.

9145. Do you think it is more desirable to keep the prints in connexion with the library, than to combine the prints with the collection of pictures?—I do, as far as my experience goes.

9146. Judging from the persons who come to study in your department?—Quite so; and the central position of the British Museum is particularly desirable to the student; if you look to its position on the map of London, you will find that it takes in all the thicker inhabited portions of London at nearly equal distances, for it is the same distance from the British Museum in one direction to Bishopsgate-street, as it is in another to the Obelisk, and in another direction towards the Penitentiary at Millbank, and the division of the roads from Brompton to Kensington, and away up to St. John's Wood Chapel; it is as near the centre of those points as possible.

9147. Do you know practically, from those who come to your department, whether the majority of them live more in one part of the town than another, or whether they come equally from all the different quarters you have indicated?—I should say the majority of them live within the radius of that circle.

9148. Do you know whether they are more to one side of it than another; is there any particular part of the town to which you would say the persons who come to your department chiefly belong?—I should say, that the line extending from the British Museum towards Fitzroy-square, and up to Saint John's Wood, is the part where the larger mass of the parties live.

9149. Mr. *B. Wall.*] Do you find that the prints suffer from dirt and dust very much?—I think not; they are kept in books, and those books are not standing up, but are placed horizontally on the shelves, so that the dust does not find its way between the leaves.

9150. Mr. *M. Milnes.*] And all those that would be exhibited would be under glass?—Yes.

9151. Mr. *B. Wall.*] Will you have the kindness to state to the Committee a little more fully, the plan you would propose adopting with the prints, supposing you had space enough?—I think that if we had slight common frames, varying from three to four or five feet in length, and about three feet in height, that would be sufficient to answer the purpose, because you will observe that the more important specimens are small prints; those by Rembrandt, and the early German masters, and also the earlier Italian masters, are small.

9152. Those would be put under glass?—Yes.

9153. Shiftable at pleasure?—Shiftable at pleasure.

9154. One day one school would be exhibited, and another day another?—No; I think if they were changed every 18 months or two years, that would be quite often enough.

9155. Then the choice would rest with you, and you would choose those you thought the public would most appreciate?—Those that would best illustrate the history of art; it would be a chronological series of the German, Italian, and other

other schools placed in juxtaposition, beginning with the earliest, and coming down to the latest.

9156. Mr. *Hardinge.*] Have you at all calculated how many frames you would require?—Not a great many.

9157. Lord *W. Graham.*] You have stated that those engravings ought to go with the library rather than with the pictures?—As I mentioned, I think it would be more convenient to the student in art.

9158. Because he would be able to refer to the costumes in the library?—He would be able to consult other authorities connected with his picture.

9159. But the costumes would only form a very small portion of what an artist would come to study; he would come to study the engravings for the purpose of seeing the arrangement, composition, expression of faces, and so on?—Yes, no doubt; I have not the engravings of works in foreign galleries in my department, and they make a very important feature in a collection of engravings, because there are no prints engraved from many important pictures, except those found in Galleries, or what are termed Cabinets, and those are not kept in the print-room, but are preserved in their integrity in the library; I think it would be very well to have them likewise in the print-room, cutting them up and arranging them in schools.

9160. They are kept bound up in the library?—They are kept bound up in the library, so that if an artist wishes to find the works of Titian or Raphael, he would have to look through these different galleries; whereas, if they were taken to pieces, and the works of each master were put together, he would see at once, with very little trouble, the representations of the pictures.

9161. Mr. *M. Milnes.*] In the foreign collections you have visited, have the prints been usually attached to libraries, or to establishments devoted to the purposes of art?—In Paris they are attached to the library.

9162. *Chairman.*] At Berlin they are attached to the Museum?—Yes.

9163. Do you know how they are placed at Munich?—There they are attached to the Museum likewise.

9164. Mr. *M. Milnes.*] How are they at Vienna?—At Vienna they are attached to the library; in fact, when you look at the prints in the library at Vienna, you are in the same room with the readers.

9165. Lord *W. Graham.*] At Munich the gallery for engravings is under the gallery for pictures, is it not?—Yes.

9166. Mr. *M. Milnes.*] Supposing there were a very large reading-room established in the British Museum, do you think it would be advisable that it should be hung round wholly, or partially, with prints?—I think not, because the parties who went there to read would be annoyed and disturbed by individuals moving about to look at the prints.

9167. Supposing the sculpture were removed from the British Museum, you would then have plenty of room, would you not, for exhibiting any amount of prints you might require?—Quite so.

9168. Mr. *B. Wall.*] With a view to the preservation of the prints, do you think it is best for them to be kept in portfolios, or placed in frames?—I confess that if I had a collection myself I should keep the prints in portfolios; I think they are always liable in a degree, however carefully they are placed in the frames, to have the spaces open, the paste may give way, or something of that kind, and unless they are looked after they may suffer in a degree.

9169. Referring to an answer which you gave just now, with regard to washing prints, an experienced eye can always tell, can it not, whether a print has been washed or not?—Certainly not, where only water has been used. I think that where acid has been used it affects the colour of the ink in a degree; it is unsafe even to put the earlier Italian prints in water, for I understand in some instances portions of the ink have been dislodged from the surface of the paper, in impressions of the prints of Marc Antonio, which has given a poverty to the character of the print afterwards.

9170. *Chairman.*] with regard to making purchases of prints, are you informed at all of any prints that are to be obtained on the Continent?—I have catalogues sent me.

9171. Of all the sales?—Of a great many.

9172. So that you are on the watch for prints that are desirable for your collection, and that are likely to come into the market?—Quite so; we purchased at the beginning of last year some very curious prints at Leipsic.

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9173. Have you found practically any inconvenience in referring to the trustees a report before you make purchases?—Never.

9174. If you hear of prints does it ever occur that you buy them on your own responsibility, not having time to refer to the trustees?—That has not been my practice; but I think I could so entirely calculate upon the trustees taking my recommendation in a matter of that kind, that I should venture to do it if we were likely to lose the object.

9175. But practically, I understand you to say you have not lost any opportunity of purchasing prints by waiting to refer to the trustees?—No, I should say not within my recollection.

9176. Mr. *M. Milnes.*] Have you been in the habit of buying any prints from abroad?—Occasionally. When I was at Frankfort I put down the name of the trustees; that is an instance in which I did venture to put down the name of the British Museum without the sanction of the trustees; it was for a proof of Schäffer's engraving of the Madonna della Seddia.

9177. Do you ever purchase prints from foreign catalogues that you have not seen yourself?—I should not like to do that, because these things are often most skilfully repaired; in fact a few years ago Mr. Colnaghi mentioned a print to me which I told him I would take, provided it was really the print represented; when it was sent to this country it turned out to be a fictitious proof; the back ground had been stopped out.

9178. Is there much deception in prints?—Most serious deception.

9179. Lord *W. Graham.*] Have you been yourself abroad to inspect engravings before they have been purchased?—No; in the instance of the Otto collection, I was at Leipsic, fortunately, in the autumn of the year before they came to sale, therefore I had seen them.

9180. Those are the only purchases that have been made abroad since you have been connected with the British Museum?—I had seen some of the Baron Verstolk's drawings before I purchased them, because I happened to be in Holland at the time; but I never went on purpose to see those things.

9181. Mr. *M. Milnes.*] Have you ever bought on commission?—I have sent commissions to parties I could depend upon; for instance, Mr. Smith was a person I could fully rely upon, and had I not been satisfied with any purchase he made, he would have taken it himself; I could rely also on the knowledge and judgment of Mr. Tiffin.

9182. *Chairman.*] Have prints of the works of the old masters risen in price of late years?—Most considerably; I think that the collection of Mr. Sheepshanks, purchased for 5,000 *l.* in 1836, if they were brought to sale now, the etchings and drawings would fetch 10,000 *l.*

9183. Lord *W. Graham.*] To what do you attribute that rise in price?—People feel much more interest in these things now than they did formerly, they are better understood, and there are more purchasers for them.

9184. More people are making collections; is that so?—Yes.

Mr. *Francis Samuel Hayes*, called in; and Examined.

Mr. *F. S. Hayes.*

9185. *Chairman.*] HAVE you been in the habit of visiting the National Gallery for the purpose of studying?—Yes, for many years.

9186. In the two days of the week on which the gallery is devoted to the purposes of study?—Yes.

9187. Do you find its situation convenient for that purpose?—I am living at Brompton at present.

9188. Then as far as you are concerned, if the gallery were removed to Kensington Gore it would be about the same distance from you?—Yes; but I have no doubt I shall not always remain where I am living now.

9189. Are you aware generally, what the feeling of the students in the gallery is as to the situation of the gallery with reference to their convenience?—I think the general opinion is that they would rather it should remain where it is.

9190. Have you considered at all whether, if the gallery had more room, and if one large room were set apart and always kept for students, so that they might go every day in the week, and have a certain number of pictures put for them to copy, that would be more convenient than the present arrangement of two days in the week, with the whole gallery to copy from?—Much more so; and it is not only

only that we are limited to two days in the week, but we can only come from quarter to quarter; we must miss a quarter.

9191. Will you explain to the Committee how that is?—For instance, we are in for a quarter; then in the next quarter another 50 come in, and then we come in again, so that we have not sufficient time for study; we lose six months in the year.

9192. That arrangement, you think, is very unfavourable to the progress of students?—Very much so.

9193. If there were sufficient space, and if a good room were set apart for students, to which they could go constantly, and to which the public would not be generally admitted, that, you think, would be more convenient than the present system?—Much more convenient; but I think that if the rooms were large it would not matter about the public being admitted as they are in Paris. At the Louvre the public are admitted, and the students go there nearly every day in the week.

6194. You think that if the rooms were large enough the public might be much more freely admitted even while students were copying the pictures?—Exactly.

9195. For the purposes of study, have you considered at all whether it would be desirable that the sculpture should be placed in the same building with the pictures?—I think that it would be very desirable.

9196. Did you at all, yourself, study from the casts of statues for the sake of learning form?—Yes; and I studied at the British Museum for two years before I got into the Royal Academy.

9197. There students are admitted three days in the week, are they not?—You can go there every day in the week, except Saturday.

9198. Did you find that more convenient for the purposes of study than the system adopted at the National Gallery?—Yes, it is much more convenient; but at the time I studied there, the Museum was very small; it was before the rebuilding; it was dreadfully crowded, and we were much inconvenienced on public days, but I believe now that it is not so.

9199. I understand you to say, you think it desirable that the sculptures and the pictures should be combined in one building?—I think so.

9200. Do you think, you having studied both at the British Museum and in the National Gallery, that you would have derived any advantage from their being placed in one building?—I think so.

9201. You think that would be preferable to your having to go from one to the other?—Yes.

9202. Mr. *Vernon.*] Is it not an entirely different course of study where you are learning form from statues, and where you are learning colouring and harmony and perspective from pictures?—But you would always like to get form with it.

9203. Is not the study of form, generally speaking, a necessary preliminary in art?—Yes; it is the ground-work, one may say.

9204. Practically speaking, would you not necessarily, in order to become a good artist, go through, in the first place, a study of form and form alone?—Yes; before you touch colour.

9205. Would there be any practical convenience, then, in being able to go from one room to another to look at a picture first, and then to go back and look at a statue?—I think so, especially for an artist who is painting figure subjects.

9206. I do not quite understand the present system in the National Gallery; you say you are forced to go away for a quarter, do you not?—Yes.

9207. Why are you forced to go away for a quarter?—They say it is on account of the want of room; they cannot admit more than 50 at a time; but supposing in the quarter you are out, there are only 25 attending, still they will not let you in.

9208. They keep to a routine regulation, and do not let you in even though there is room?—Even though there is room.

9209. You say that 50 is the number admitted?—Yes; I believe there are 50 from the National Gallery, and 25 from the Royal Academy; that is 75 students altogether.

9210. Do you consider that, in the present National Gallery, there is convenient room for a greater number than 75 students to be copying at the same time?—

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time?—Though they are admitted, they do not all come, and that throws others out.

9211. Practically speaking, is there any inconvenient crowding at present from students copying?—I have never witnessed it.

9212. Does the difficulty arise from there being a particular preference given to certain pictures which students are more fond of copying?—Certainly, some pictures are more copied than others.

9213. Is it not the case that at present English students have a preference to certain pictures, and are not in the habit of copying generally from the pictures in the National Gallery?—Yes, that is so.

9214. Assuming that all the pictures were considered by the students worth copying, would there not be ample room for a much larger number than 75 students to copy in the National Gallery?—I think there would be; because out of the 75 students they do not all come; therefore there is space for more students, and it is only keeping other students out.

9215. But supposing they all come, would there still be room for a greater number?—I should think there would.

9216. Without inconvenient crowding?—Without inconvenience.

9217. Do you find you are thrown back in your course of study by being absent for three months in the year from the National Gallery, although you are admitted there as a student?—Yes.

9218. Mr. *B. Wall.*] Is there any favour shown to particular students?—None whatever.

9219. Mr. *Hardinge.*] They are obliged to produce some test of proficiency, are they not?—Yes.

9220. And that test is a drawing from the cast, is it not, if they propose to copy historical pictures or portraits?—No; they are required to send in a landscape or a figure subject, or a portrait painted in oil.

9221. Lord *W. Graham.*] Could you copy any picture in the National Gallery within three months?—Yes; I could copy some pictures in three months, and others I could not copy within nine months.

9222. Must it necessarily be a painting in oil that is sent in?—It must be a painting in oil; you may send in a drawing if you only want to draw.

9223. Do the greater proportion of students who go there to study make studies from the pictures, or do they copy pictures for sale?—A great many copy them from orders, and a great many make sketches of pictures.

9224. Mr. *Vernon.*] Do I understand you to say that if a student has obtained admission to work in the National Gallery, by exhibiting a finished drawing, he is not allowed in the National Gallery to paint in oils?—No, not unless he has sent a picture in.

9225. He must exhibit, in the first place, a test of qualification in the particular department of art which he proposes to exercise in the National Gallery?—Yes.

9226. But supposing he produces a specimen of oil painting, I presume he is allowed to draw in the National Gallery?—Yes.

9227. Mr. *M. Milnes.*] Are the 25 additional students of the Royal Academy obliged to leave at the end of the quarter in the same way as the others?—No; they go from six months to six months.

9228. Is that considered much of a privilege?—It is a privilege for the Royal Academy students, because they can come in for nine consecutive months in the year; they come in for the three months, and then for the six months.

9229. Mr. *Hardinge.*] Would there be any inconvenience in the public being admitted while the students are painting or drawing even if the rooms were spacious?—I do not think there would if the rooms were very large.

9230. You do not think there would be any complaint on that head on the part of the students?—It is so in Paris, but the pictures must be arranged very differently from what they are now, for they touch each other

9231. Mr. *M. Milnes.*] Is the present close arrangement of the pictures inconvenient to the students?—Very much so, for there may be three or four copying one picture, and three or four copying another picture close by.

9232. Have you great difficulty in arranging your easels, and so on?—Yes.

9233. Lord *W. Graham.*] If a particular picture were hung up by itself in a separate room more people might copy from it?—Yes.

9234. Mr. *Vernon.*] The admission of intelligent persons would be rather agreeable

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greeable to the students than otherwise, perhaps, as they might be inclined to encourage a rising artist?—I do not know about that.

9235. Mr. *Hardinge.*] Do you think that the proposal of covering the pictures with glass would interfere prejudicially or otherwise with the convenience of the students?—I think it would be a great objection.

9236. *Chairman.*] There are some covered with glass at present?—Several.

9237. Are they ever copied?—Yes.

9238. Their being covered with glass, then, does not prevent their being opied?—No.

9239. But you think it is a great inconvenience?—It is a great inconenience; you see the reflection in the glass of whatever is on the other side of he room.

9240. Mr. *Vernon.*] Are the keepers of the National Gallery ever requested o take off the glass for the purpose of enabling copies to be taken?—I believe it s not allowed for the students.

9241. Mr. *M. Milnes.*] Is the inconvenience so great as almost to prevent udies being made from pictures?—The inconvenience is very great indeed; ou get false lights thrown on the pictures.

9242. Lord *W. Graham.*] Have you found any difficulty in copying the pictures om their being dirty and obscure?—Those that I have copied have not been ery dirty.

9243. Will you state what pictures you have copied?—I have copied the laudes.

9244. Mr. *B. Wall.*] Since they have been cleaned?—No.

9245. Mr. *Hardinge.*] Which Claude did you copy?—Both the St. Ursula nd the Queen of Sheba.

9246. Mr. *M. Milnes.*] Did you copy the Queen of Sheba before it was eaned?—Yes.

9247. And did it strike you that it was dirty at that time?—It looked to me be of a very nice tone; it looked in good harmony, I thought.

Mr. *Augustus Frederick Plass*, called in; and Examined.

Mr. *A. F. Plass.*

9248. *Chairman.*] YOU have visited the National Gallery for the purpose of pying pictures, have you not?—I have for the last 15 or 16 years.

9249. Have you ever visited the British Museum, for the purpose of copying ere?—Yes; I was a student there for years before that.

9250. Have you found any inconvenience, in the arrangement that was stated us by the last witness, from the interval of three months being introduced tween the two admissions?—Being a student of the Royal Academy I get in nerally for nine months during the year; I get in six months from the academy, d three from the gallery; therefore I do not find the inconvenience so much others do.

9251. Then, as far as you are individually concerned, the arrangement is a nvenient one?—Yes.

9252. Probably if you were restricted to three months you would find it convenient?—Very much so indeed.

9253. Do you find any inconvenience arise from the number of persons who copying there at the same time?—Occasionally I have, when several persons ve been wanting to copy a particular picture; but otherwise I have not found inconvenient.

9254. Do you think it would be desirable to have more space even for the esent number of pictures?—I do, indeed; the small rooms, in particular, are ry bad.

9255. Should you be willing even to go further, if you had suitable accomdation, and much larger rooms?—I should.

9256. Where do you live at present?—In Westminster.

9257. Supposing the gallery were removed to Kensington Gore, which has en suggested, and which would be a considerable distance, but that there were en great additional accommodation in point of space, do you think that would ke up to the students, generally, for the inconvenience of the further distance y would have to go?—I should think the increased distance would be no jection, generally speaking.

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9258. Mr. *M. Milnes.*] Do they generally go by an omnibus?—Yes; I think from the crowded state of the rooms in the gallery, and one thing and another, there is great injury done to the pictures; pictures which I have known for years I have noticed are going very fast.

9259. Getting worse and worse?—Yes; the two Wilkies particularly, I think they have been repaired several times.

9260. *Chairman.*] You, having seen those pictures for fifteen or sixteen years, think it desirable, for the security of the pictures themselves, that they should be removed?—Most decidedly.

9261. What do you think of the suggestion that has been made, of covering many of the pictures with glass?—No doubt that would preserve the pictures, but I think it would not be so well to copy from them when they were under glass, the reflection of the people passing by would make it difficult; I have copied pictures, however, with glass before them.

9262. But you have found it inconvenient?—Very much so indeed.

9263. Mr. *Hardinge.*] Might not the glass be taken off temporarily while the student was copying a picture?—Yes; Colonel Thwaites has occasionally taken off the glass when I have been copying, but it is a great favour.

9264. Mr. *Vernon.*] It would be very desirable for the sake of study, would it not, that there should be a power of having the glass removed for the purpose of enabling you to copy?—Yes.

9265. Mr. *Hardinge.*] There would be no objection to taking the glass off for a few hours, while the student was in the gallery, would there?—No; it is very seldom taken off; it is sometimes.

9266. Mr. *Vernon.*] May I ask what class of pictures you have been chiefly in the habit of copying?—Historical paintings, chiefly.

9267. Will you have the goodness to explain what you mean by historical paintings?—The present picture I am painting, is the Holy Family, by Murillo.

9268. Among historical pictures you include sacred subjects?—Yes; various subjects.

9269. Lord *W. Graham.*] Have you ever copied the Paul Veronese since it has been cleaned?—No; but I have made a sketch of the picture.

9270. Mr. *Vernon.*] Are you aware of the general tendency of students who copy in the National Gallery, as to the selection of pictures for the purpose of copying?—It is various; I do not think it is more one description of pictures than another.

9271. You think the taste and practice of students is pretty equally distributed?—I think so.

9272. Mr. *Hardinge.*] Do you think that there is the same proportion of students who study the Dutch and Italian schools?—Yes.

9273. Have you been in the habit of making accurate copies of the pictures, or merely studies from them?—I have made finished copies from them.

9274. Do most of the students make finished copies?—No; a great many merely make sketches, to show the effect of colour.

9275. And many copy portions of pictures only, I presume?—Yes.

9276. Mr. *Vernon.*] Is your knowledge of ancient art limited to your knowledge of the pictures in the National Gallery?—I have copied at the Museum for about four or five years.

9277. I am speaking of pictures?—No; I know more of paintings than I do of sculptures.

9278. You are not acquainted with pictures in other galleries?—I am not.

9279. Have you felt the want, with your particular feeling for art, of any particular class of pictures in the National Gallery?—No.

9280. There is no particular school which you would like to see more fully represented there?—No; the chief things that I paint are portraits.

9281. Mr. *M. Milnes.*] Have you suffered at all from the ventilation of the gallery when you have been painting?—Yes; it has been very bad from heat and dust; and on public days it is very bad indeed.

9282. *Chairman.*] Do you often go there on public days?—Very often.

9283. Mr. *M. Milnes.*] Is the smell of the oil and pigments so disagreeable as to be almost hurtful to the students?—No; I do not think there is a sufficient number of students for that to be the case; on the average, the attendance of students does not exceed 50 altogether; that is, water-colour painters, oil-painters, and all.

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9284. *Chairman.*] Having studied at the British Museum and also at the National Gallery, what is your opinion with respect to the combination of the two collections; that is, that the sculpture and the pictures should be together in one building?— I think that would be a great advantage to the students.

9285. Mr. *Hardinge.*] Do you think it would compensate for the disadvantage and inconvenience of some having to go a longer distance?—Yes; I think it is much better the two being together.

9286. Do you happen to know what part of the town the greater proportion of the students come from, or have you any means of ascertaining that?—No; I believe they come from different parts; some come from Hampstead, and all round.

9287. Mr. *M. Milnes.*] Do they generally spend the day in the gallery, or only a few hours?—Generally the day.

9288. Mr. *Hardinge.*] What are the hours?—From 10 o'clock to six during the summer months, and from 10 till five in the winter.

9289. Mr. *M. Milnes.*] Do they go out to their dinner and come back again?—Yes, or their lunch; for my own part, I generally take my lunch, and get my dinner after six o'clock.

Mr. *James Davies*, called in; and Examined.

Mr. *J. Davies.*

9290. *Chairman.*] HOW long have you been in the habit of visiting the gallery for the purposes of study?—About 12 months.

9291. Have you ever been at the British Museum for that purpose?—I have.

9292. For what length of time have you visited the gallery?—Twelve months.

9293. Do you go for an interval of three months at a time, or do you go as a student of the Royal Academy?—I go for three months at a time.

9294. Do you concur in the evidence given to us, that that is an inconvenient arrangement for students?—I do.

9295. You think that a longer period together is desirable for the purposes of study?—It is.

9296. Have you found the room much crowded since you have been there?—Sometimes it is.

9297. Sometimes it is inconveniently crowded?—Yes.

9298. Do you ever copy pictures in the smaller rooms?—No, I do not.

9299. You find that the crowd is inconvenient sometimes even in the larger rooms?—Yes.

9300. I suppose you think that larger rooms for the gallery would be an advantage?—They would.

9301. Should you be willing to go to such a place as Kensington Gore if on that site a commodious gallery were to be erected, where you would have the space that you have not in the present gallery?—I should.

9302. Where do you reside?—At Islington.

9303. Do you think it would be an advantage that the art collections from the British Museum should be combined in the same building with the collection of pictures?—I think it would be an advantage.

9304. From having studied at both, do you think it would be an advantage to yourself?—Yes, it would.

9305. Did you draw from the statues at the British Museum when you attended there?—I did.

9306. Do you think, that for the purpose of drawing, a collection of casts would or would not answer every purpose; that is to say, if a complete collection of casts were combined in the same building with the pictures?—I think it would.

9307. In that case it would not be necessary to remove the sculptures, but only to have good casts made of all those works of art which are desirable for students?—Yes.

9308. That would go a great way towards meeting the requirements of the students?—Yes.

9309. Mr. *Vernon.*] Although you live at Islington, do you think that if the gallery were at Kensington Gore such a combination of works of art, from which you could study, would compensate you for having to go double the distance?—It would.

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9310. What class of pictures do you chiefly study or copy from?—I have painted landscapes and also figures.

9311. Indifferently?—Indifferently.

9312. When you say there is an inconvenient crowding in the gallery, do you mean that there is an inconvenient pressure upon certain pictures, or that the gallery generally is inconveniently crowded?—There is an inconvenient pressure on certain pictures.

9313. Supposing the tastes of the different students to be more equally distributed among the different pictures in the gallery, there would not be that inconvenient crowding?—I think there would if the whole number were admitted.

9314. Is there any regulation as to the number of students who are permitted to copy a given picture at a certain time, or is it a mere matter of convenience among themselves?—It is a mere matter of convenience among themselves.

9315. Have you studied from the Claudes in the National Gallery?—I have not.

9316. What landscapes have you painted?—The last I painted was after the Poussin.

9317. Do you mean Gaspar Poussin?—Yes.

9318. Is not that picture extremely obscured?—No; it is not very much so.

9319. Is it the Poussin near the Queen of Sheba?—No; it is the Poussin with the waterfall.

9320. You say you have also studied figures?—I have.

9321. Do you study figures for the purpose of illustrating your landscapes, or do you study them with a view to painting portraits and historical pictures?—Painting portraits.

9322. Lord *W. Graham.*] Have you been to the British Museum for the purpose of consulting the engravings there?—I have not.

9323. Mr. *Hardinge.*] Are there any other inconveniences in the present gallery which you can specify?—I have been painting there when the rain has fallen through the roof on my picture; and I have found also great inconvenience from the draughts.

9324. Mr. *Vernon.*] Do you ever find the dust rise up through the ventilators below inconveniently?—No; I have not found that.

9325. *Chairman.*] Have you anything you wish to add to your evidence?—No.

Mr. *James Loft*, called in; and Examined.

Mr. *J. Loft.*

9326. *Chairman.*] HAVE you been a student of the National Gallery?—Yes, at Somerset House; and also I have been in the habit of associating a great deal with students, in consequence of being proprietor of an establishment in Dean-street for many years.

9327. Lord *W. Graham.*] For what purpose?—For the sale of plaster casts.

9328. *Chairman.*] You have been in the habit of visiting the National Gallery frequently?—Yes; I have not been a student of the National Gallery, as a painter, because I am professionally a sculptor.

9329. Have you been at the British Museum much?—A great deal; I was engaged at the British Museum for some time. I had the contract for moulding the things there prior to the present person having it. When Sarti left the country I succeeded him, and the establishment he had in Dean-street, which brought me in contact, in addition to my being a student at Somerset House, with students also at the British Museum, with respect to the sale of casts to them; and I could learn, very extensively, what their wants were, what complaints they had to make, and what accommodations they had at different places.

9330. Are casts much sought after by students?—Very much.

9331. Is there an increasing desire, on their part, to obtain them?—Yes, there is an increasing desire to obtain them, to the extent of their means.

9332. Among the public, is the desire for casts increasing, as compared to what it was in former years?—Yes.

9333. As you have considered the subject of casts, perhaps you will say whether you think it desirable that in the event of the gallery being removed to another site, it would be desirable that a collection of casts should be connected with the pictures in the same building?—Yes, I think it would be an advantage, particularly for painters.

9334. Should you think that, supposing casts of all the best statues in the world were brought together in that building, that would be as useful, or even more useful for painters, as bringing the collection of old marbles now in the British Museum?—Decidedly more advantageous.

9335. What do you think, as you have been in the habit of associating with persons of that class, would be the general feeling, if the gallery were removed to Kensington Gore, and if at that place greater accommodation were given, by larger rooms, and by a combined collection, in which casts would be placed also at the disposal of the students?—I am afraid that the locality will not be generally so favourable as the present one.

9336. In what way would it be unfavourable?—In consequence of the distance, the present one being more central; I think the distance there would be more inconvenient to artists, to students in particular who have not the means of having a conveyance, and who depend more on walking than the ordinary conveyances, however cheap they may be.

9337. Do you think that the present low prices of omnibuses would not suit their finances?—I think another objection would be the time it would occupy going backwards and forwards; many students have to economise their time very much, and time would be a great consideration with them.

9338. If they are in London for the purpose of study, would it not be easy for them to obtain a residence at Kensington, Brompton, or other parts of the town, in the neighbourhood of the gallery?—That would apply to those who come to London for the purpose, but those who are residents in London generally have certain occupations, and have to select their residences, and to avail themselves of the advantage of study as time and opportunities occur.

9339. Mr. *Hardinge.*] What do you mean by "other occupations"?—Many of them are portrait painters, and there are others who are occupied in various ways during the day in making a livelihood, and who devote what time they can spare to study; to such persons I think the distance would be a great consideration.

9340. Would the fact of their being portrait painters be a bar to their removing their residences to the vicinity of Kensington Gore, or any other place?—Yes; a great many of them seem to have connexions in certain localities.

9341. Do not a large proportion of them live in and about Kensington?—There are a great many who live there and about Pimlico, and perhaps as great a number about Fitzroy-square and Islington, and that direction.

9342. Are there many in the east end of London; in the city?—A great many, but not so many as in the north and the west.

9343. And you think that the inconvenience of having to go that distance would not be compensated for by the advantage they would derive from being able to go to a gallery, in which sculpture and paintings were combined?—They would be very glad to avail themselves of it if time and opportunity offered, but time is such a great consideration with them that I think it would interfere very much in prohibiting them from attending there.

9344. Are there many whose time is taken up daily with other business, and who yet find leisure to go for days together, to paint at the National Gallery?—Yes; they do that as much as possible.

9345. Persons actually engaged in some trade or some other business at other times?—No; as artists; not engaged in any other business.

9346. Mr. *Hardinge.*] Do they go the National Gallery principally to study colour and form in the old masters, or do they go for the purpose of copying pictures for sale?—Principally for studying colour; not so much for studying form, for they may acquire that in the British Museum and from plaster casts; the great object of painters in going to copy from the old masters is colour, and their style of painting.

9347. Lord *W. Graham.*] Do you think they can have a satisfactory study, going only for two or three hours a day?—Yes; but they must follow it up and complete their pictures.

9348. A person would make a much more complete picture, would he not, if he could paint for a much longer time at one sitting?—No doubt, if he could devote his whole time to it.

9349. Mr. *Hardinge.*] Do many of them make accurate copies of the pictures?—Yes; very clever copies indeed.

9350. And those copies are principally made for sale, are they not?—I am not

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not aware; I dare say they do sell them when they have an opportunity; I have known one or two cases of the kind, but I think the majority of them are studies for their own improvement in colour; that is the principal object.

9351. Are you aware whether the keeper of the National Gallery has been in the habit, in any way, of superintending them or giving them advice?—No, I am not.

9352. *Chairman.*] Do you think that if the gallery were removed to some locality where much larger space would be afforded for the exhibition of the pictures, where a room might be given for students to copy in, and if they were allowed, instead of coming twice in the week, to be there every day, that would compensate for the additional distance they would have to go to get there?—That would be a very great advantage to them, I have no doubt.

9353. Do you not see the possibility, if the space were much larger, of having one large room set apart into which students might be admitted daily for the purpose of copying pictures, and in which a certain number of pictures might be placed for them to copy?—That would be an advantage, certainly; and it probably would induce many more to go, because, if they are confined to two days in the week, it might happen that on those days they were not able to go, whereas if they had the choice of six days, they might have a chance of going on two days out of the six.

9354. Mr. *Hardinge.*] Under the present regulations a student cannot well copy a picture that hangs high up?—No, not so well, but in some cases they will remove a picture, I believe, where it is wished. I have understood so, but I do not know precisely whether it is the case or not.

9355. Have you anything that you would wish to add to the evidence you have already given?—No, except that with reference to a question which has been put to me as to plaster casts being as eligible as fragments of marbles, I should desire to add that I would not wish it to be understood that I at all depreciate the great value of the marbles; but for the purpose of general study by students, I think plaster casts are the best, as they may be obtained generally more perfect than fragments; for the purpose of reference the fragments are invaluable, because they are often more perfect than some parts of the plaster casts can be, but taking the plaster casts generally, they would be more useful to students than the original.

9356. Mr. *Hardinge.*] You get a better light and shade?—Yes; the marble is often stained and irregular, which gives a false appearance of form, and often misleads a stranger to form.

9357. *Chairman.*] If we had a collection of casts we might in that collection combine all the finest works that are dispersed over Europe, whereas if we limit ourselves to the marbles of the British Museum, we shall take in only a small portion of the works of ancient art in sculpture?—Yes; the original sculptures are extremely valuable, in consequence of being marbles of a choice description, but their use is very limited for the purpose of study. I believe that at Edinburgh they have a much superior class of plaster casts for study than we have in London.

9358. Lord *W. Graham.*] Are those casts, which are carried about by Italian boys, fit for the purpose of study?—No, they are very imperfect; some of them are good works mutilated.

Jovis, 21° die Julii, 1853.

MEMBERS PRESENT.

Colonel Mure.	Lord Elcho.
Mr. Baring Wall.	Lord William Graham.
Lord Seymour.	

COLONEL MURE, IN THE CHAIR.

Baron *De Klenze*, called in; and Examined.

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9359. *Chairman.*] YOU are Privy Councillor and Chamberlain of His Majesty the King of Bavaria?—Yes.

9360. Before proceeding to ask you any questions, it is my duty on the part of the Committee to offer you our best thanks for the benefit you confer upon us by appearing in this place, and for the very handsome and disinterested manner in which you have undertaken a journey from Germany to England for the sole purpose of affording us your assistance in our labours. Your well-known zeal and love for art would probably have induced you to take that step, even without special reference to our wishes; but that does not relieve us, who profit by your kindness, from the duty of testifying our sense of it. As you have, in a paper printed in the Appendix, fully stated your opinions, in your answers to a series of questions which I addressed to you in writing, our present inquiries will be limited to points on which we may derive further explanation. In No. 3 of those answers, you mention a preference for a separate edifice for the different departments of works of art; I presume you mean that sculpture and painting should not be in the same edifice mixed with each other, but you do not disapprove of having sculpture and painting in edifices contiguous to each other, with a view to the comparative study of the different branches of art?—I think that in general if it is possible it ought to be avoided, because for painting and sculpture, though they are nearly allied to each other, yet it would be very difficult to combine in the same building the proper arrangement and lighting of the different branches.

9361. But you think, do you not, that for the purpose of comparative study, and considering the congeniality of works of elégant art in sculpture and painting, it would be desirable to have them in contiguous edifices?—I think it would be perfectly right that they should be in the same group of buildings, but not under the same roof.

9362. Lord *Elcho.*] By being contiguous, though not under the same roof, do you mean so contiguous and so joined that a person could go from one to the other without going out of doors?—I think that the communication might be made from one building to the other by some secondary passages, so that people would not be exposed to the rain in crossing from one to the other; and it is also my idea that there might be a fine group of buildings in which these dif ferent parts should be so well connected that they would be no eyesore to the building itself. I would also suggest that the passage through which you passed from the sculpture to the paintings should be adorned by a collection of vases, which form the intermediate step between painting and sculpture.

9363. *Chairman.*] The collections are under the same roof at St. Petersburgh, are they not?—At St. Petersburgh the collections are under the same roof, but from the space allotted to the architect for building these galleries it was much easier to manage the matter; because, for instance, the collection of sculpture was in itself rather insignificant, and they could easily find room for it; but here, where the collections of sculpture are very considerable, it could not be so easily arranged.

9364. Would you be favourable to having a combined direction of the two establishments?—I think it would be preferable if a system of that kind could be easily adapted to the departmental arrangements in this country.

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9365. There is a difference in that respect, I understand, between the Paris and Berlin and some other European museums, and those at Munich?—At Berlin there is a general director of the museums; but at Munich the authority is vested in the Minister of the Interior.

9366. Lord *Elcho.*] Is the Minister of the Interior at Munich, who has the direction of the gallery, a person remarkable for his knowledge of art, or is he merely selected as being a man of business?—He is selected as being a man of business.

9367. Who is there under the Minister of the Interior?—The person who is responsible to the minister is the director of the gallery; the director is perfectly authorised to make any arrangements he thinks proper, and it is only in some extraordinary cases as regards expenses, and so forth, that he applies to the Minister of the Interior.

9368. *Chairman.*] The difference between Paris and Berlin and Munich is, that at Paris and Berlin there is a director-in-chief of the whole of the establishments, who is responsible to the minister, whilst at Munich there are several special directors, who are each responsible directly to the minister?—Yes.

9369. Which of these two systems do you prefer?—The Berlin system, on account of the principle, which is that one person should have the entire management of the whole, if you can find a person who is qualified to fill the office.

9370. You state that at present you do not buy much in the Munich Gallery; but during the period of the French revolutionary war you bought a considerable number of pictures, did you not?—Yes.

9371. During the French revolutionary war did the government of Bavaria employ persons in different parts of Europe to purchase pictures?—Yes; it extended over a period of about 20 years; the last great purchase being made in 1816, from the Albani collection, which was on sale at Paris.

9372. What class of persons did you employ?—On some occasions we sent persons connected with the establishment at Munich, in whom the government had confidence. On one occasion I was employed myself; on another occasion the secretary of the Academy was employed. At Venice, we employed our consul.

9373. Mr. *B. Wall.*] The choice of the person to be employed always rested with the government?—Yes, always.

9374. *Chairman.*] You found it necessary and desirable that the commission should be confidential, and that it should be kept secret?—Certainly.

9375. In order that the object of the persons engaged should not transpire?—Certainly.

9376. What is the nature and composition of the Damar varnish, to which you allude in your paper of suggestions?—It is a resinous substance, derived from a plant, as the mastic resin is derived from the mastic plant.

9377. This Damar varnish is now employed preferably to mastic varnish in the German galleries, is it not?—Yes; in regard to modern paintings no other varnish is ever used, and in re-varnishing old paintings in the gallery it is preferred to mastic.

9378. Is it mixed with any other substance, in the composition of it into a varnish?—It is mixed with spirits of turpentine, and with other volatile oils, as is also the case with the mastic varnish.

9379. Mr. *B. Wall.*] Is it only used at Munich, or is it used elsewhere in Germany?—It is used elsewhere in Germany, in several of the galleries, and at Florence. They have only recently introduced it at Florence.

9380. *Chairman.*] In what respect is it preferable?—It is preferable because it is of a lighter nature, and less liable to cause cracks in the paint. I also think it is less liable to change colour, from the fact that I have placed pictures that were varnished with this varnish in dark places, and in six months I have found the varnish not in the slightest degree changed, which is the great test; still I do not consider that they have had at Munich sufficient experience to be perfectly sure of all the results.

9381. Lord *W. Graham.*] Have you exposed it to the influence of coal smoke?—No, I have not, because at Munich there is no coal employed.

9382. Lord *Elcho.*] Is it less liable to chill than mastic varnish?—I cannot speak positively to that; but I should think there is no difference between them in that respect.

9383. *Chairman.*]

9383. *Chairman.*] You mention that you have had no experience as to the effect of chill on the pictures at Munich?—No; it is only in London and Dresden that I observed that effect.

9384. Lord *W. Graham.*] Have they employed the varnish of which you speak at Dresden?—I have no doubt that they have.

9385. *Chairman.*] You have not observed any effect of this chill at Munich?—No.

9386. You have only observed the effect of chill in London and at Dresden?—In London and Dresden alone.

9387. Have you ever observed the effect of chill on pictures at St. Petersburgh?—Never.

9388. Mr. *B. Wall.*] The climate of St. Petersburgh is the worst possible climate for pictures, is it not?—Without any doubt.

9389. *Chairman.*] Do they burn coals at St. Petersburgh?—No, they do not; but I have observed that the public monuments, both of marble and bronze, are affected by the smoke in the same way as they are in London; and although in St. Petersburgh they burn nothing but wood, this wood, being of a very resinous nature, emits a great quantity of smoke; but I have never observed that it has had any effect on pictures, because it does not contain sulphur; this is a remark that I have made to carry out my idea that it is the smoke from coal only which has a deleterious effect on pictures.

9390. Do they at Munich apply any chemical test to the varnish applied to pictures, in order to ascertain its purity?—I am not aware that they are in the habit of employing any chemical test, but they generally employ tradesmen of character, who they feel sure will supply them with varnish of a proper description, and who have no interest in adulterating it.

9391. Would not the director or the persons intrusted with the care of the pictures have the requisite knowledge to discover any adulteration of the varnish without the application of a chemical test?—They would; they are also in the habit of preparing their own varnish; one good test of the purity of varnish is its clearness; if varnish is thick or muddled, then it may be understood not to be pure.

9392. In what year did you build the Pinacothek at Munich?—In the year 1836.

9393. And in what year did you build the Museum of Art and Antiquity, at St. Petersburgh?—In 1839.

9394. Did you, as the result of your experience after the construction of the Pinacothek, find it desirable to make any alteration in your system of construction in building the edifice at St. Petersburgh?—No, no alteration of system whatever; the only changes which I thought it necessary to make were those which were required by the difference of locality and by the general plan of the establishment; the principal change was the admission of screens in placing the pictures, which mode of arrangement required a side light, and occasionally lighting from both sides.

9395. After completing the building of the Pinacothek, did you find it necessary to make any changes in regard to the lighting or otherwise?—No changes whatever; but in consequence of their having used Bohemian glass for the windows instead of glass from Alsace, the Bohemian glass has darkened so much that the room has lost a great part of its light.

9396. Mr. *B. Wall.*] If you had to rebuild the gallery, would you make any change in its construction?—None whatever.

9397. Lord *Elcho.*] What is the height of the great rooms at Munich?—Forty-eight English feet.

9398. What is the greatest height at which you hang pictures in the large rooms?—Thirty feet.

9399. When you say 30 feet; does that apply to the top or bottom of the pictures?—To the top.

9400. Then there are in the large rooms occasionally two tiers of pictures?—Sometimes three.

9401. *Chairman.*] Did you find it necessary to make any alteration in the arrangement of the pictures or of the lights at St. Petersburgh, as compared with Munich, on account of difference of climate?—No.

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9402. Then you do not think it would be necessary to make any difference in the case of London?—No; the principle would remain the same; but a greater quantity of light would be required in proportion to the greater obscurity of the atmosphere.

9403. Were you required to make any change in the introduction of your light at St. Petersburgh, in consequence of the snow?—A change was required in the arrangement of the light from the roof, for the purpose of preventing damage from the snow, but not with a view to any alteration in the effect of the light itself.

9404. Lord *Elcho.*] Do you not think 30 feet is rather too great a height for pictures?—At Munich they are obliged to hang pictures up to that height, inasmuch as they have some which are 25 feet in height; but if we had not such large pictures, I would not advise them to be hung higher than from 20 to 22 feet.

9405. Mr. *B. Wall.*] Supposing the top line to be 30 feet, how far off should the spectator be to enable him to take in the painting at one glance?—Twenty-four feet should be the distance.

9406. What is the width of the gallery at Munich?—Forty feet.

9407. What would be the smallest sized picture that you would hang up on the top line?—I think that it does not so much depend upon the size of the picture as the figures that are represented, because you may have a small picture where a head is represented twice the size of life, and you may have a large picture where the figures are so small as to require to be seen near.

9408. *Chairman.*] I believe you were employed to arrange the objects of art in both the buildings, in the Pinacothek and the Glyptothek?—Yes.

9409. Do you consider it necessary that the architect employed should prepare his plan, with the understanding that he is to be employed in arranging the works in the building?—I would not exactly lay down that as a rule; but if he were not employed to do so himself, it would be desirable that he should act in concert with the director as to the disposal of the light, and the plan of the building, with reference to the subsequent arrangement of the works of art.

9410. Lord *Elcho.*] Have you arranged the pictures at Saint Petersburgh?—No; they were arranged in concert with me by Mr. Bruni, a Russian artist, who has long resided in Italy.

9411. What height do they hang the pictures at Saint Petersburgh?—The same height as at Munich.

9412. *Chairman.*] In your Paper of Suggestions you have expressed yourself in a decided manner as to the defects of the present situation of our National Gallery?—Yes.

9413. Do you see any possibility under the circumstances of constructing an edifice in that situation which would be properly adapted to its purpose?—No.

9414. Mr. *B. Wall.*] What is the quantity of ground that is covered by the Pinacothek at Munich?—About sixty thousand square feet.

9415. In reference to an opinion given by you at the bottom of page 763 of your Suggestions, with regard to the form of building which you recommend, two designs are mentioned; one regularly academic, and the other what you term picturesque; will you have the kindness to explain your meaning a little more in detail?—I mean by an academic design, a design that is strictly regular in its form; but as in England the collections are so very numerous, and of so many kinds, I think that if a group of buildings were imagined, without perhaps being too much tied down to the regularity of one particular plan, the different galleries connecting the chief body of the building might be made into different shapes, according to the objects they were to receive.

9416. Lord *Elcho.*] Can you cite any examples of the two styles to which you refer, as applied to galleries of art?—I cite the Pinacothek as an example of the academic, and the Vatican as an example of the picturesque style.

9417. Do you think that in the picturesque style of architecture you might have the advantage of being able, as the collections increased, to add a gallery here or there, as appeared most convenient, without damage to the general effect of the building?—Certainly; that is the great advantage of it, as in the case of the Vatican.

Mr. *Henry Farrer*, called in; and further Examined.

9418. *Chairman.*] YOU have heard the evidence of Baron Klenze on the subject of the Damar varnish?—Yes.

9419. Are you acquainted with that varnish?—I have used it for years, but more particularly latterly, having found that, as mastic increased in price, they were adulterating the varnish with all sorts of balsams, which are very injurious to pictures, and that varnish so adulterated is being employed to this very day. I was then led to make experiments on different gums. I knew that this was employed on the Continent, and I found it better than the mastic varnish; in the way I make it, it has all the quality of mastic; that is, that it can easily be removed, and that without danger to the picture, because it rubs up easier than mastic varnish. Another quality it possesses is, that it polishes better, and is not likely, I think, to chill so much. I found that to be the case more particularly in Paris; I took seven pictures there; I remained there during the whole of the wet weather, and not one of them chilled; but it is generally the case on the Continent, that the pictures do not chill there as they do here.

9420. What is the origin of the name Damar, which is given to the varnish of which you speak?—I have always been led to believe that that name was given to it because it was a gum that came from Damascus.

9421. Lord *Seymour.*] Is that name which you have mentioned the commercial name by which it is known?—Yes.

9422. How is it spelt in English?—Damar.

9423. Is it in common use in this country?—No, I know of no other person using it but myself; I make it myself, and I should advise that, in future, whenever varnish is employed in the National Gallery, care should be taken that it is prepared by proper people.

9424. Lord *Elcho.*] What first drew your attention to the Damar varnish?—My attention was first called to it in consequence of the adulteration of the mastic varnish.

9425. How did you hear of it in the first instance?—I heard of it on the Continent some years ago.

9426. *Chairman.*] Is it not generally known in England?—No.

9427. Do you consider it to be preferable, upon the whole, to mastic varnish?—Yes, I like it better, and I never knew it to crack.

9428. Lord *W. Graham.*] How long have you used it?—Some years.

9429. Have you used it for 10 years?—No; but I have used it sufficiently long to know that it may be used with safety on pictures.

9430. Lord *Seymour.*] You say that you were induced to use it from observing that the mastic varnish that was sold in the market was considerably adulterated?—That is the case now; and it has been so for a long time, in consequence of the high price the gum has attained.

9431. Is there any easy test which you can apply to mastic varnish, so that you can ascertain whether or not it is adulterated?—I should know it, because the mastic varnish dries hard.

9432. I understand you to say that you would know, and be able to detect it, after it was applied to a picture?—Yes.

9433. Would you in purchasing varnish, at once be able, by holding it up to the light or otherwise, to ascertain whether it had been adulterated by any other balsam?—No, I think not; a chemist might know whether it had been adulterated or not.

9434. Lord *Elcho.*] Have you yourself any knowledge of chemistry?—No, I do not know sufficient for that; I have detected some few things. I had sent to me, from a very celebrated house, sometime ago, a colour which they wished me very much to employ in restorations; it was said that if I would employ this colour for that purpose, it would be a great benefit to them. When I put it to the test, I found that it changed from white to a yellow colour, it being a preparation of zinc.

9435. *Chairman.*] Do you not think it desirable that professional picture-cleaners, particularly the one employed in the National Gallery, should have sufficient elementary knowledge of chemistry to be able to judge for himself with regard to matters of that description?—No, I do not think there is any

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necessity for that; he can easily test colours against other colours by exposure to light, &c.; and he can observe what are the changes produced thereby.

9436. You say that from a want of knowledge of chemistry, you are not able to test the quality of varnish; but would not a certain elementary knowledge of chemistry enable you to do it?—That is more a question for a chemist.

The Rev. *Henry Wellesley*, D. D., called in; and Examined.

Rev. *H. Wellesley*, D. D.

9437. *Chairman.*] YOU have been long acquainted with the pictures in the National Gallery, have you not?—I remember them from the time they were in Mr. Angerstein's house.

9438. What is your opinion as to their condition generally at present?—I think they have gradually deteriorated from that time.

9439. To what causes do you ascribe that deterioration?—The climate and atmosphere of London.

9440. Lord *Seymour.*] Have they deteriorated more than other pictures in private collections during that time?—*Cæteris paribus*, no.

9441. *Chairman.*] Is the climate of London the only cause to which you ascribe the deterioration?—No; the cleaning to which the pictures may have been subjected is a special cause. I must observe that, of course, I cannot speak generally as to collections with reference to cleaning.

9442. When you speak of climate, do you mean to include exposure to dust, and other influences, besides smoke?—I mean the London climate, and coal smoke containing sulphur.

9443. Have you observed any bad effects of cleaning on any pictures in the gallery, or do you speak of the effects of cleaning in all cases?—My first answer was general; but I should answer specially with respect to those that have been pointed out as having been cleaned, that I do not think the pictures have been badly cleaned, or that they have been more unskilfully cleaned than pictures generally are.

9444. Lord *Seymour.*] Are you now speaking of the pictures that were cleaned in 1852, or are you speaking generally of all pictures that have been cleaned in the National Gallery?—The recent cleanings, I think, have not been more unskilfully done than they generally have been; but I think the pictures ought not to have been cleaned.

9445. When you say you think they ought not to have been cleaned, do you speak from your own knowledge of their condition prior to their being cleaned?—I speak as far as I can judge, never having expected that I should be asked the question. I can only speak from general recollection; I am clear that they have suffered in their general effect, but I do not think they have been injured.

9446. You think then, as I understand, that though their appearance at present is deteriorated by the cleaning, the pictures have not been essentially damaged?—I do not think the pictures have been damaged, but I think the cleaning was an injudicious step.

9447. Lord *Elcho.*] Do you think they are now in a perfect state?—Almost all oil pictures which are on canvas bear the marks of damage.

9448. Were those marks of damage visible before the last cleaning?—I am not speaking of the ones that have been cleaned as having been damaged. I am speaking generally of damaged pictures. I do not think they were cleaned because they were damaged. I do not think they were repaired pictures.

9449. With reference to those pictures that have been cleaned, do you see any damages upon them?—No.

9450. Do you consider them in a pure and perfect state?—I cannot speak with regard to glazing.

9451. Is not glazing a very important part of a picture?—Yes; but it is a thing about which one cannot give evidence positively. Glazing is so mixed up with the effect of varnish, and it is of so evanescent and subtle a nature that one cannot give positive evidence upon it; at least I cannot, from memory. I cannot say whether a picture has lost any portion of its glazing, recollecting it a few years back and now. I cannot speak from memory as to the glazing, but I can speak as to the positive deterioration of a picture in its substance.

9452. Do you think they have deteriorated in substance?—Not owing to the cleaning.

9453. *Chairman.*]

9453. *Chairman.*] Either from the effects of later or former cleanings?—I am speaking of the three Claudes in particular, and the Velasquez.

9454. Do you not observe upon any of the Claudes injuries done to the original work of the master, without perhaps being able to say whether those injuries have been done at one time or at another?—I think they are uninjured generally, except with respect to the glazing which they may have had. I would merely guard myself with respect to the glazing. I see no trace of other injury done to them.

9455. Lord *Elcho.*] Do you not consider that the question at issue at present is, whether those glazings have or have not been removed?—No, not entirely.

9456. Have you examined the Claudes minutely?—Yes.

9457. Do you see those glazings there in whole or in part?—I do not think the little Beaumont Claude had any occasion for glazing.

9458. You think it never had?—No; I do not think it is painted on a principle to require glazing; but with regard to the larger pictures I cannot speak.

9459. With regard to the Queen of Sheba Claude, do you see the glazings there?—The Velasquez had no glazing, I should say.

9460. Have you any reason to suppose that the larger Claudes had glazing?—It is quite possible, I think.

9461. Do you see that glazing still left in parts?—No, I do not. It is quite possible that they might have had it, and I cannot tell whether it has been taken away or not; I cannot speak to that; but I think the small picture had no occasion for any glazing, and I do not think any has been removed, or that it has suffered in any way whatever, except in the general effect, which is suffering in another sense.

9462. From your knowledge of art generally, and from your knowledge of Claude's works in particular, should you say that in his marine pieces, and especially in painting water, he used glazing?—I cannot speak to that; I am very imperfectly acquainted with the process of oil painting.

9463. You have not studied oil paintings so much as drawings?—I have not studied oil paintings at all. I am well acquainted with drawings, and I think I could not be deceived in design and composition; but with reference to oil painting, it is so subordinate a portion of art, that I have neglected it.

9464. Your attention has been mostly devoted to drawings?—To design; though I have been as familiar with pictures as any other amateur.

9465. *Chairman.*] Is it your opinion that the position of the gallery is so objectionable as to render it expedient to remove it to another site?—I think it very objectionable.

9466. Would you consider it advisable that it should be removed elsewhere?—Yes, I think so.

9467. What would you consider to be the requirements of the new site in order to secure it against the evils to which it is now exposed?—To remove it beyond the influence of London smoke.

9468. Lord *W. Graham.*] Quite into the country?—Beyond the reach of London smoke, whether that be called country or suburb.

9469. Do you think that any suburb would be beyond the reach of London smoke?—It depends upon the direction in which London may extend itself; building may go on at such a rate as by-and-by to take in Hampstead.

9470. *Chairman.*] You would prefer having as much open space as could be secured, would you not?—Yes, I should say Kensington would be well guarded; at all events much better than the present site.

9471. Have you any further suggestions to offer with respect to the state of the pictures in the gallery?—I have observed that they suffer from chill, and that those on which mastic varnish has been used are more chilled than other pictures elsewhere, that have been varnished by London restorers with mastic varnish, are subject to chill, and more so than pictures of my own; and I am inclined to think it is not a very proper varnish to use.

9472. Is not the chill a temporary evil which may, by judicious treatment and care, and time, be got rid of?—I think the temperature of the rooms has a great deal to do with it, and the very rapid alternations of temperature, which precipitate the humidity on one sort of varnish more than another.

9473. Did you hear the evidence of Baron Klenze as to his having never observed a chill on any pictures except in London and at Dresden, and his

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consequent belief that chill was an evil which arose from the effect of coal smoke?—Yes.

9474. Do you coincide with him in that opinion?—I think it has a great deal to do with it; there is a moisture on the pictures which gives them the appearance of smoke having adhered to them; it looks like smoke.

9475. Lord *Seymour.*] I understand you to say you think it doubtful whether mastic varnish should be used for the pictures in the National Gallery?—Yes.

9476. Is there any other varnish that you would recommend in preference?—I should take the opinion of persons like Sir Charles Eastlake with regard to points of that kind; I can only speak as to the injurious effect, but I might be mistaken if I were to recommend any other course; I should take the opinion of a learned person.

9477. Are you aware whether or not mastic varnish has been used under the directions especially of Sir Charles Eastlake?—No.

9478. Mastic varnish has many advantages, has it not?—I believe it has.

9479. One advantage is that it can easily and safely be removed again?—Yes, while copal varnish cannot; and copal varnish changes colour.

9480. Whatever varnish is adopted for pictures which are to be preserved, and which must be occasionally cleaned, it is desirable it should be a varnish which is easy of removal?—Yes.

9481. Mr. *B. Wall.*] In varnishing your own pictures, what varnish do you use?—I find with respect to pictures that I have bought, in which mastic varnish has been used, that they appear to be clouded.

9482. Is not Sir Charles Eastlake in the habit of recommending the use of mastic varnish?—I do not know what his opinion of it is.

9483. But you would refer to him as the highest authority upon that subject?—Yes; upon any point of that kind, I should not like to speak myself when I could obtain his opinion; but the question should be asked him, I think.

9484. Lord *Seymour.*] Are there any other points relating to the state of the pictures, to which you would wish to call the attention of the Committee?—With reference to the question that was asked me as to the injudicious effect of cleaning, I should say that the effect of time should be allowed to operate on certain pictures. I think I ought to explain my meaning, in saying it was an injudicious step to clean them; what I meant to say was, that it removed the beneficial effect of the mellowing by time; what I meant to say was, that it was injudicious, as destroying the beautiful effect produced by time in mellowing a picture; the pleasure of the picture is gone; that is the case in the picture of the Sea-port in particular.

9485. *Chairman.*] Have you any further observations to offer as to the state of the pictures?—No.

9486. Mr. *B. Wall.*] When you say that the pleasurable feeling of the picture has gone, do you think that it may be restored in the course of some years, when the toning of time has had an effect?—Yes, I think it is possible; but it would be a long time before it took place.

9487. Would it take place in 50 years do you think?—A hundred; it would depend upon the situation; I should say it might take 50 years in London, and a hundred years elsewhere.

9488. *Chairman.*] Do you consider that picture-cleaning generally is so hazardous and doubtful an operation, that it would be desirable in the National Gallery to place it under checks and safeguards greater perhaps than have hitherto been adopted?—I think that all oil pictures must dry and crack merely from the effect of time, and, more or less, according to the pigments employed by each master and in each school. I do not think there is any general rule as to varnishes and necessary restorations; they vary *pro re natâ*; nor do I think there is any general rule as to the mischief which solvents, turpentines, or other liquids may produce; but all oil pictures must perish and require constant restoration; we must in my opinion trust to a director to do the best he can to preserve them as long as is possible. Designs upon paper, if torn or mutilated, may still retain their value if unrepaired, and not be considered unsightly; but if an oil picture has a rent or a hole in it we do not treat it in the same way, it must be filled in.

9489. Do you comprise mending a rent or a hole in a picture under the general head of picture-cleaning; is not that rather an extra thing?—Where-

ever

ever a picture is re-lined, it must be in bits; all pictures painted on canvas must crack with time; it is a question of time; all canvas must give in the course of time.

9490. Mr. *B. Wall.*] Would not that be rather in favour of frequent cleaning?—It is necessary.

9491. In point of fact, the process of what is called feeding?—The process of feeding.

9492. The cracking is prevented by a certain quantity of oil or varnish being used on the surface of the picture?—Yes.

9493. And that process being frequently employed prolongs the life of a picture?—Yes. During the course of the last century nearly all the pictures in oil in the National Gallery seem to have undergone the process of restoration, and to have suffered from injudicious and unskilful restoration; that should be borne in mind with reference to the state of those pictures now.

9494. Should you say that that was more the case with pictures that have come over to this country than with those that exist in foreign galleries?—Yes, more so, I should think.

9495. Is not that a little owing to the circumstance of their changing hands so frequently in this country?—Yes.

9496. Is it the case very often that when a gentleman gets a picture home he sends it to a picture-cleaner to have something done to it?—Yes; that has been going on for centuries, and consequently there is not one picture in 20 that is in a pure state.

9497. *Chairman.*] Is it not generally understood that at the time of the French taking possession, during the revolutionary war, of so many fine pictures throughout Europe, they introduced a more extended system of cleaning which was followed in many European galleries?—Yes; the French did infinite mischief in that way, particularly by removing pictures from panel on to canvas; they have required more feeding in consequence, and some have turned black in the shadows.

9498. Are you of opinion that the practice of picture-cleaning was as prevalent at the close of the last century, before the French revolution, as it has been since the operations of the French to which you have alluded?—Quite so; the old collections abound more in ill-restored pictures than the modern collections do.

9499. Do you not make a distinction between the process of cleaning and the process of restoration?—No, I mean restoration.

9500. Is it not the case that very often there is an extensive practice of cleaning pictures which are not understood to require restoration?—I think careful cleaning is peculiar to our time; up to our time the cleaning was done in a very coarse and careless way; that is quite evident.

9501. On what do you found that opinion?—From seeing the state of the old collections; such a one, I would say, as General Guise's collection; the wholesale mischief that was done by picture-cleaners in the last century is very remarkable.

9502. Do you consider that as much injury was done to the pictures in the great Italian collections prior to the occupation of Italy by the French as has been done since?—No; there has been more since; there has been more by the French.

9503. Lord *Seymour.*] Do you know so much of the subject that you can form an accurate opinion as to what damage was done before the occupation by the French, and what damage has been done since the occupation by the French?—My opinion is founded on a view which I had of the pictures in 1814, in the Louvre, and a view I had of them after they had been restored.

9504. You found them in a considerably worse state after they had been restored?—Yes, I found them in a considerably worse state when I saw them again in Italy than that in which they were when I saw them in the Louvre.

9505. *Chairman.*] Were they restored subsequently to the first view you took of them; you say you saw the pictures in 1814; had they not been restored then?—Something had been done to them since.

9506. After 1814?—After 1814.

9507. By whom?—I cannot say; I suspect it was by the French.

9508. Before they went back to Italy?—I suspect so.

9509. Are you aware whether anything had been done to them on their being

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transferred from the Italian galleries to the Louvre before you saw them in 1814?—Some of them had been removed from panel to canvas, as I understood.

9510. Have you directed your attention at all to the system of management adopted at the National Gallery?—I think that the direction by a Board of Trustees is objectionable.

9511. Do you speak of the trustees generally, or of an unpaid Board?—An unpaid body.

9512. Lord *Seymour*.] What would you substitute for that system?—I would substitute a single director, and concentrate the chief management and responsibility in him.

9513. He would have the care of the gallery, I suppose?—No, I mean that the chief management and responsibility should be concentrated in a director; there should be under him special conservators for each department, for painting, for sculpture, and so on.

9514. *Chairman*.] What powers and responsibilities would you assign to the chief director?—He should have unlimited power; he should be a person in whom perfect confidence could be reposed.

9515. When you speak of a chief director, do you allude to the National Gallery alone, or do you extend your observation also to a combination of collections?—Yes.

9516. Would you give him a general superintendence over the whole establishment or establishments, with special directors for each individual department?—Yes.

9517. Would you make him responsible to any particular department of the Government?—Yes.

9518. Would you make him responsible to the First Lord of the Treasury?—He should be appointed under the responsibility of being liable to lose his place.

9519. To what department of the Government would you propose that he should give account?—To the highest.

9520. You think that the Treasury would be the preferable department?—I cannot judge whether it would be preferable or not; I think he should have the utmost power that could be given to him; that is all I should say.

9521. Lord *Elcho*.] You would give him a good salary, I suppose?—I have not considered that point.

9522. Do you think that he ought to be a salaried officer?—I have not considered that.

9523. Do you think you could have sufficient responsibility without it?—Yes; I think if you appoint a gentleman you would choose a person who would lose his character if he acted without honour or judgment, or betrayed his trust in any way.

9524. *Chairman*.] Would you assimilate his office to that of the chief director in Paris?—Yes.

9525. Lord *W. Graham*.] Would you give him the responsibility of purchasing pictures?—Yes, he should be the highest authority on that subject; otherwise I should say it was not a proper appointment.

9526. Mr. *B. Wall*.] Would he be removable at pleasure, and if so, at whose pleasure?—That is a difficult question for me to answer, and on that account I should have preferred as another course that the Museum should be Royal. No gallery is well conducted unless it is conducted by a person with the feelings of an individual; and to be well done it must be done upon the principles on which private individuals form their collections; you must endeavour to possess a person with the feelings of an individual, which no board or body could have.

9527. Would not that be impossible in this country?—I think that is the great difficulty.

9528. It makes all comparisons between the proceedings of other countries and this country really of very little importance, does it not?—In other countries they succeed in forming galleries worthy of them; we find it difficult to do so.

9529. *Chairman*.] Has that system ever been tried in this country?—Yes.

9530. In what particular instance?—King Charles the First formed a collection; the Sovereign will always form a collection, if you will trust him to do it as an individual.

9531. I allude

9531. I allude to the system of having one chief director, as is the practice in Paris and Berlin, and I ask you whether there would be a difficulty in adapting that system to the habits of this country; do you think it fair to judge of the result of a system which has never been tried?—I would endeavour to remedy the defects of our system by trying that which has succeeded abroad; that is what I mean.

9532. With reference to the remarks you made as to the great difficulty in this country of adopting such a system, if such a system has never been tried, have we not yet to judge whether it is so difficult as it has been said to be by some of the gentlemen who have given their opinion on the subject?—The principal difficulty is the financial one.

9533. What is the particular difficulty you find there?—That the whole expenses of the management and purchase are not undertaken, as abroad, by an individual without reference on all occasions to any body or board, and without consulting any House of Commons.

9534. Do you mean that the head of the Berlin or Paris galleries has an unlimited power of spending money?—He has it virtually; he knows that he will be borne out in any proper purchase.

9535. Is it not the case that, in some of the galleries, they have an annual sum allotted to them to dispose of at their own discretion, and that in extraordinary cases they make special application to the department of government under which they act?—Yes.

9536. Could not that practice be adopted in this country?—I think it ought to be understood that a certain sum is to be placed at the director's disposal, and I think that it should not be limited to that, but that it should be in the nature of an advance.

9537. According to an annual estimate of what would be required?—According to an annual estimate of what would be required for off-hand purchases.

9538. That is done at the British Museum, is it not?—Yes.

9539. If any extraordinary opportunity should offer of acquiring valuable objects, the trustees of the Museum would apply to the Government for an additional grant?—Yes.

9540. Might not the same plan be pursued by the general director you propose to substitute for the trustees?—The difference between this country and another would lie in this: that the director would feel sure of being borne out by the Sovereign, but he would not like to be overhauled by the House of Commons.

9541. Lord *Seymour*.] You state you are dissatisfied with the management of the trustees, and therefore propose a single director instead?—Yes.

9542. Do you think the trustees have selected bad purchases?—In some instances they have made worse purchases than a single person would have done.

9543. Will you state what purchases you consider they have made that are worse than a single person would have done?—I think a single director would not have bought the Titian of the Tribute Money.

9544. Lord *Elcho*.] Do you think it is a Titian?—I had rather not be asked that question; even if it be a Titian, I do not think a single director would have recommended its purchase for our gallery.

9545. Lord *Seymour*.] Will you mention any other?—The Adoration of the Shepherds, by Velasquez.

9546. Lord *W. Graham*.] What is your objection to that picture?—I do not think it is worth having; it is an inferior picture in every respect.

9547. Lord *Seymour*.] These pictures having been bought with the united approbation of different trustees, you think there would be safety in having one such person as you propose, instead of a number?—Yes; a number shelter themselves in their number.

9548. You think that if there had been only one individual he would not have ventured on such a purchase?—I think not; I think he would have called in, if he had felt a doubt, better judges than they would have called in; and if he had been properly appointed, he would have been himself a better judge than the Board.

9549. You assume, first, that we shall find one director a better judge than all the trustees who have been selected?—Certainly; I think it is easier to find a competent person than a competent body.

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9550. Mr. *B. Wall.*] That last purchase of which you have spoken disrespectfully was acquiesced in by Sir Charles Eastlake, was it not, to whose judgment you say you would appeal?—I do not know; but that is nothing in contradiction of my former mention of Sir Charles Eastlake as a person possessing a knowledge of the practical part of art.

9551. *Chairman.*] When you speak of the Velasquez picture of the Adoration of the Shepherds as a picture that ought not to have been purchased, do you mean that in your opinion it ought not to be purchased at the price that was paid for it, or that you think it a bad picture?—I think it a bad picture.

9552. Are you aware of the price that was paid for it?—No.

9553. Are you aware that it was upwards of 2,000 *l.*?—I am very sorry to hear it.

9554. What is your opinion of the more recent purchase still of the Venetian picture called the Giorgione, which you saw in the gallery?—I think that was a very judicious purchase.

9555. You consider it a very fine specimen of the school?—It is a very remarkable specimen of that school.

9556. Although it is understood not to be in a very entire state, and although there may not be positive proofs of its authorship, yet, as a specimen of that school, you think it was quite worth the money that was paid for it?—Yes; it is invaluable.

9557. Mr. *B. Wall.*] But money is, in point of fact, no test of the value of a picture, is it?—It is a test merely of the state of the public taste; it is a test of fashion.

9558. What I mean is this, that no picture is of value because it is bought cheap?—Cheapness is no recommendation, and nothing good is dear; everything bad is dear.

9559. Lord *Seymour.*] As you object to the system of purchase by the trustees, I wish to call your attention to an answer given by Baron Klenze, who has had opportunities of being acquainted with most of the collections in Europe, and who says that the collection in the National Gallery, although as yet young and not numerous, contains nevertheless very fine works of the greatest masters; and, observing the proportion of the pictures to those in other collections, fewer equivocal and moderate pictures than are to be met with in other galleries?—Yes; I agree with him in that.

9560. Surely then, a collection, which although young in its foundation, contains very fine works of the greatest masters, and contains also fewer equivocal and moderate pictures than any other gallery, is a collection that has not been got together without considerable judgment and ability?—Precisely; because the best pictures were selected by an individual, Mr. Angerstein.

9561. Then you attribute all the good to the individual and the failures to the trustees, as I understand you?—No; the trustees have made most admirable purchases; they have gone to two extremes, they have bought the very finest and the very worst pictures.

9562. *Chairman.*] They have not bought very many, have they, in comparison with the rest of the collection?—Very few; the gravamen of my charge against the trustees is not to be measured by what they have purchased, so much as by what they have not purchased.

9563. Lord *Elcho.*] You think their sins of omission have been greater than their sins of commission?—I think their sins of omission have been greater than their sins of commission.

9564. Lord *Seymour.*] That is a question of finance, is it not?—Yes; and that brings it to what I have stated.

9565. Then do you blame the trustees because they have not had unlimited funds at their disposal?—I am not here to blame anybody; but it is unfortunately the fact that they have let the finest things go.

9566. You have stated that the trustees have so far dissatisfied you in collecting pictures that you wish the management to be under one director; and then when I ask you why you think so, you say their sins are sins of omission and not of commission; that is, that they have not purchased enough?—Yes; but when I said one director, I did not say one director limited. I said one director with full powers; not one director with the same power that the trustees have, which is no power at all.

9567. Is it not that you mix up two complaints against the present management,

ment, the first and the essential one being the want of funds?—I was not making the complaint against the trustees, but against the system of employing trustees in the management.

9568. But whatever dissatisfaction you have with the collection of pictures turns upon this in the first place, as I understand, that you think sufficient funds are not placed at the disposal of whoever purchases a picture for the National Gallery; is that so?—I should say, not funds, but powers.

9569. When you say powers, do you mean powers with respect to money?—I mean management altogether; that is to say, not merely the amount, but the nature of the purchases.

9570. Then the Committee may understand, that you think the trustees have had sufficient money placed at their disposal?—No; I do not know what money they have had placed at their disposal; but of course, if they could not do justice to their trust, it was for them to resign; if they could not carry it on creditably they should have spoken out.

9571. What do you imagine they were appointed to do; do you imagine that they were empowered to make a collection worthy of the British Empire?—If so, they ought to have been charged with sufficient power to do so; and if they have not that power, that is a fault of the system.

9572. Do you believe they were appointed for any such purpose?—I cannot speak as to the intentions of the Legislature.

9573. If you attach blame to them for not having made a proper collection, surely that blame must depend on whether or not they have adhered to the directions given to them by the Treasury; must it not?—I am in ignorance of the directions given to them.

9574. But you are, as I understand, dissatisfied with the result?—I am dissatisfied with the system that produces such a result.

9575. But you do not know whether that system depends on the representative government of the country, and the control of Parliament, or whether it depends on a certain number of gentlemen appointed as trustees of the gallery?—I believe it arises from what you first said.

9576. Partly on the representative system of this country controlling the expenditure of money?—Yes; I would use those words.

9577. But if the representative system controls and interferes with the expenditure of public money for such purposes, would it not equally be liable to interfere with one director as with a body of trustees?—That is the reason why I do not see my way to the course I would recommend; and that leads me to propose the other course which I have just mentioned.

9578. What you now suggest as the better course is, that the collection should be made upon the system on which the finest collections have been made at different times, by the power of the Crown?—Yes; acting as an individual and instead of a director-general; being in fact the director-general, as Charles the First, as the King of Bavaria, as Louis the Fourteenth, as the Popes, as the Grand Dukes of Tuscany, and others. All great collections have been formed either by directors-general, sufficiently empowered, or by the sovereigns themselves.

9579. Lord *Elcho*.] Are you aware whether Parliament has been niggardly in regard to the National Gallery, and that the directors have often been prevented making purchases in consequence of that Parliamentary control being exercised to which Lord Seymour has just referred?—No, I do not think that the Parliamentary control which has been exercised has been so great an obstacle as the unwillingness of the Chancellor of the Exchequer to advance money.

9580. Are you aware of the Chancellor of the Exchequer having frequently refused to sanction purchases which have been proposed to him by the trustees?—I am aware that in the case of the Lawrence Gallery the trustees of the British Institution recommended the purchase not to be made.

9581. Then in that case it was not the nation, and it was not the Chancellor of the Exchequer, but it was the trustees themselves who declined to recommend that purchase?—The House of Commons would have made no objection; if the Chancellor of the Exchequer had proposed it, it would have been carried *nemine contradicente*.

9582. You say that Parliament has not been niggardly in regard to these purchases. I want to know whether you can say, from a knowledge of these matters, that the Chancellors of the Exchequer have been niggardly, and that in consequence of their refusal to sanction purchases, the trustees have been pre-

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vented from making purchases, which they otherwise would have made?—I think that under our Government they must be niggardly, in order to do their duty.

9583. I ask whether from your own knowledge you can speak to that having been the case as a general rule?—I can speak to the case of the Lawrence Collection, which ought to have been purchased.

9584. By whom was the purchase of it refused?—It rested with the Chancellor of the Exchequer.

9585. Who was the Chancellor of the Exchequer of that day?—I do not know.

9586. Are you aware whether the Chancellor of the Exchequer of that day refused to sanction the purchase of the Lawrence Collection, which purchase was recommended at that time by the trustees?—I am aware that the transaction extended over many years, and possibly under many Governments. The purchase was open for many years; but I can only speak as to the final rejection of the valuation which I made in conjunction with other parties.

9587. Then you can speak to the fact of that purchase having been recommended by the trustees of the National Gallery, and to its having been refused by the Chancellors of the Exchequer?—The trustees of the British Institution, as I understood, recommended the purchase not to be made.

9588. Then that is a case in which the trustees of the National Gallery did not recommend a purchase which ought to have been recommended?—Yes; by the Chancellor of the Exchequer to Parliament.

9589. *Chairman.*] Are you sure that the trustees of the National Gallery had anything to do with that transaction; are you sure it was not the trustees of the British Museum?—I think not; I think Sir Thomas Lawrence intended that the trustees of the British Museum should be consulted, but I believe that, instead of taking their opinion, the opinion of the trustees of the British Institution was taken.

9590. Lord *Elcho.*] In that case you find fault not with the Chancellor of the Exchequer for refusing to sanction the purchase, or with Parliament for grudging the money, but with those who were intrusted with the management and collection of the pictures and drawings for the National Gallery for not having recommended the purchase?—Yes, the blame rests with them.

9591. Then that instance which you cite is not an instance in which the failure to purchase that collection by the nation resulted from parsimony, either on the part of Parliament or on the part of the Chancellor of the Exchequer?—No.

9592. The want of money was not the cause of that collection not being purchased?—No; I think the Chancellor of the Exchequer did wrong in asking the opinion of the trustees of the British Institution, and that their adverse opinion did the mischief.

9593. Lord *Seymour.*] Do you know when this purchase was refused to be made?—It was in 1837.

9594. Was that the only occasion on which it was refused?—There had been previous ineffectual negotiations.

9595. Do you know when the first negotiation took place?—Soon after the death of Sir Thomas Lawrence.

9596. Could you give me the date?—In 1834 Mr. Woodburn offered the whole or a portion of the collection to Government.

9597. Do you know at what price?—No; the purchase was not made; on the 25th of March 1835 they obtained an answer, declining the proposition.

9598. That was an answer from the Government, I presume?—I suppose so.

9599. Are you aware whether or not the trustees of the National Gallery had made any formal report to the Treasury upon the subject?—I have only understood that the trustees of the British Institution were asked for an opinion, and that they gave an adverse opinion.

9600. But you are not aware whether or not they gave such an opinion in writing, or whether, in fact, all this information that you have rests on any other foundation than that of rumour?—I believe it is in print.

9601. But a rumour may be in print; I wish, therefore, to ascertain whether the trustees are justly to be censured, because in 1834 the Government did not buy the drawings of Sir Thomas Lawrence?—I think it could not have happened,

pened, except under our present system, that that collection would have been lost in that way.

9602. But in saying that, you do not put the blame pointedly upon the trustees of the National Gallery, but you put it upon the general system, which takes in as well the control of Parliament, and the management of the Chancellor of the Exchequer, together with the trustees of the National Gallery; is not that so? I want to know who is to be blamed?—I was blaming the system; I was not attaching blame to the individuals, but I was blaming the system of having to come to Parliament, and complaining of the system under which that transaction failed.

9603. *Chairman.*] Can you state any instance in which Parliament has been niggardly in regard to supplying money to make a collection worthy of the nation?—No.

9604. Why then do you consider that the constitution of Parliament is unfavourable to the object of making a fine collection worthy of the British nation?—Because the Chancellor of the Exchequer must think of his colleagues and his place.

9605. Lord *Elcho.*] Suppose a sum of money were voted by Parliament?—It is inconvenient to propose any sum.

9606. *Chairman.*] Can you mention any instance of importance in which the trustees, having made application to a department of Government for the purpose of effecting a valuable purchase, that application has been refused?—I am not aware of any instance of it.

9607. Are you not aware that an application for the purchase of that picture which you have not only condemned as not worth upwards of 2,000 *l.*, but as exceedingly inferior, was made to the Government, and was acquiesced in readily; and is it not the case that many other purchases of pictures admitted to be of inferior value have been acquiesced in by the Government from time to time readily when an application has been made by the trustees?—I am aware of omissions to purchase.

9608. Lord *Seymour.*] You are aware that pictures have not been bought?—Yes.

9609. But you are not aware who is to blame for not having purchased them?—I think the blame is divided so much that I do not think anybody is particularly chargeable; I think it is the system that is vicious; as I said originally, a body shelters itself in its numbers.

9610. Are you aware whether or not the Chancellor of the Exchequer sometimes gives a private hint to the trustees, that from financial considerations they must not apply to him for money to purchase pictures that year?—I confess I think that is hardly a fair question; I could not speak to a private transaction with the Chancellor of the Exchequer.

9611. Lord *Elcho.*] You complain of the sins of omission of the trustees having been greater than their sins of commission; from your knowledge of the pictures that have been sold in England during the last 20 or 25 years, or since the trustees have been nominally forming a collection, do you think that for the sum of money they have expended on the pictures they have purchased, they might have selected better pictures than they have selected for the National Gallery?—Yes, I think they might.

9612. I put my question generally; during the time the trustees have been spending the public money in the purchase of pictures, do you think that for the sums they have so expended they might have acquired works, generally speaking, more worthy of the nation than those which they have acquired?—I think so.

9613. Supposing a sum of money were voted by Parliament annually for the purpose of purchasing pictures for the nation, would that sum do you think be more likely to be advantageously and profitably spent by a single director, or by a body, such as the present trustees?—By a single director.

9614. You say you would like to see established in this country the same system as that under which collections have been formed abroad by single directors acting under the sovereign, and you instance the case of Charles the First's collection in our own country; do you or do you not think, that if a certain sum were voted by Parliament, and if that sum were placed at the disposal of a sole director, you would have practically the same system as that which you say you would wish to see established in this country?—If he did not act under a fear of his conduct being disapproved of, and if he were sufficiently independent.

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9615. You would, I suppose, allow him assistants?—Yes.

9616. A secretary, and some sort of keeper resident at the Gallery?—Yes.

9617. Should you or should you not think it desirable, supposing you had a sole director with assistants, that he should be, to a certain extent, under the control of some Minister, either the Chancellor of the Exchequer or the Commissioner of Woods?—I would put him as much as possible, *mutatis mutandis*, in the position of directors-general in foreign galleries.

9618. *Chairman.*] I presume you would consider it desirable that an annual report should be given by the director?—For the information of the public.

9619. And of Parliament?—Yes, but not as controlling him.

9620. Upon the understanding that Parliament made an annual grant, it would be reasonable, would it not, that they should know in what way that grant had been expended?—Yes, and everything beyond it; but if he were not unshackled he could not make the purchases creditably; he must act also with secrecy; he must act *pro re natâ*; if he purchases pictures in Italy, he must employ agents, because there are no public sales there; if he purchases in London or at Paris, he may buy in open sale, and must do so in many cases, or lose the best pictures; in Germany he must have recourse to dealers and agents, and he must deal with private possessors everywhere; so that no general rules can be laid down; he must act as a private individual would act for his private interests.

9621. You have heard the evidence of Baron Klenze, on the mode in which the Bavarian Government increased their collection by sending from time to time confidential persons, or employing confidential persons; consuls and others?—Yes; that is acting as no Board or body of trustees could act; they could not possibly employ agents, but a chief director might do so; that is one of the modes to be employed in making the collection. I think there has been great misapprehension as to the power of making purchases, and the opportunities, which have been supposed to be greater and different from what they are really; it has been supposed that there is time for treaty; it is very rarely the case, in very marketable and first-rate works of art, that there is time for consulting anybody; the most valuable purchases are made on the instant, and things are lost while the opinion of a body is taken; and you cannot be sure that the best judges in that body will be in attendance on any given occasion.

9622. Lord *Seymour.*] Can you mention any facts on which you found that statement as regards the National Gallery, for instance?—I am aware of collections which have not been purchased, and which ought to have been. I can say no more than that.

9623. You state, as I understand you, that valuable works of art are sometimes offered, and that a decision must be so quickly arrived at with regard to them, that there is no opportunity to consult other persons?—Yes, I speak from my own experience as an individual collector.

9624. I asked you whether, with reference to the National Gallery, you knew of any valuable works, the loss of which could be attributed to that cause?—No.

9625. Lord *Elcho.*] Do you think it possible that such losses may have occurred from those causes?—I think it is next to certain that they have; I cannot specify instances, but, in the nature of things, such must have been the case.

9626. Do you think it can be otherwise with a system where you have a body of trustees who, when a sale takes place in which a picture worthy of the nation suddenly appears, have to meet to discuss that picture, and who subsequently having formed their own judgment upon it, have to apply to the Treasury for authority to purchase it, and finally to purchase it?—That is a very cumbrous proceeding; no private individual could form a collection in that way.

9627. And is it not likely that under the existing system, with what you describe as cumbrous machinery, it will get wind that the nation intends to buy such and such a picture, and that the price may be raised in consequence?—Certainly.

9628. Do I understand you to be of opinion that with a single director that evil would in a great measure be avoided, if not entirely?—Naturally it would be so; as in the case of a private individual, everybody contrives the best means of securing what he wants at the cheapest rate.

9629. You want to put the nation in the position of a private individual who wishes

wishes to form a collection of pictures?—Yes; and I think that if the Sovereign were in that position, and were entrusted with a *carte blanche*, and opened the Royal collection to the public, as is done in other countries, every condition would be fulfilled, and the best precaution would be taken to insure a creditable collection.

9630. *Chairman.*] Supposing the chief director not to be appointed on that system of Royal and supreme direction, but upon our constitutional system by Parliament, you would consider it desirable probably that Parliament should give some general instructions and authority to the director as to the mode in which the collection should be augmented and completed, for his guidance, and to relieve him of a portion of his onerous responsibility?—That should be included in his appointment; he should not be appointed unless all that were taken for granted, or unless he were as well able to give an opinion as those who appointed him.

9631. The collection has for many years remained with very small additions, and a general complaint exists of the want of augmentation. Unless some public expression took place as to the necessity and propriety of making rapid and great augmentations, the director would not know that he had power to do so; and, therefore, would it not be desirable that some intimation should be made to the director as to what he should be expected to do?—Yes, I think he should be made aware that he has larger powers than have been hitherto exercised by an individual.

9632. Do you not think it desirable that he should make up the collection in some historical or chronological series, or complete the collection of works by masters of particular schools, and arrange them properly, and that he should get some general intimation as to his course of proceeding?—Yes, I think he should be appointed, on the understanding that he is a person of great zeal, knowledge, and judgment, and likely to act in the manner most creditable and most efficient.

9633. Without any instructions whatever as to the desirability of making speedy and useful additions?—Everything of that kind, I think, is taken for granted.

9634. Lord *W. Graham.*] Do you think there are any individuals to be found in England possessing all the qualifications which would be necessary for a general director?—I should be sorry to think that this country was in that respect worse off than other countries in which such men are found. I cannot but think that this country would produce persons possessing an equal amount of honour, judgment, education, taste, and zeal.

9635. *Chairman.*] You are aware it has been complained of, and has been said publicly in Parliament, and also by the trustees, that one of the great reasons why things have not gone on well has been that there has been no distinct understanding or instruction as to the mode in which the trustees were to act in making up a collection. That being the case, do you think it desirable to introduce a new system, without any general instructions being given by the nation as to how the director of the national collection was to proceed?—I think his instructions should be general; he should be told to act for the best.

9636. Lord *Elcho.*] Would you give him instructions to this extent; that it is the wish of the nation to have a collection of pictures containing not only fine works of art, but containing specimens of the different schools chronologically arranged?—Yes; if that is a desirable object, in the opinion of him who is the best judge, I would let him act upon his judgment.

9637. *Chairman.*] Is not that the system upon which the trustees have acted, doing generally what they have thought best?—I do not know but what they have; I only judge of results. I imagine it is considered a failure, as I have just been informed in your question.

9638. Lord *Elcho.*] You think that if a competent director were appointed for the collection of pictures, he would naturally do that which my previous question suggested he should be instructed to do?—Certainly.

9639. Namely, collect good specimens of fine works of art, and arrange them chronologically?—Yes.

9640. Lord *W. Graham.*] Among what class of persons would you look for your director; would you look for him among connoisseurs, artists, or picture-dealers?—I would not take any particular class.

9641. Where do you think you would be likely to find him?—He would be found among the same class of persons as that in which he is found in other countries.

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9642. Are they artists?—No; I believe they are not persons in any particular profession; I do not think it is desirable that they should be; but I would not say a person should be excluded because he is an artist.

9643. *Chairman.*] You are favourable, are you not, to the combination of the various branches of fine art and monumental antiquity, which has lately been much agitated?—Yes, but I do not attach much importance to concentration; I think the public convenience is best consulted otherwise.

9644. To what do you allude when you speak of concentration?—What takes place in the British Museum, where there is too much.

9645. I limited my question to monuments of antiquity and fine art; do you think it desirable to combine the art collections in the British Museum with the art collections in the National Gallery?—Upon principle, you should keep the fine arts together; but as the case stands now, having made our arrangements, we cannot do it; it would be necessary to break up the British Museum and remove the gigantic sculpture that is there collected.

9646. Are you aware whether the directors of the British Museum themselves consider there would be any inconvenience in removing the sculptures?—I have not spoken to any of them on the subject.

9647. Are you aware that Mr. Hawkins has said that the expense of removing the large Egyptian statues from one part of the building to another is not much less than the expense of removing to a place some distance off would be?—I know nothing about the expense, but it would obviously be a great expense and trouble.

9648. Do you think, with regard to the great monuments which have been brought from Thebes and Egypt to this country, that there would be any insuperable difficulty in removing them from the British Museum to the neighbourhood of Hyde Park or Kensington Gardens?—No.

9649. Lord *Seymour.*] Having spent a large sum of money in making a place at the British Museum to show the antiquities of Nineveh and of Egypt, do you think it would now be desirable to build another large place, and to remove them all, in order that they may be shown in that other place?—I think it is a great pity that they were placed at first within the region of London smoke; and I feel some doubt as to whether the expense of removing them is worth incurring.

9650. *Chairman.*] Do you mean that the expense is hardly worth being incurred of removing them from the region of London smoke?—Yes; and the sacrifice of the outlay for building rooms, which would be unfit for any other purpose.

9651. You mean to say, that having been once exposed to the influence of smoke, it is better to leave them there than to relieve them from it at a certain expense?—It is a mere question of incurring great expense and trouble; but that they are deteriorating is beyond all doubt, in consequence of the action of the London atmosphere.

9652. Do you not think that great benefit might arise in what is admitted to be the crowded state of the British Museum from handing over that space to other departments which are greatly in want of room, and transferring the monumental antiquities to a more favourable situation?—On principle, it would be better to recast the whole, and separate the works of art; but the prints and drawings which are in the British Museum ought, on principle, to be with the pictures.

9653. Lord *Seymour.*] Are you acquainted with the collection of pictures and drawings at the British Museum?—Yes.

9654. Are you acquainted with the additions that have been made to that collection for some years?—Yes.

9655. Do you think that those additions have been judiciously made?—I think they have.

9656. You think that, as a national collection, with a limited sum of money applicable to the purpose, the money which has been allowed for the collection of prints and drawings has been well expended?—They have done very well.

9657. That is an expenditure carried on under the management of a body of trustees, I think?—Yes; but greater discretion has been left to the individual at the head of the department than there was originally.

9658. There there is the responsibility of the trustees to the Government, and the responsibility of the head of the department to the trustees?—Yes.

9659. If

9659. If that system has answered well for the collection of prints and drawings, why should not some analogous system answer well for the collection of national pictures?—I propose that the director-general should have a person in each department under his control, and with power sufficient for the carrying on of their respective departments with success and efficiency, of which the director-general should be the judge. Rev. *H. Wellesley*, D.D. 21 July 1853.

9660. But having shown that the system adopted with regard to the collection of prints and drawings under the management of the trustees at the British Museum has succeeded very well, I understand you propose a very different system for the management of the National Gallery?—Yes, I do, because there is no interposition there of a single director.

9661. Do you not think it would be advisable to have first a director, then to have a body of trustees as visitors and advisers, who might have a general control, without interfering further than the trustees at the British Museum have interfered with the collection of prints and drawings, for instance?—If they let him have sufficient liberty, there would be no objection to that.

9662. Lord *Elcho.*] In the print and drawing department you said the individual had a great deal to do with it, meaning the person at the head of that department?—Yes.

9663. Are we to understand that, practically, he has had the management of that department?—I believe he has had a larger sum at his disposal than some previous keepers have had.

9664. In the expenditure of that sum, to what extent would the trustees interfere with or regulate his purchases?—I believe he has to refer to them for extraordinary outlays, which must occasionally occur; and that the sum placed at his disposal annually is for ordinary purposes.

9665. Lord *Seymour.*] Are you aware whether or not, although there is a sum of money placed by Parliament under the direction of the Treasury for the purchase of prints and drawings, yet the head of that department makes no purchases without first reporting to the trustees his intention so to purchase?—I do not know whether he always reports his intention, or how far the control acts upon him.

9666. You are not aware how far the control of the trustees is exercised over the head of the department of prints and drawings?—I cannot say to what extent it is exercised; but I believe, from the better way in which the purchases have been made of late years, that greater liberty has been used by Mr. Carpenter than was exercised by his predecessors.

Veneris, 22° *die Julii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Lord Elcho.
Lord William Graham.	Lord Seymour.
Mr. Vernon.	Mr. Baring Wall.

COLONEL MURE, IN THE CHAIR.

George Saunders Thwaites, Esq., called in; and further Examined.

9667. *Chairman.*] I THINK you are the oldest officer of the gallery under the trustees?—I have been there from the first institution of the National Gallery. *G. S. Thwaites*, Esq. 22 July 1853.

9668. You have a recollection, have you not, of the mode of doing business during the early period of the institution?—I have a distinct recollection of it.

9669. What was the exact nature of the part taken by the trustees in the business of the gallery at that period?—They, for nearly four years, had occasional consultations with the keeper, Mr. Seguier, and acted upon his recommendation, and upon their own views.

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9670. They were appointed in July 1824?—The six early trustees were appointed in July 1824.

9671. During those first four years, or nearly four years, no meetings were held?—No meeting was held whatever.

9672. I believe Mr. Seguier was not constantly in the gallery?—He was not constantly in the gallery, but he was very frequently there.

9673. When the trustees visited the gallery did they come in a body officially, after a notice; or did they come in accidentally, or according as it suited their convenience?—I cannot speak of any notices, for none were issued by me; but they frequently came in threes and fours, and very often singly. There were one or two of the trustees who seemed to take a leading part; I should name Lord Farnborough, who was then Sir Charles Long, Sir George Beaumont, and Sir Thomas Lawrence. All the trustees, including Lord Liverpool, then Prime Minister, were frequent in their visits.

9674. When I spoke of notices, I did not mean notices issued by you requesting their attendance, but whether they gave notice that it was their intention to visit and inspect the gallery?—I have no recollection of any; but such notices may have been given to Mr. Seguier.

9675. When they came in that way singly, or in groups of two or three or more, did they give instructions to you or to the head keeper?—Rarely to me; their instructions were almost invariably given to Mr. Seguier, the keeper; but occasionally I was made the channel through which those communications were made.

9676. Are you aware of the reason which induced them to commence holding meetings in the usual form?—I should say it proceeded from the circumstance of Sir Robert Peel being appointed a trustee in the autumn before; and he, being a man of business, thought it necessary to adopt a more formal course with respect to the transactions of the trustees.

9677. The first meeting held was on the 7th of February 1828, I think, according to a return with which you were kind enough to favour the Committee?—Yes; and that you will find followed closely upon the appointment of Sir Robert Peel.

9678. Several pictures having been purchased during that early period, how were the purchases effected?—By a communication between the trustees and the Treasury.

9679. During the period that elapsed prior to holding a meeting, when they were in the habit of visiting the gallery in the way you have described, there were several pictures purchased?—There were four, I think.

9680. You say they were purchased on the recommendation of the trustees to the Treasury?—Yes.

9681. Do you know how the trustees became aware that those pictures were for sale, or made up their minds as to the propriety of recommending the purchase of them, as they were not in the habit of holding meetings?—They were perfectly and thoroughly acquainted with the whole of the four pictures.

9682. In what mode came they to be acquainted with them?—One was a well-known picture, that came from the collection of the King of Spain; it had been in the country before, and had been examined and seen by all the trustees; it then passed over to Paris, where it was purchased by Monsieur Perrier, and at his sale it was purchased by Mr. Nieuwenhuys, who brought it to this country, and immediately offered it to the trustees for the National Gallery. The other three pictures were equally well known and authenticated.

9683. There was no formal or business meeting, discussion, or arrangement among the trustees, as to the expediency or otherwise of purchasing these pictures?—There must necessarily have been considerable discussion, but there were no minutes of any kind taken of the circumstances, to my knowledge.

9684. Then there is no official record as to the date of those purchases; the date is merely given here from your recollection of the period when they came into the gallery, or how do you make it out?—The date of the purchase of the pictures is taken from a comparison of our catalogues; I am not prepared to say if there was any other guide to us in making that return, but I presume that the former was the course.

9685. It appears, according to this return, that in 1828, the first year in which meetings were held, there were three meetings held; is not that the case?—Exactly.

9686. In 1829 no meeting was held?—I am not aware of any.

9687. In 1830 two meetings were held?—Exactly so.

9688. In each of the two subsequent years, 1831 and 1832, there was one meeting?—Yes; there were no pictures purchased during those years.

9689. In 1833 there were two meetings?—There were.

9690. After which period the meetings became more frequent?—Much more frequent.

9691. On the 10th of June 1840 the trustees passed a resolution that it was desirable to have periodical meetings, and that there should be a meeting held on the first Monday of every month during the sitting of Parliament?—Exactly, which has been complied with; but I wish it to be understood that there were special meetings called whenever it was necessary, besides those pointed out by that minute.

9692. Are you aware of any particular reason which induced the trustees, who had been hitherto in the habit of meeting according as circumstances might occur, to adopt a resolution to have fixed meetings?—I am clearly of opinion that it was from the increase of business, and from the necessity that arose for a more systematical method of meeting it.

9693. According to the minutes, it appears to have been the practice at the meetings that the whole proceedings or resolutions adopted should have the appearance of being unanimous?—Certainly.

9694. It has not been the practice to record dissents where there was a difference of opinion?—Certainly not.

9695. That practice has prevailed, has it not, up to the present time?—Up to the present time.

9696. Even where there might have been serious differences of opinion among the trustees, and a division might take place, still they have been in the habit of only entering in their minutes anything that was adopted?—Whatever was adopted was entered as the decision of the trustees.

9697. Were you of opinion that at that early period of the office of the trustees, they were in the capacity of a managing or of an inspecting and controlling body?—They were certainly only appointed in the first instance as a managing body. I think those were the very terms in which they were appointed. The purchase of pictures appears to have been invariably authorised by the Treasury.

9698. Do you consider that that can be characterised as a managing body, which holds no regular meetings, and where only individuals come in incidentally rather than officially, and look at pictures from time to time, and give occasional instruction to the keeper?—I should say it was not a very official way of transacting business; but at that early period so little was required of the trustees, that this is not extraordinary.

9699. Do you not think that that species of activity to which I have alluded would be more properly characterised as the interference of an inspecting and controlling body than of an actually managing body?—I am hardly prepared to answer that question.

9700. Lord *Seymour*.] It appears from your evidence now, that in the early years of the National Gallery, the management was much more left to the keeper than it has been of late years?—Decidedly so.

9701. In 1843, when Sir Charles Eastlake was appointed keeper, the trustees took a somewhat more active part than they had done previous to 1843, did they not?—I should say that gradually the trustees fell into a more official routine of business than had obtained in the early part of their appointment.

9702. And again, during the time that Mr. Uwins has been keeper, the meetings of the trustees have been more regular, and their system of business somewhat more methodical?—I think it has gradually been becoming so.

9703. *Chairman*.] Did you consider Mr. William Seguier as a very efficient officer?—I should say he was as efficient an officer as could possibly be found.

9704. Do you consider that the pictures were in a good state during his period of management?—Generally speaking they were; it is obvious that many of the pictures from the first had suffered to a small extent; they were in a very good state, as far as the real condition of the pictures went; but many of them had become very brown from repeated varnishing during the time that had elapsed from our first acquiring them; and perhaps that may have been caused in some measure by a small proportion of oil having been mixed with the

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varnish, which had brought them to a degree of brownness, if I may use the expression, not satisfactory or agreeable to the eye of the spectator.

9705. Mr. *Vernon.*] Have the trustees been in the habit of taking any special interest in the studies of the students?—Occasionally they have, decidedly; they have regulated the study entirely; the admission of students has been regulated by their minutes, and they have frequently visited the gallery on the private days, and have taken considerable interest in the works that were going forward.

9706. Have any representations been made to them at any time by students as to the want of accommodation in the gallery, or as to their not being allowed to be there sufficiently often?—Representations have occasionally been made, and they, as far as we could remedy them, have been remedied; there was an application from the students as a body about 12 or 14 years ago, urging the trustees to allow the whole of the students to come without being appointed to special lists; instead of having 40, and afterwards 50 students at a time, and then having that number changed, they wanted every student to be admitted permanently at all times; but the trustees considered that with the limited accommodation of the gallery, it could hardly be done without great inconvenience to the artists themselves.

9707. When you say permanently, do you mean that when once admitted they were always to be admitted?—I mean that whenever they thought proper to enter the gallery for the purpose of study, they were to be admitted at all times.

9708. Lord *Seymour.*] Will you state what is the reason why the students are limited to a quarter; are they obliged to miss a quarter before they can come again for study?—The reason is, because if they were to put down their names for two consecutive quarters, it would throw out new applicants.

9709. But in cases in which the places in the gallery are not filled, would it not be convenient if you admitted those who had studied in the previous quarter?—That might be done.

9710. Has it ever been considered?—It has been done in a limited degree; the keepers, both Sir Charles Eastlake and Mr. Uwins, have granted extra time to the students when they wanted a few days to complete the works they had undertaken for the three months.

9711. Then it seems that by your arrangement a favour is shown to the students of the Royal Academy which is not conceded to other students, namely, the favour that they may study for six months consecutively, whereas other students can only study for three months, and then they must be deprived of the advantage of studying for the three following months?—That is so; but I wish to observe that it does not interfere with the students on our special list in any way.

9712. Why is a favour granted to the students of the Royal Academy to the disadvantage of other students?—I cannot say why it was done; but I should say that it was not to the disadvantage of those other students.

9713. You have already told me that students come for a quarter, and are then excluded for a quarter, for the convenience of other persons?—Certainly.

9714. But is it not the case that the students of the Royal Academy may come for a quarter and may continue for the next quarter?—They are allowed to come there for half a year.

9715. Therefore they come for a quarter and continue for the next quarter?—They continue for the next quarter; but then we presume that they are out for two quarters, so that it brings it to the same point.

9716. But is it not the fact that they go out for a quarter and then come back again?—They are put down in a list furnished by the Royal Academy for six months.

9717. But are you aware whether when a student of the Royal Academy has studied for six months, he may go away for three months, and then come back again?—He may then be placed on our list, so that he may have nine months.

9718. Then he may get nine months in the year where another student can only get six?—Yes.

9719. Is not that an advantage to the students of the Royal Academy in comparison with others?—Certainly it is; but I do not think it is at the expense of the others, because there is a small number of students on our list.

9720. It

9720. It must tend to exclude a certain number of the others, must it not?—I think not; it may in one or two instances, perhaps.

9721. The whole number admitted is limited, is it not?—The whole number is limited, except that we have the power of adding as supernumeraries students who come from foreign countries, or from distant parts of our own country, so that we very frequently have from eight to ten supernumeraries.

9722. Who admits the supernumeraries?—The keeper, under the authority of the trustees.

9723. Is there any regulation laid down by the trustees as to the admission of these students?—I am not aware that there is any minute of it.

9724. Then this rests upon some understanding between the trustees and the keeper?—I presume so.

9725. Are you aware whether or not the keeper does practically admit students without reference to the trustees?—Without reference to the trustees, probably; but not without their authority.

9726. Because he has a general authority, has he not?—I have every reason to believe that he has authority for admitting on the list a few supernumeraries who come from distant parts of the country, and come suddenly to London, and it would be a hard case if they were refused admittance under those circumstances. I think no one can be refused admittance under almost any circumstances.

9727. You think that practically no one is refused admittance?—Practically I should say not; but they may have to wait a shorter or a longer period.

9728. Do you think that practically, when a student has come and studied for three months, he is allowed, if he applies, to go on for the next three months?—Certainly not.

9729. That is an instance in which a student is practically excluded?—If he is a resident in London, it is so, certainly; he is then excluded for three months, so as to admit of a succession of new students.

9730. But a student who has been studying at the gallery for three months must be a resident in London or the neighbourhood, must he not?—That does not follow; they frequently come to town for a longer period than three months, and in that case, in all probability, they would find no difficulty in getting a few extra days.

9731. Do you mean to say that, although a person has resided in London for three months, you do not call him a resident in London?—Certainly not, if he permanently resides in the country.

9732. If a person comes and says he wishes to study, and studies for three months, he might, on stating that he comes from the country, be allowed to continue three months more, might he not?—That has been done, but I do not think we could set it down as a rule; in general they rarely require more than three months; if they do require a few extra days, they invariably get it.

9733. Do these applications come to you at all?—The applications may by mistake be addressed to me, but they ought to be addressed to the keeper, and he regulates the thing entirely; I have no control over the lists whatever.

9734. You do not interfere in any way with them?—Not in the least; but I give my opinion when I am asked, as to my knowledge of the students, and their condition and so on.

9735. Do you give any advice as to the number of persons who are occupied in the National Gallery, and as to whether or not there is room for more?—I have never been asked for that advice, that I recollect.

9736. Mr. *Vernon.*] You have no knowledge how the list is dealt with; whether it depends on the order in which they put down their names?—I make out the lists from the letters of application that come to the keeper; the keeper examines them, and if he finds that they are eligible as students, if their specimens have been approved of, and they are eligible in other respects, he hands their letters to me, and I place them on the next list.

9737. *Chairman.*] Have you any recollection of the time when the name of Committee, under which name the trustees, as they are now called, were designated in the minute appointing them, was changed for that of Trustees?—I have not; I have looked over the minutes very carefully, but do not find any trace of it; I believe it was owing to their being addressed from the Treasury as trustees.

9738. It commenced probably at a very early period?—It was commenced at an early period, certainly.

Morris Moore, Esq., called in; and further Examined.

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9739. *Chairman.*] YOU have paid a good deal of attention to the practice of purchasing pictures in the National Gallery?—I have paid some attention to it.

9740. Have you had occasion to be satisfied with the practice of the National Gallery in that respect?—On the contrary, I am very dissatisfied with it indeed.

9741. Will you state your reasons for dissatisfaction?—My reasons are, that the majority of the purchases which have been made are from inferior schools, and that some of the pictures are not what they profess to be; in short, are spurious.

9742. Do your objections extend over the whole period of the management of the gallery, or do they refer to any particular period?—Since 1843 to the present time.

9743. Were you satisfied with the purchases made previous to that period?—On the whole, certainly, I was satisfied.

9744. What number of pictures have been purchased since 1843, after the death of Mr. William Seguier?—Eighteen pictures. The whole of them have been purchased, either under the keepership or trusteeship of Sir C. Eastlake.

9745. Do you consider that any portion of them were good purchases?—I consider that there is only one unexceptionable purchase among them.

9746. What is that?—"The Vision of a Knight," by Raphael. Of those 18 pictures, only six can aspire to be of the purer and greater ages of art. The remaining 12 are all of a degenerate period.

9747. You mentioned that there was only one unexceptionable purchase made, but that there are other pictures which you consider belong to good periods of art. On what ground do you consider them as objectionable, and which are the pictures to which you allude as being of good periods of art, and yet objectionable?—I allude to the "Doge," by G. Bellini; "A Man's Portrait," by Van Eyck; the "Tribute Money," ascribed to Titian; the "Marriage of St. Catharine," said to be by Palma, the last of which has never made its appearance; and the picture last purchased, and ascribed to Giorgione. These, with "The Vision of a Knight," make the six pictures to which I have alluded, as belonging to the purer and greater ages of art.

9748. Then you merely approve of them as belonging to a good period of art, without reference to their merit?—Precisely. I approve of the purchase of the "Vision of a Knight," by Raphael, in every respect; I consider it an unexceptionable purchase. As to the portrait of the "Doge," by Bellini, and the portrait by Van Eyck, I cannot but object to the price given for them, when I compare it with what has been given for two pictures by the same masters, of much greater importance, and which have been sold during the interval under discussion.

9749. Lord *W. Graham.*] Which two pictures are those you allude to?—I allude, first, to a picture that has been twice sold at Christie's since 1843. It represents "Saint Jerome in his Study," and is by Van Eyck. It was sold in 1848, at Sir Thomas Baring's sale, for 139 *l.* 13 *s.*; and again in 1849, at Mr. Coningham's sale, for 162 *l.* 13 *s.* Thus there have been two opportunities of buying this picture for the National Gallery. Even on the last occasion, it brought less than half the price that was given for the comparatively unimportant head in the National Gallery, which cost us 365 *l.* The "Van Eyck Head" was sold at Lord Middleton's sale, in 1851. Sir C. Eastlake and Mr. William Russell were present at the sale, and bid for it; but it was knocked to Mr. Farrer for 315 *l.* A few days after, it was purchased by the Gallery for 365 *l.* Then, as to the "Doge," by Bellini, there have been sold within the same interval, no less than three pictures by the same master, of greater importance, and two of them at smaller prices; namely, "The Virgin and Child," sold at Mr. Coningham's sale, in 1849, for 183 *l.* 15 *s.*; "The Virgin Enthroned, with Infant Christ and Saints," at Mr. Dawson Turner's sale, in 1852, for 378 *l.*; and a "St. Francis in the Desert," at Mr. Buchanan's sale, likewise in 1852, for 735 *l.* The first of these pictures cost less, by 26 *l.* 5 *s.*, than one-third of the price given for the "Doge;" the second, notwithstanding the greater interest of its subject, and its superiority in every respect, only 63 *l.* more than half; and the third, although a work of singular importance, only 105 *l.* more. "The

Virgin

Virgin and Child," and "The Virgin Enthroned, &c." together, cost less, by 68 *l.* 5 *s.*, than the "Doge" alone. The one is now in Mr. Thomas Baring's collection; the other, in Lord Ashburnham's.

9750. Have those pictures you mentioned, been sold since those were bought? —The three Bellinis have been sold since the purchase of the "Doge," for the National Gallery; the "Saint Jerome," by Van Eyck, also was sold, on both occasions, before the Van Eyck Head was bought for the National Gallery.

9751. Mr. *Vernon.*] But the Coningham sale was subsequent?—Both Sir T. Baring's and Mr. Coningham's sales were subsequent to the purchase of the "Doge," but anterior to the purchase of the Van Eyck Head.

9752. Was the time when that picture you have alluded to by Van Eyck was sold at Mr. Coningham's sale, subsequent to the purchase by the National Gallery of the portrait?—No; it was anterior to the purchase of the National Gallery portrait. The latter was bought last year; the "Saint Jerome" was first put up for sale at Sir Thomas Baring's sale, in 1848, and then again at Mr. Coningham's sale, in 1849.

9753. Then the purchase for the National Gallery has been subsequent? —Yes.

9754. *Chairman.*] Then these pictures to which you have just adverted are objectionable, not so much on account of being bad pictures, but because high prices have been paid for them, when other works as good, or better, by the same masters, might have been purchased at a cheaper rate?—Precisely; because works so much finer, by the same masters, have been sold for little more than half the price that we gave for them. This is the only objection I have to the purchase of those two pictures. I do not say that the price paid for them was positively too great; I am not now giving an opinion as to that; I merely wish to make it known that finer pictures, by the same masters, have been sold, since 1843, for half their cost.

9755. And you consider that, on the occasion of those sales, the trustees of the gallery had the same opportunities of purchasing the pictures which they omitted to purchase, as of purchasing the pictures they have acquired?—Certainly. With regard to the "Tribute Money," though, in my opinion, falsely ascribed to Titian, yet, as a work of Titian's school, and as possessing considerable merit for colour, I cannot condemn it altogether. I must here draw your attention to the fact, that this picture, for which we have been made to pay the preposterous sum of 2,604 *l.*, might have been purchased a few months previously, for 1,000 *l.*; but even this would have been a sum far beyond its value.

9756. Under what circumstances?—It was sent here by the executors of Marshal Soult, and was consigned to Mr. Nieuwenhuys, at whose house it was seen by some of the trustees. A very fine picture, by Sebastiano del Piombo, was sent with it.

9757. Into whose hands did that picture pass from Mr. Nieuwenhuys?—It was returned to Marshal Soult's executors, in order to be put into the Soult sale, which took place last year. Both the Sebastiano del Piombo and the "Tribute Money" together, might have been purchased for less than was given for the last picture alone. I have never seen the Sebastiano del Piombo, but I have heard from good authority, that it was a very fine and unquestionable work of the master.

9758. Are you aware whether there were, at that time, other pictures belonging to the collection which might have been had for a comparatively small sum? —I am not aware that there were other pictures of that collection sent to London.

9759. You are not aware whether the great Murillo, which was sold for 23,000 *l.*, might have been obtained for a much smaller sum?—Mr. Samuel Woodburn frequently told me he might have purchased the whole collection for less money than was given for that single picture.

9760. Why did he not purchase it?—Because he did not think it a good speculation.

9761. Do you think that that showed much judgment on his part?—I never saw the collection; but, to judge from the catalogue, which I have seen, I should say that what the Murillo fetched was quite as much as the whole collection was worth. To proceed with the National Gallery purchases. It appears that the Palma, which was purchased for the nation last year at M. Collot's sale, in Paris, for 168 *l.*, but which we have never been allowed even to see, has been considerately

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considerately taken off our hands by one of the trustees. "The Minutes of the Trustees, from 1847 to 1852," inform us that the sum of 4,500*l.* was destined for the purchase of the "Tribute Money" and of this Palma, to be divided thus: 3,000*l.* for the "Tribute Money," and the remaining 1,500*l.* for the Palma; but, in the event of the "Tribute Money" bringing less than the 3,000*l.*, the entire balance between its cost and the original sum of 4,500*l.* was to be devoted to the acquisition of the Palma. The "Tribute Money" was knocked down for 2,604*l.*; the agent, therefore, had full power to give 1,896*l.* for the Palma. It brought 168*l.*

9762. Are you led to believe that that picture has turned out to be a genuine Palma?—I have not the slightest notion. I believe it is generally understood that one of the trustees has taken it off our hands, to save exposure; it was considered too bad a picture to hang. Such is the general impression; I cannot in any other way account for a trustee's venturing upon such a course. If this picture was really worth no more than the 168*l.*, the voting 1,896*l.* for the purchase of such a work is a remarkable instance of the want of judgment of the trustees, and of the reckless manner in which the public money is expended at the National Gallery. If, on the other hand, it was worth this large sum, we have one of the trustees actually appropriating 1,896*l.* worth of the public, minus the 168*l.* which the picture cost. The last of these pictures, which I have described as belonging to a great period of art, is the one ascribed to Giorgione, recently purchased.

9763. What is your opinion of that picture?—My opinion is, that it is in so wretched a state, as to be entirely unavailable for study. Therefore, it is not a purchase I can approve of.

9764. Lord *Elcho.*] What is your opinion as to the authenticity of that picture?—My impression, when I first saw it in 1841, was that it was by Giorgione; but I am no longer convinced that it is by that master. I now see in it much more of Giovan Bellini.

9765. It was you who discovered that picture, was it not?—Yes; and it was I who gave it the name of "Giorgione."

9766. You say it is long since you have ceased to consider it a Giorgione?—I have no longer the conviction that it is a Giorgione; it may be partly by Giorgione, and partly by Bellini.

9767. How long is it since you have doubted its authenticity?—I have, for a long time, doubted its being by Giorgione.

9768. Did you doubt it, and express those doubts to the late Mr. Woodburn, during his life?—I always avoided conversing with him about this picture; he frequently alluded to it, but I thought it a very ill-judged purchase of his, on account of its wretched condition; and, therefore, I made a point of turning the conversation whenever he began to speak of it.

9769. Was it partly through you that he was induced to purchase it?—I had nothing whatever to do with his purchasing it. It was not until some time after Mr. Woodburn had purchased it, that I was made aware of the fact.

9770. Did you, subsequently to the purchase of that picture by the nation, express to any one any opinion as to its being a picture by Giorgione, though in a damaged state?—Never.

9771. You did not say to me in your room, subsequent to the purchase of that picture, that you considered it a Giorgione, though injured?—Certainly not; I expressed no positive opinion upon it. I have, long since, entertained doubts of this picture's being by Giorgione. It is not, however, a question upon which I should care to dispute. The opinion I even now entertain of it, is not altogether incompatible with its being an early Giorgione.

9772. What was the object of your having that letter written to you by Mr. Baldeschi, with reference to that picture?—Merely to prove how that picture had come into notice.

9773. Your wish was to prove that that picture had come into notice, in a great measure, through you?—Yes.

9774. Was that wish in consequence of your considering it a valuable picture?—Certainly. It was once a valuable picture.

9775. At that time you considered it to be a Giorgione that you had discovered?—I can hardly specify the date at which I first doubted its being by Giorgione.

9776. When you first discovered that picture, did you or not consider it a Giorgione?

Giorgione?—I did; it was on my authority it was thus received in Rome and elsewhere.

9777. *Chairman.*] You say you are now rather inclined to consider it a Bellini?—I am.

9778. Do you not think the two younger male figures are more like the style of Giorgione?—I certainly think the kneeling figure resembles Giorgione.

9779. Do you know any picture by Bellini with figures painted in that manner?—If the picture, generally, had not some great resemblance to Bellini, I should certainly not feel inclined to ascribe it to that master. There is, however, something about it that I cannot entirely reconcile with either master; and yet I can see in it a likeness to both.

9780. When you say the picture has strong symptoms of being by an early master, or by his pupil, that gives rise to a fair presumption that the picture may have been painted by the young painter, when emerging from the school of the elder one?—I do not consider any part of it sufficiently stamped with the characteristics of Giorgione, to make me feel confident that it is his work.

9781. Lord *Elcho.*] What was the date of the discovery of that picture?—1841.

9782. Do you consider that you have gained great experience in the knowledge of pictures since 1841?—I think so.

9783. Do you consider that your opinion now is more valuable than it was in 1841 with regard to the authenticity of a picture?—I hope so.

9784. Is it in consequence of the experience you have gained by time, and the study of works of art, that the picture which in 1841 you considered to be original, and to have been a discovery of a Giorgione by yourself, you now consider to possess so few of the characteristics of Giorgione, that you are rather disposed to attribute it to Bellini?—I still consider it to be an original work; but I am now more disposed to attribute it to Bellini.

9785. Do you know any picture painted by Bellini with a figure at all resembling in style and character that of the kneeling knight?—Certainly, I have seen pictures by Bellini that resemble it.

9786. Where?—Many.

9787. Will you name one?—I have seen pictures in Italy, by Bellini, resembling it in style very much.

9788. Will you name one, if you please?—I might refer you almost to any Bellini.

9789. Do you know any in this country?—I do not know any Bellini of a similar subject in this country; but I have seen many Bellinis resembling it.

9790. Then it must be easy, having seen so many, to name one?—I should say it is like Bellini, generally. If strong presumptive evidence, say of an historical kind, were adduced in favour of its being by Bellini, there is nothing, even in the figure of the "knight," which would make me care to contest it. This figure is, certainly, somewhat Giorgionesque in character; it was this that originally made me think the picture was by Giorgione. I consider the "Virgin and Child" to be decidedly Bellinesque, but so excessively feeble in character, that it is no great compliment to Bellini, to attribute it to him. If really by this master, it would be but a very poor example of him.

9791. Is there much resemblance between Bellini and Giorgione?—A very great resemblance.

9792. Mr. *Vernon.*] Are you not prepared to admit that it is at all events a genuine picture of the transition period between Bellini and Giorgione?—I am quite prepared to admit that; at least as far as I may, in its present detestable condition.

9793. And as such is it not a highly interesting and valuable work to possess?—I consider that, in its present state, it is utterly unavailable for study; therefore, were I to acquiesce in the propriety of such a purchase, it would be merely from a feeling of veneration for a canvas which I know to have been, at one time, adorned with some of the eminent qualities that distinguished a great school of art.

9794. Is it not a picture which, even in a somewhat dilapidated condition, is so genuine a picture of the transition period between Bellini and Giorgione, that it must be an agreeable picture for a lover of good Italian art to look upon?—The phrase, "a somewhat dilapidated state," too faintly indicates its actual condition. This picture is now only the shadow of its former self; indeed, it is barely recognisable as the same picture I saw, in 1841, at Florence. Deprived,

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as it is, of that beautiful quality of colour, which once rendered it so attractive, it is now remarkable only for excessive poverty of form and design. To me it is anything but agreeable in its present condition.

9795. Lord *Elcho.*] Do you consider that in its present condition it is a purchase which should not have been made for the nation?—I repeat that my chief, if not my only reason for acquiescing in the propriety of such a purchase, would be a feeling of reverence for a canvas upon which there once existed a beautiful painting. Considered as a work of instruction with regard to the principles of the Venetian school, it can scarcely be said to be of any use; not a vestige of the original surface of the picture remains; to this I can give my personal testimony.

9796. On what is that testimony founded?—I repeatedly saw the picture when entirely stripped of its original surface. Since then it has been bedaubed, and "toned down," as we now see it. Notwithstanding this "toning down," it is many degrees paler in hue than t was.

9797. *Chairman.*] Do you not think that it is a picture calculated to improve public taste, and to impart a certain degree of feeling towards that period of art with which it is generally supposed to be desirable to inspire the public; I am not speaking of artists and copyists, but of the public generally who visit the gallery?—To a person not well acquainted with the peculiar excellence of colouring for which that period of the Venetian school was so conspicuous, and on which that school rests its chief claim to our admiration, it may still possess some charm; but, to me, it is an object rather of pain than of pleasure.

9798. Do you not consider that that is a picture calculated to form a good addition to our collection, as tending to purify and improve the taste of the public? —I object to the purchase of that picture on the ground of its being in a most dilapidated state, and also on the ground of other pictures of the same class, and in a much finer state, having been neglected, although they might have been secured for even smaller sums. These are the grounds of my objection to the purchase of the picture in question.

9799. Lord *Elcho.*] Are those pictures which you describe as being of the same quality and period of art, and which you describe as having been sold for much less money, now to be had?—That is a question I cannot answer, as the parties who purchased those identical pictures, may not be disposed to part with them; but I have little doubt that others of the same category may yet be had.

9800. *Chairman.*] Will you have the kindness to answer, yes or no, whether that is not a picture calculated to improve and purify the public taste in reference to these earlier schools of Italian art?—In its present condition, it is a picture I should not study myself, neither should I recommend any one else to study it. I can scarcely, therefore, admit that it is of much use towards improving and purifying the public taste. It looks more like a feeble, chalky copy, than an original work of the Bellinian age.

9801. Mr. *Vernon.*] You stated just now that there were many other pictures which might have been purchased; do you mean that there had been any opportunity of purchasing pictures of which there was a fair presumption that they might be the work of Giorgione?—The bare question of their being by Giorgione or not, would be comparatively indifferent to me; my remarks refer to works of the same description, that is to say, to works which exemplify the same principles, and possess the same attractions, as the one of which we are speaking formerly did.

9802. Have you seen pictures of which there was a fair presumption that any of them was by Giorgione?—I have seen specimens of that transition state to which you refer, as interesting and valuable as the one under discussion once was; whether they were by this master or that, is comparatively of little consequence.

9803. Is it not the case that pictures by Giorgione are of very rare occurrence? —They are; but I consider the picture recently purchased for the gallery as far from being an unquestionable Giorgione.

9804. Pictures with a fair presumption that they are by Giorgione, at any period are very rare?—Undoubted pictures by Giorgione are very rare indeed.

9805. *Chairman.*] Have you finished your remarks on the pictures which you considered of a good period, or not absolutely objectionable, but objectionable on special grounds?—Yes. There remain 12 pictures; of these I have made exceptions in favour of three. First, the "Jewish Rabbi," by Rembrandt, knocked down

down to Mr. Farrer, for 430 *l.* 10 *s.*, at Jeremiah Harman's sale, in 1844, and purchased by the Gallery, a few days afterwards, for 473 *l.* 11 *s.* This picture is in a very fine condition. I must, however, remark, that works of a much higher character have been frequently sold for less money than this cost us. The beautiful little Raphael, "The Martyrdom of S. Placido," was sold, in 1849, at Mr. Coningham's sale, for 325 *l.* 10 *s.* Secondly, Gerard Dow's own portrait, by himself. I have excepted this almost entirely on account of its being the portrait of a celebrated Dutch painter, and in good condition. I must here also remark, that although this picture cost only 131 *l.* 5 *s.*, infinitely finer works may, at any time, be had for less money.

9806. Do you think 131 *l.* 5 *s.* an unreasonable price for that picture?—I object to the price, inasmuch as finer works are neglected, although they are frequently sold for smaller sums. Thirdly, I have made an exception in favour of the "Temptation of St. Anthony," by A. Caracci, because it is a fine specimen, in excellent condition, of a very distinguished, if not a first-rate master. It was purchased privately from Lord Dartmouth, in 1846, for 787 *l.* 10 *s.* I cannot, however, forget that Mr. Coningham's far more beautiful picture of "Christ in the Mount," by Raphael, was knocked down for the same sum, without any attempt being made to secure it for the gallery. With regard to the remaining nine pictures, "The Infant Christ and St. John," purchased in 1844, at Jeremiah Harman's sale, as a Guido, for 409 *l.* 10 *s.*, should not have been purchased at any price; nay, it ought not to have been accepted, even as a gift. Neither ought the other two Guido pictures of "Lot and his Daughters," and "Susanna and the Elders," to have been purchased at any price. The former cost the nation 1,680 *l.*, the latter 1,260 *l.* I have no hesitation in saying the like of the "Monk," by Zurbaran, lately purchased at Louis Phillippe's sale, for 265 *l.* Then as regards Sir C. Eastlake's Holbein, there is a further sum of the public money utterly thrown away. The pictures which remain to be mentioned are, "The Judgment of Paris," by Rubens, "The Boar Hunt," by Velasquez, Rembrandt's own portrait, by himself, and the "Adoration of the Shepherds," by Velasquez.

9807. Will you give the reasons why you consider these several pictures to be more or less unworthy of a place in the gallery?—The "Infant Christ and St. John," has not one redeeming virtue. I can say no better of the "Susanna and the Elders," attributed to Guido. This picture does not possess one single quality that could either instruct the student, or assist in elevating public taste. It is a model of what to avoid in art; the gallery would be better without it.

9808. Lord *Seymour*.] You do not dispute its being a Guido?—I should be very sorry to assert that it is a Guido; there are so many duplicates as good. The mere fact of its being by Guido, if not a picture fit for study, or of any use in elevating public taste, of course would be no argument in its favour.

9809. Do you mean that it does not elevate public taste on account of the style of the painter?—On account of the style. Only works of a fine style can elevate public taste. This picture is of a very bad style, whether as to form, design, composition, or colouring. It cannot, therefore, elevate public taste.

9810. Lord *Elcho*.] Do you consider that the works of Guido generally are calculated to elevate the public taste?—Certainly not. Guido is not a master to be held up as a model in any respect. In a gallery professing to represent the entire range of art, Guido's works must necessarily find a place; but I do not believe it would be of any great injury if we had no Guidos at all in the gallery.

9811. Mr. *Vernon*.] Have you ever seen the Guidos in Bologna?—I have; if I remember rightly, the works of his I have admired most are there. So far from my looking upon Guido as a second, or even a third-rate painter, I consider him as scarcely a thirtieth-rate painter.

9812. *Chairman*.] Do you not think the "Aurora," in the Rospigliosi Palace at Rome, is an exception?—I certainly think that a very charming composition; still, the general style, even of this work, clearly indicates a degenerate period of art.

9813. Mr. *B. Wall*.] Your answers are in a comparative rather than in a positive sense, are they not?—With respect to some pictures, in a positive sense. The "Infant Christ and Saint John," for instance, ought to be turned out of the National Gallery.

9814. What I wish to have on record is, an answer to my question as it affects the different schools, and the character of the paintings of the different artists?—

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With respect to certain pictures I have mentioned, I answer in a positive, and not in a comparative sense.

9815. You would wish your opinion with regard to Guido to remain as it does, in a positive sense, and not in a comparative sense?—In a positive sense, with respect to the Guidos purchased of late years for the National Gallery.

9816. *Chairman.*] Now, continue your reasons, if you please, for objecting to the pictures. You have mentioned "Susanna and the Elders"?—The remarks I have made with reference to the picture you have just mentioned, would apply, in a similar manner, to the other Guido, "Lot and his Daughters," the so-called Holbein, and the "Monk," by Zurbaran.

9817. Mr. *Vernon.*] I should be glad to know your objection to the Zurbaran?—I consider it a picture of a thoroughly bad style of art.

9818. Do you make no distinction, in your reprobation of these pictures, between their being spurious or bad pictures, and pictures belonging to a class of art you personally do not like?—I disapprove of such works as this Zurbaran, because I consider them produced altogether upon false principles. If this be the case, so far from their assisting to elevate the public taste, they would have a contrary effect. I think it would be more injurious than beneficial to look at such pictures.

9819. I will again put to you: do you class a spurious picture, which the Holbein is generally admitted to be, and a picture by Zurbaran, which the admirers of Zurbaran think is a good specimen of his style, in the same category?—I have no hesitation in saying that even the Holbein picture recalls to mind a better style of art than the Zurbaran.

9820. Then your objection to pictures, such as this, applies more to the school of art, in fact, than to the question of their being original pictures?—I have no prejudices either against or in favour of particular schools. I endeavour to judge of pictures by what I conceive to oe the true principles of art. It is because I believe the "Monk," by Zurbaran, to be a work produced upon utterly false principles, that I condemn the purchase of it.

9821. You are aware, I suppose, that there are persons who admire the qualities observable in the pictures of the Spanish school?—It is going rather too far to infer, as your question implies, that I proscribe the entire Spanish school, because I condemn what I know to be a bad picture.

9822. You condemn as a bad picture that which many persons acquainted with the Spanish school think to be not a bad specimen of that school?—If those persons pronounce this a good picture, I believe I may safely say that, however great their pretensions may be as judges of the Spanish school, they must be but very sorry judges of art.

9823. Do you mean to say that you do not consider that picture to be a good specimen of Zurbaran?—I do not care whether it is a good specimen of Zurbaran or not; I condemn it because I consider it worthless as a work of art. Hence my argument, that it was wrong to purchase it for the gallery.

9824. It is a picture which does not please you?—And it does not please me because I know it to be a bad picture. I will go farther; I will say, that if I heard anybody express admiration for that picture, I should feel confident that he could have little or no perception of what was really fine in art.

9825. Are you acquainted with Zurbaran's works generally?—I have seen several of his works.

9826. In this country or elsewhere?—In France and here. In France I saw those very works by Zurbaran which have been lately sold here.

9827. Are you accustomed exclusively to adopt the standard of Italian art in your mode of looking at pictures?—I am accustomed to adopt the great Italian schools as standards, for no other reason than because their vast superiority to all other schools, fully entitles them to be taken as standards. The works of the greatest era of Italian art are produced on what I feel, and, perhaps, I may say, on what I know to be the true principles of art; and I am strengthened in this belief by the practice of the most eminent masters of other schools, whose best productions are acknowledged to be those which most resemble the works of the great painters of Italy.

9828. Are you aware that the pictures of the Spanish schools were almost invariably painted for churches and conventual establishments, where certain strong effects of light and shade were designed?—I am aware of that; and the same may be said of most of the great works of the Italian school. But those effects of

of light and shade to which you allude, are given by the Spanish school, in a manner vastly inferior to that in which we find them represented by the great schools of Italy. I believe I have explained to the Committee that my unqualified condemnation of this bad and damaged work, by Zurbaran, must not be taken as extending to the whole of the Spanish school, whose better productions, I believe, I am able to appreciate.

9829. Lord *Elcho.*] Suppose it to be thought desirable that the National Gallery should acquire a specimen of the works of Zurbaran, do you think that at that sale which has been referred to, a finer and more agreeable specimen of the works of that master could have been obtained for the same, or for a less sum than the picture which was purchased?—I have no precise knowledge of the prices the pictures fetched at the sale to which you refer. There were certainly, at Louis Phillipe's sale, pictures by Zurbaran, more striking than the one purchased for the gallery.

9830. Lord *W. Graham.*] Were they also painted on false principles of art?—Certainly they were. They were pictures which displayed a great deal of talent; but they were not of a class to elevate the public taste.

9831. I understand your answer to come to this, that as far as you are acquainted with Zurbaran's works, you would be inclined to exclude them from the national collection altogether?—I think that is drawing rather too wide an inference from what I have said; if it be a question of a gallery so extensive as to embrace in the collection specimens of the most reputed painters of all the different schools, I would, of course, include many works which I personally might care little about, and, among them, some examples of Zurbaran; but then they would never be the objects of my study. Of such works I would select the best and least damaged I could find; not such a work as the Zurbaran lately purchased for the gallery. The only excuse for introducing into the gallery works produced on false or ill-digested principles is, that they should be the best of their kind; I should introduce them, principally, with a view to completing the collection; if I had a gallery of my own, I should not care to have such works in it.

9832. If you are to have a national collection, assuming that you have space enough, is it not desirable that that national collection should embrace good specimens of all the celebrated masters?—As regards the historical completeness of the gallery, but not as regards instruction; there is no instruction to be obtained from such works as this Zurbaran.

9833. Of course a student in art would select those which pleased him most; but there are various tastes and feelings to be consulted, are there not, in the formation of a national collection?—The object of a national gallery is to elevate the public taste in art, not to pander to the ever-varying eccentricities of untutored tastes and feelings. The surest, speediest, and cheapest means of attaining this object, and, ultimately, of producing what is so desirable, a perfect agreement of taste, I mean with respect to the manner in which every subject should be treated, is to acquire works of consummate excellence; for these, when understood, and these only, can enable us to judge of all works of art with accuracy, and, consequently, with unanimity.

9834. *Chairman.*] What is your opinion of the "Boar Hunt," by Velasquez?—That it is a picture that, at a certain sum, might have been purchased, but that it should not have been thought of at the preposterous price of 2,200 *l.* Within the interval during which this picture was purchased for the nation, namely, from 1843 to the present time, four works by Raphael have been sold for 1,683*l.*, 7*s.*, that is to say, for 516*l.* 13*s.* less than was paid for this inferior work alone; the difference between the cost of the "Boar Hunt" and that of the four Raphaels, exceeds the price paid for each of three of the latter.

9835. What were those Raphaels?—One was a "Virgin and Child," the property of Lord Methuen; this was sold in 1844, I believe, for 500 *l.*; I am not quite sure that this was the exact sum given for it, but I know that Mr. Coningham might have bought it for 500 *l.*; it was purchased by Sir Thomas Baring, and is now in Mr. Thomas Baring's collection. It may be interesting to the great admirers of Dr. Waagen, to learn that that "eminent connoisseur" forgot to mention this Raphael in his account of the Corsham collection. The omission is all the more interesting, from his having made especial mention of pictures in its immediate vicinity.

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9836. You consider it an undoubted Raphael?—I do. Both Mr. Woodburn and Mr. Coningham told me they might have bought it for 500*l.*; and I have heard both of them regret not having done so.

9837. Had the trustees the offer of that picture?—They knew of it; the pictures were on view at Yates's, in Bond-street; Sir Charles Eastlake saw it there. Then there were the two Raphaels at Mr. Coningham's sale, in 1849, the "Martyrdom of St. Placido," and that beautiful picture of "Christ on the Mount." The former brought 325*l.* 10*s.*; the latter, 787*l.* 10*s.* I believe the "St. Placido" was purchased by a gentleman of the name of Stuart. The "Christ on the Mount" was exhibited in 1844, or 1845, at the British Institution, where it deservedly had the post of honour. It now belongs to Mr. Fuller Maitland, of Stanstead, in Essex. The other Raphael to which I have alluded, represents "Apollo and Marsyas." It belongs to myself. On this account I feel some reluctance in quoting it; but as I consider it not only eminently characteristic of Raphael, but the finest work of art I have ever seen sold, it would, I think, be a serious omission if I neglected to mention it on such an occasion as this. I am fully sensible of the boldness of this assertion, but I am also prepared to defend it. The "Apollo and Marsyas" was sold at Christie's for 70*l.* 7*s.*

9838. Lord *W. Graham.*] When was that sold?—On the 2d of March 1850.

9839. Lord *Elcho.*] Was it seen by any of the trustees?—It was seen by Sir Charles Eastlake, as well as by some of the trustees; and it was for five days on public view at Christie's.

9840. Its genuineness as a Raphael has been doubted, has it not?—Only by those who know nothing about Raphael. I have never heard it doubted by any one who has earned a title to pronounce a decided opinion upon the subject.

9841. Have those who have doubted its genuineness as a Raphael expressed any doubt as to its being a fine specimen of the finest period of Italian art?—Nobody has expressed any such doubt to me. On the contrary, some persons of this class have been ready to admit that it was even superior to Raphael, which would be granting more than I care for.

9842. *Chairman.*] In this case, as the picture you now value at so very high a rate was sold for only 70*l.* in open auction, that would imply that the public present at that sale were as blind to its merits as the trustees?—Unquestionably. That is the only conclusion we can come to.

9843. Lord *W. Graham.*] Have you any other authority besides your own for believing it to be a Raphael?—Yes; the authority of many.

9844. *Chairman.*] Has any offer been made to you for it?—One thousand guineas has been offered for it. Its merit, or rather its claim to be by Raphael, admitted (for this would be the grand point with modern critics), 1,000 guineas would be a sum far beneath its commercial value. I will here observe that the difference alone between the total cost of the four Raphaels, just mentioned, and the price paid for the "Boar Hunt," by Velasquez, exceeds, by 16*l.* 13*s.*, the sum paid for the Methuen Raphael, and by 120*l.* 16*s.* the united cost of the "St. Placido" and the "Apollo and Marsyas." My impression is, that I could, even now, get a larger sum for the "Apollo and Marsyas."

9845. You have referred to the "Boar Hunt" by Velasquez?—That is, or rather *was*, a good picture; it is painted, if not on perfect, at least on good principles; it is a picture from which something might have been learned. Had it cost 500*l.* instead of 2,200*l.*, I should not have found fault with its purchase; not that such a sum might not be far more judiciously laid out, but as Velasquez has been for some time promoted to the rank of a fashionable master, there is little or no probability of obtaining a specimen of him at so low a rate as infinitely finer works are constantly selling at. I must here mention a circumstance connected with the purchase of this picture, which I believe would never have been purchased but for a disreputable trick that was practised on the trustees. They were led to believe that it was about to be exported to the King of Holland, at that time a great purchaser of pictures, and this caused them to place an adventitious value upon it. The impression they were under that they could prevent its going out of the country, stimulated the trustees to purchase it. It turned out afterwards that at that very time the picture had but just returned from the King of Holland, rejected by him. The intimation that it was about to go to Holland, and the fear lest it might be lost to the country, were the immediate, if not the only, causes of its being purchased for the nation.

9846. Mr. *B. Wall.*] Do you not think that when a picture comes from a royal palace, and is presented to the accredited minister of the Court of St. James's, that of itself puts a fictitious value on that specimen of the master, and proves its authenticity?—This would not prove its authenticity; still less would it prove its merit. I contend that the only evidence of real value, as to authenticity, is the internal evidence of the work itself. As to those titles, they are certainly very sonorous; but still, they could not, I think, enhance the merit of any work, and the merit is all that is of real value. Whether a picture had been "in a royal palace, and had been presented to an accredited minister of the Court of St. James's," or whether it had emerged from a broker's shop, would be much the same to me.

9847. If you can trace it from a royal collection to a broker's shop, that makes a difference, does it not?—But you cannot absolutely trace it; and if you could I should not attach a jot more value to it.

9848. It was in the Escurial?—So I have heard; but how can we be certain, except from the internal evidence of the work, that in the course of 200 years, a copy may not have been substituted for the original? There are many pictures in Italian galleries, the owners of which have very plausible reasons for believing them to be originals; yet we see, in their stead, palpable copies. Some of these parties will show what they conscientiously believe to be historical evidence of certain works having been painted for their families, and they will produce the very receipts of the artists who painted them; still, we find the reputed originals, spurious. Needy ancestors may have sold the originals, and either from pride, or not to disturb the appearance of the collection, substituted copies in their stead. It is by no means an uncommon circumstance for Italian noblemen, when they contemplate parting with some valuable family picture, to make it a condition of the transfer, that the purchaser should be at the expense of having a copy made, in order to cover the place of the original. So that, after all, the only evidence of real value is the internal evidence of the work. But in order to judge of this, great knowledge of art is necessary.

9849. Mr. *Vernon.*] Are you aware that this picture is one of two companion pictures?—I think I have heard so.

9850. Are you aware that it was so highly prized, that a copy of it was put up to be a reminiscence of the picture, and hangs, where you may now see it, in the Gallery at Madrid?—I have recently heard that also; but, before I decided what degree of importance should be attached to this circumstance, I must know by whom "it was so highly prized."

9851. You have spoken of Velasquez as a fashionable master; are you well acquainted with his works?—I have seen many works of his, of great merit. When I said he was "fashionable," I did not mean to under-rate his merit, which is undeniably great; I merely meant to state the fact, that Velasquez happens to be a fashionable master, in order to account for his works fetching a much higher price than those of some far greater masters.

9852. You consider him a fashionable master in the same way as Titian?—Velasquez is a much more fashionable master than Titian.

9853. You would have applied the same epithet to Titian?—No; Titian is by no means so fashionable a master as Velasquez. Indeed, I should not call Titian a fashionable master.

9854. Mr. *B. Wall.*] Do you recollect a picture somewhat similar to that of which you speak, by Velasquez, in the collection of Lord Ashburton, and formerly in the collection of Marshal Soult?—Yes; I saw it the other day.

9855. Do you know what price was given for that picture?—I do not know; nor would the price given for it, however great, have any weight with me.

9856. Do you consider it a finer picture than the one in the National Gallery?—I could not see it well enough; it strikes me as being a fine picture, though very objectionable in composition. There is a fine tone of colour upon it; but I could not get near enough to examine it as I wished. It hangs, moreover, in an unfavourable light.

9857. Should you not say either of those fine pictures of themselves were a school of art?—I must ask you to explain what you mean by a "school of art," before I can answer that question.

9858. Do you not think that if you had students who wished to study figures, originality, composition, colour, effect, and picturesque grouping they would go to those pictures before almost any in the National Gallery?—If they knew but little

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little about art, they might; but not otherwise. At all events, this is my opinion. There are many pictures in the National Gallery to which I should refer, in preference to those; in fact, I should not think of going to them for the purpose of serious study, while there are so many works immeasurably finer, and, consequently, far more instructive. I look upon the pictures you mention as talented and agreeable works, but I cannot admit that they are great models for study.

9859. You would not even admit that there was great spirit and originality in the conception of the master?—There is certainly an originality of conception in them, and considerable spirit; I think them very clever pictures. I think so well of them, that had I an extensive gallery of my own, I should be glad to possess them; always provided I could obtain them on terms somewhat in proportion to their merit. There is certainly much more to be learned from them, than from the "Monk," by Zurbaran. As I have already said, they are painted on good, if not on perfect principles.

9860. Mr. *Vernon.*] Do you believe that the fashion which you attribute to the works of Velasquez may be ascribed to persons having been latterly more in the habit of visiting the Gallery at Madrid, where alone his great works can be studied?—Perhaps; but it is impossible to account for the caprices of fashion. We find one master rising into notice one year, and a different one, another; and this frequently happens, in defiance of every artistic principle.

9861. *Chairman.*] Will you explain to the Committee what is your authority for the various particulars you mention as to the picture having been rejected by the King of Holland, and afterwards purchased here because there was an apprehension that it might be sent to the King of Holland?—I have the authority of Lord Cowley's agent himself. It was he who told me that the picture would have gone to the King of Holland had it not been purchased for the gallery; and he repeated the same tale to Mr. Coningham. It has been twice stated before this Committee, by a gentleman who had a great deal to do with the purchase of this picture, that he was under the impression it was about to go to Holland.

9862. You said it had been to Holland, and that it had been rejected there?—Yes.

9863. What authority have you for stating that to be the fact?—This is admitted by the agent himself.

9864. Lord *W. Graham.*] Admitted by Lord Cowley's agent?—Yes.

9865. He admitted that after he had sold the picture?—Yes; since the sale of the picture.

9866. *Chairman.*] Have you any further remarks to make upon any of the pictures, in the list of pictures which you think ought not to have been purchased?—Rembrandt's portrait of himself, I class among the objectionable purchases, on account of its having been so desperately injured.

Mr. *Henry Farrer*, called in; and further Examined.

Mr. *H. Farrer.*

9867. Mr. *B. Wall.*] HAVING heard the evidence of Mr. Morris Moore, upon the subject of the Velasquez, which you sold to the National Gallery, did I understand you correctly to say, that you would not object to give to the trustees of the National Gallery 2,000*l.* now for the Velasquez which is hanging on the wall?—I have no objection to sign a paper to that effect, and take it whenever they please. That is the price that I paid to Lord Cowley for it; and as to any mode I took of imposing on anybody, if the imputation came from a person who I thought would be believed, I should take it up.

Mr. *Morris Moore.*] Now, sir, I really think that, in justice to me, the gentleman to whom I have alluded, as having had a great deal to do with the purchase of this picture, and who is a Member of this Committee, should be called upon to state under what impression he went to Sir Robert Peel.

Chairman.] I think it would be desirable to finish your evidence first.

Mr. *Morris Moore.*] Sir, I consider that a flagrant insult has been offered to me before this Committee by a person now present.

The room having been cleared, and the Committee having deliberated—

Mr. *Moore* was again called in, and his Examination was resumed.

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9868-9. *Chairman.*] YOU complained, before the room was cleared, of expressions of an offensive description having been used towards you. The Committee regret

regret that offensive language should be addressed to anyone in the course of the proceedings. You must be aware, however, that you have yourself frequently used language towards others which might reasonably give offence. Under these circumstances, the Committee consider their duty simply to be, to inquire into the matter of fact at issue between you and the gentleman to whom you have alluded; and, first, to call upon you to prove your statement, that the trustees were induced to purchase this picture by what you have described, in answer to a previous question, as a disreputable trick, by which they were made to believe that the picture was going out of the country to Holland, and that, on that ground, they bought it in an inconsiderate manner. Have you any proof that such deception was practised on the trustees?—The Member of this Committee to whom I have alluded, must surely remember under what particular impression he went to Sir Robert Peel. He can hardly fail to recollect whether he stated, or not, to Sir Robert Peel, that the picture was about to leave this country for Holland It must, indeed, have been some very urgent representation that he made to Sir Robert Peel, which could have induced the latter to purchase it with such precipitation.

9870. Do you mean that the impression under which an Honourable Member of the Committee was as to the picture leaving this country, was an erroneous one, and that he had been made to believe, by a disreputable trick, that that was the case when he went to Sir Robert Peel?—Undoubtedly; that is precisely what I mean.

9871. Can you prove that there was no intention whatever of sending that picture out of the country?—What I can prove is, that the trustees had been led to believe, that this picture had not been out of the country, and that their purchasing it would prevent its being sent out of the country.

9872. Can you prove that the representation made to them, that the picture was going out of the country, was false, and was only made to induce them to purchase it?—Certainly; that is to say, the representation that it was then going to Holland, was false; for it had just returned from that country. The trustees were made to believe that they could prevent its being purchased by the King of Holland, whereas, there could be no fear of that, since the King had but just refused to purchase it.

9873. Are you certain that the statement or representation that was made, of the picture being likely to quit the country, applied to Holland?—I am certain of it. I can give my own personal testimony to that fact; it was Lord Cowley's agent himself who told me so.

9874. Who is the agent?—Mr. Farrer.

9875. Mr. Farrer told you the picture was going to Holland?—He told me distinctly that the trustees were but just in time to save it from exportation to the King of Holland. He stated this, not only to me, but also to Mr. Coningham, and to Mr. Chambers Hall, and to several other persons.

9876. He particularly mentioned Holland as the country it was going to?—Yes, particularly; and Holland only. He told me, besides, that the King of Holland was sure to buy the picture. Moreover, the packing-case was standing in Mr. Farrer's front shop, with the King of Holland's address upon it, written in French. Mr. Farrer appealed to that address as a proof that there was "no humbug about it," as he expressed himself, and, with a curious pronunciation of the French, he read the address aloud.

9877. Lord *Elcho.*] Would not the address on the case, as it had returned, you say, from Holland, have been Mr. Farrer's?—"*A sa Majesté le Roi des Pays Bas,*" was the address I read upon it.

9878. But was there no direction to Mr. Farrer besides?—I can speak positively only to the inscription I have quoted; but I do not believe there was any other.

9879. Mr. *B. Wall.*] That would look as if it were going there?—Certainly. It was necessary to the success of Mr. Farrer's scheme, that it should so appear; but, in reality, the picture had only just returned from Holland.

9880. Lord *Elcho.*] You said you had a written statement?—A written statement of what occurred.

9881. By whom?—By myself.

9882. When?—Some time ago.

9883. Was it written at the time?—No, it was not. It was long after.

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9884. Is there any date to it?—No, it does not profess to be a literal account of what was said; but I distinctly remember certain expressions.

9885. Lord *Seymour*.] To whom do you impute what you call a disreputable trick?—I impute it, of course, to the agent.

9886. You impute a disreputable trick to the agent, and, as I understand, you take offence because the agent disclaims having practised any disreputable trick; is that so?—I take objection to his declaring that to be a falsehood, which is truth.

9887. He disclaims a disreputable trick, and at that you take offence?—No; I take offence at his denying, in the terms in which he did, that which he knows to be strictly true.

9888. Will you proceed now to show how you prove it to be true?—I am ready to take my oath that he represented to me what I have stated. Mr. Coningham is under the same impression.

9889. Lord *Elcho*.] Is he under that impression from what you said to him, or from what Mr. Farrer said to him?—From what Mr. Farrer said to him; for at that time there was a difference between myself and Mr. Coningham. We were not on terms, and at that time had no communication with each other. Mr. Coningham has since spoken with me on the subject frequently. The particulars of the purchase of the Velasquez were brought to light in my general exposure of the mismanagement of the National Gallery, on account of the picture-flaying of 1846.

9890. Lord *Seymour*.] As you wish the Committee to interfere in this matter, I want to know what evidence you can give to the Committee besides your own word in support of the statement you make, that there was a disreputable trick practised?—I can offer no further proof, at this moment, than the names of other witnesses who have heard from the party who was guilty of this disreputable trick, the very same story he told me. Moreover, I repeat, that there is a gentleman now present, a Member of this Committee, who went to Sir Robert Peel and made a representation to him about this picture, which caused its immediate purchase by the Government. This gentleman must surely remember what it was he said to Sir Robert Peel that caused the sudden purchase of a work which, for years, had been neglected by every one.

9891. *Chairman*.] Are you sure that the representation was not to the effect that the picture was going to France?—I am positive it was not; that would be a paltry evasion.

9892. It is desirable not to use such strong expressions?—Well, then, it is incorrect; but it is an evasion.

9893. Who are the other gentlemen you mention?—Mr. Coningham and Mr. Chambers Hall.

9894. Were they present with you when you saw this packing-case?—No; we were never together at Mr. Farrer's. The same story that was told me was related to them. I have already said that I was not in communication with Mr. Coningham at the time this affair occurred.

9895. Lord *Seymour*.] Mr. Farrer not only stated to you that the picture was going to the King of Holland's collection, but you say there are other witnesses who can speak to the fact of his having stated to them that the picture was going to the King of Holland?—Yes.

9896. And those witnesses are Mr. Coningham and Mr. Chambers Hall?—Yes; I am sorry they are both out of the country at present.

9897. Lord *Elcho*.] What is your proof of the picture having been to the King of Holland, and of its having returned again?—I believe the agent himself does not deny that; what he denies is, that there was any false representation; not that the picture went to Holland previous to its being purchased for the Gallery. The way in which I came to discover the trick was this: Mr. Chaplin, senior, the picture-dealer, happened to go to the National Gallery a short time after the "Velasquez" had been hung up, and seeing it there, said to Colonel Thwaites, "So, I see you have got that picture at last!" Now Colonel Thwaites was rather proud of its having been saved from the King of Holland's collection, and boasted of it to Mr. Chaplin. This appearing not quite intelligible to the latter gentleman, he said to Colonel Thwaites, "There must be some mistake, for I saw the picture at my packer's in Rotterdam a few weeks ago." Colonel Thwaites was quite surprised at the information. He also must be able to state what was once his impression upon the subject of this picture's having been

prevented

prevented from going to Holland, since it was such news to him to hear that it had been in Holland; and that the trustees, although they had purchased it, had not saved it from the King of Holland.

9898. Mr. *Vernon.*] Independent of anything you may have heard, you say you recollect the address that was written upon the case?—Yes, I remember the address that was written on the case.

9899. Do you recollect specifically what the address was?—My memory may not be quite correct, but I have a strong impression that it was, "*A sa Majesté le Roi des Pays Bas, à la Haye.*"

9900. Are you prepared to say that there was no other address upon it?—No; but I should say there was no other address.

9901. You only recollect seeing that address upon the case?—That is the only one I can recollect.

9902. But you are not prepared to say you do recollect that there were not cards or other addresses upon the packing-case?—No; but my conviction is that there were no other addresses. I can, however, positively assert, that that address was particularly pointed out to me as a proof that the picture was going to the King of Holland.

9903. By Mr. Farrer?—By Mr. Farrer.

Mr. *Farrer.*] That is quite true.

The *Witness.*] I say as a proof that the picture was going to Holland.

9904. Mr. *Vernon.*] Was it pointed out to you after the purchase was made, or when the picture was in Mr. Farrer's possession?—I cannot state positively whether the negotiations were actually concluded.

9905. Was it in Mr. Farrer's premises?—Yes, the case was; but as it was not open, I cannot assert that the picture was in it.

9906. And was it after the purchase was concluded?—I cannot exactly say, but I presume that the purchase must have been already concluded, from Mr. Farrer's remarking that the trustees had been "only just in time to save the picture from going to Holland."

9907. At the time you went to visit Mr. Farrer, and your attention was called to the packing-case which was said to contain the picture, did you go there with reference to the purchase which you heard had been concluded, or was it simply that you were there with reference to other matters?—I have no recollection of the reason of my going to Mr. Farrer's at that particular time. I must have gone there accidentally.

9908. I want to fix the date at which you saw the picture at Mr. Farrer's premises?—I have no recollection of the precise date; but it was at the period of the purchase of the picture for the gallery.

9909. You say you did not go to Mr. Farrer's premises in reference to this particular picture?—I should say not, certainly. I could have had no business with respect to that picture. Indeed, I did not see it; I merely saw the packing-case.

9910. Might not the occasion have been some time previous?—No; certainly not; for how then could Mr. Farrer have spoken of the Velasquez as having been all but lost to the country.

9911. *Chairman.*] That is your case against Mr. Farrer?—Yes.

Mr. *Henry Farrer*, called in; and further Examined.

9912. *Chairman.*] WILL you explain, from your own recollection, the circumstances under which you sold to the trustees the picture of which Mr. Moore has been speaking?—The picture had returned from the King of Holland's palace; in fact, it returned with me; I sold three or four other pictures to the King.

9913. Lord *Seymour.*] Can you give us the date?—I cannot recollect the date without referring to my book.

9914. It was in the year 1846, was it not?—I think it was. I think it might be perhaps three or four weeks before the picture was purchased.

9915. Mr. *B. Wall.*] I think I can recall it to your recollection: it must have been late in the Session, on this account, that Sir Robert Peel stated there was to be no meeting of the trustees till after the next meeting of Parliament?—He did so.

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9916. And therefore, as he took upon himself the responsibility of purchasing it, it must have been late in the year?—Yes; it was late in the year.

9917. *Chairman.*] It is stated in the minutes that a communication was made by Sir Robert Peel, on the 12th of August 1846, to the trustees, to the effect that the picture by Velasquez, belonging to Lord Cowley, could be purchased for the nation at the price of 2,200 *l.*?—Yes, I am aware of that. I have been charged with doing all I could to deceive the trustees; but so far is that from being the fact, that I never took any steps whatever in the matter. Mr. Baring Wall came into my house on one occasion, and seeing the case there, he asked me what it contained; I told him it contained the Velasquez, and that I was about to send it abroad, which was the fact, because my intention was to have offered it to the Louvre, where I was going, for I have been an exporter of pictures now for the last 25 years, and have sold pictures in Prussia, in Frankfort, and in the Netherlands, to the value of many thousands of pounds, even up to the last year. Mr. Baring Wall is now present; what his impression may have been from what was written on the case, I cannot tell, but certainly the picture never had been seen by a single trustee, and Mr. Baring Wall did not see it. Sir Robert Peel very cautiously wrote a letter, in which he asked me whether the picture was in the same state as when I received it from Lord Cowley; I returned an answer to Mr. Baring Wall, and he brought me a letter, which I believe I still have, stating that I was to deliver the picture to Sir Charles Eastlake, then Mr. Eastlake, and that he had made an arrangement with Mr. Wood for settling the affair. I never took any step whatever to recommend it, or did any act to facilitate its purchase by the trustees.

9918. Lord *Elcho.*] Did you tell Mr. Baring Wall at that time that the picture had been to Holland?—No; in fact, it was an instantaneous thing; it was done in a moment; the case was lying in the front part of my premises, and Mr. Baring Wall merely asked me out of curiosity, "If you are going to take any steps in the sale of that picture, will you give me two or three days?" I said, I would. What took place within those two or three days I do not know; it is quite true that I may have said to Mr. Baring Wall that the picture was going to Holland; his Majesty had said to me that he had laid out as much as he wished to lay out at that time, but he did not give up the picture, and I think it very possible that had he lived I should have placed that picture with him, for he regretted the loss of it when he heard that it was bought for the National Gallery.

9919. *Chairman.*] At what period did your interview with Mr. Morris Moore take place?—Before I went to Holland.

9920. The circumstance of his coming in and seeing the picture addressed to the King of Holland took place before the picture was sent to the King of Holland?—Yes, when the picture was going away; it was a very large case and everybody could see and read the address as they came into the premises; there was no secresy used, it was just about to go with me; when it came back to this country after having been to Holland, it was placed in the same place again with the address upon it.

9921. Had you a second interview with Mr. Morris Moore when the packing-case was there, after the picture had returned to this country?—I do not think he ever saw it after the picture had returned; I think it is all a mistake. Mr. Morris Moore, in a letter he has written on the subject, says he does not know which to admire most, the gullibility of the trustees, or the cupidity of the dealer. I declare that I used none.

9922. Lord *Elcho.*] Did you go to Holland yourself with that picture?—Yes.

9923. And did you bring it back yourself?—Yes.

9924. Was it always in your possession?—No; it remained in the palace till it returned with me.

9925. *Chairman.*] And you are confident that at the time of your interview with Mr. Morris Moore the picture was then going to Holland?—That I am sure of.

9926. Lord *Elcho.*] Do you recollect mentioning this subject to the gentlemen to whom Mr. Morris Moore has referred?—I do not deny it; the case was there, and everybody could see it; I had nothing to disguise.

9927. Did you say it to them also before the picture went to Holland?—Yes; they could see that it was going to Holland.

Mr. *H. Farrer.*

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9928. Your interview with Mr. Chambers Hall and Mr. Coningham took place previous to the departure of the picture for Holland?—Yes.

9929. *Chairman.*] Did you mention in your interview with Mr. Baring Wall, that the picture had returned from Holland, and was then lying in its case; and did you state that you had an intention of sending it abroad again if it was not purchased in this country?—I do not know that I said that.

9930. Mr. *B. Wall.*] Will you allow me to recall to your recollection an answer given by you to this question put by me, No. 1445: "At the time I came to you on the part of Sir Robert Peel, I understood you to say that the picture was just going to the King of Holland?" Your answer was, "No, you mistook me; the picture had been to the King at the time. I was about to send it away to Paris when you came to me"?—That is correct. I did intend to send it to Paris or Frankfort, or some other place; I had not made up my mind exactly where I should send it; there are many openings for a picture of that kind. I had no expectation at that time of selling it to the Gallery, as it had been twice recommended by the trustees for purchase by the Treasury at the price of 3,000 *l.*, and 2,500 *l.*, being 300 *l.* above what was afterwards given for it.

9931. *Chairman.*] Were there any other gentlemen who came to you either incidentally or on purpose, after the picture returned, and who saw it lying in a packing-case, and asked whether it was really to go abroad again?—No; I never unpacked it till the Government bought it.

9932. Was there anybody who saw the case, knowing the picture to be in it?—They could only know what was in it from what I told them.

9933. After the picture returned from the King of Holland, and was in its case, still lying in your premises, with the direction of which you have spoken upon it, your mentioning incidentally that you were going to send the picture abroad might naturally give rise to a misunderstanding, might it not, that you were going to send it to Holland rather than to France or some other country?—I think that is possible; I think it is a mistake; I am sure I did not represent it at all as going to Holland; the mistake may have arisen from my having said that I was going to send it abroad.

9934. Mr. *B. Wall.*] You say there were a few days elapsed, and that I asked for time?—You asked me to take no further steps, I think, till you had communicated with somebody; you then came back, and asked me whether the picture was in the state in which it was when I received it from Lord Cowley, and you brought me a letter from Sir Robert Peel, directing me to put the picture in the hands of Sir Charles (then Mr.) Eastlake, he having agreed to the purchase without my knowledge. A mistake may have arisen, but there certainly was no misrepresentation on my part. I have no doubt Mr. Moore is perfectly correct in supposing me to have said the picture was going to Holland; I made no secret of it; I think the mistake originated in the address to the King of Holland being still on the packing-case, and it might be supposed it was going there, when in fact it had been there.

9935. Lord *Seymour.*] I understand you to say, you still think the King of Holland would have bought it?—I do.

9936. Therefore if you intimated that the King of Holland might buy the picture, that would also have justified the supposition that it was again going to Holland?—I did not know so much at the time I sold the picture to the Gallery as I knew afterwards. The King of Holland had taken some advice upon the matter, and one of his agents, who used to come over to me on matters of business in connexion with other people's pictures, told me he was desirous of buying it. He said, "I think you will sell your picture yet." I have no doubt he would have bought it.

Charles Baring Wall, Esq., a Member of the Committee, Examined.

C. B. Wall, Esq., M.P.

9937. *Chairman.*] WILL you be kind enough to tell us what is you recollection with regard to the purchase of the picture, of which we have been speaking?—My recollection very much agrees with that of Mr. Farrer. It was at the end of July 1846 that I mentioned the subject of this picture to Sir Robert Peel; having found out accidentally, on visiting Mr. Farrer, that it was, as I thought, packed up to go to the King of Holland; but upon that point my recollection, it appears, does not serve me very correctly. It certainly was in its case, which was directed to the King of Holland, and I suppose I thought it was going there,

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there, whereas it appears that it had returned. On referring to the former evidence given by Mr. Farrer upon the subject, I find he stated that he was about to send it away to Paris when I came to him.

9938. I suppose you think it likely that the case containing the picture, lying there with the address of the King of Holland, from whom it had just come back, upon it, any other gentleman hearing that the picture was going to be sent abroad, might naturally suppose that it was going to Holland again?—Yes.

9939. Lord *Elcho.*] You do not recollect Mr. Farrer having told you it was going to the King of Holland?—It was rather my impression that he had told me so; but it is extremely likely that I may be mistaken upon that point. Certainly the inscription to the King of Holland was upon the case, and it constantly connected itself in my mind with Holland, knowing it was going abroad.

9940. Did you go to Sir Robert Peel after that, and did you convey to Sir Robert Peel the impression which you say you had in your own mind, that the picture was going to the King of Holland?—I certainly thought I had stated that to Sir Robert Peel. I may have said that I thought it was going abroad. I know I said I saw it packed up in a case. I attached importance to that picture. I thought it most important that the National Gallery should possess it. I still retain that opinion. I went to Sir Robert Peel and asked him whether he would allow me to put a question to him in the House of Commons, with regard to the history of the picture and its future destination. He advised me not to do so. He said he thought there must be some authority, and that the House of Commons and the country must acquiesce and back that authority. I told him I deferred to his opinion. About three weeks afterwards, the subject having dropped, Sir Robert Peel came to me, and said he had been thinking over the subject; that London had gone out of town; that there was to be no other meeting of trustees till the following Session, and that he would take upon himself the responsibility of the purchase of the picture, if I thought I could still obtain it at the price I had mentioned to him. I should say, in justice to Mr. Farrer, that he never varied in his price. I then went back again to Mr. Farrer. I told him that some negotiation was pending, and that I should be much obliged to him, if the picture was still in his possession, if he would give me the refusal of it before he sent it elsewhere; and, upon Sir Robert Peel stating what he was willing to do, I went again to Mr. Farrer, and told him the circumstances of the case, and the picture was purchased, I must say, with the most perfect concurrence of opinion that I ever recollect any picture to have been purchased with.

Mr. *Moore.*] The only thing I wish to state, and I am ready to state it on oath, is, that the conversation between me and Mr. Farrer occurred *after* the picture had returned from Holland.

Morris Moore, Esq., Examination resumed.

M. Moore, Esq.

9941. *Chairman.*] Have you any further remarks to make as to those pictures which you have condemned as not being proper purchases?—Yes.

9942. What are your remarks upon those pictures?—That not only are they all of a degenerate period of art, but that most of them are even bad and damaged specimens of their class; and that fine works, of the purest period, might have been purchased for much less money than was paid for them.

9943. With respect to the opportunities which the trustees have had of purchasing better pictures, have you any complaint to make of those opportunities having been neglected?—I have great complaints to make upon this subject. I have here a list of several fine pictures, of the best period of art, which have been sold since 1843; and although almost all of them were sold at extremely low prices, no attempt was made to secure them for the nation.

9944. Were these pictures that you think might have been deserving a place in the National Gallery?—Yes.

9945. Will you read over the list of those pictures, and characterise the list?—Perhaps you will first allow me to discuss the purchases of late years. I have divided my list of the 18 pictures purchased since 1843, as follows: namely, nine admissible, as coming under the head of works belonging to a great period of art, or as possessing some distinctive qualification to compensate, in some measure, for their belonging to an inferior category. Six of those nine claim

do

to be of a great period. Of the remaining nine, some are absolutely worthless, others but little better, and the rest, though possessing merit, ought never to have been even thought of, at the exorbitant prices that have been paid for them; while all belong most decidedly to the decline of art.

9946. Lord *Seymour.*] Will you read those last nine?—"The Infant Christ and St. John," Guido; "Lot and his Daughters," Guido; "The Judgment of Paris," Rubens; the libel on Holbein; "Susanna and the Elders," Guido; "A Boar Hunt," Velasquez; "Rembrandt's Portrait," Rembrandt; "A Monk Praying," Zurbaran; and "The Adoration," Velasquez. Some of these are so bad that they ought not to have been accepted, even as gifts.

9947. Mr. *Vernon.*] Will you mention those pictures that you consider should not be there even as gifts?—"The Infant Christ and St. John," and the "Holbein," ought not to have been admitted into the gallery, even as gifts. They cost the nation 1,039 *l.* 10 *s.*; a sum exceeding the total amount paid for three Raphaels, namely, the Methuen "Virgin and Child," the "St. Placido," and the "Apollo and Marsyas," by more than double the price of the last.

9948. You mention four of the last nine pictures as worthy of a place in the National Gallery, if they could have been bought at a reduced price?—I mean "The Judgment of Paris," by Rubens; "The Boar Hunt," by Velasquez; "Rembrandt's Portrait," by Rembrandt; and "The Adoration," by Velasquez. If these pictures could have been bought for about one quarter of the sums they have cost us, say, 1,000 *l.* for the Rubens; 500 *l.* for the Velasquez "Boar Hunt;" 100 *l.* for the defaced "Portrait of Rembrandt," simply because it is his portrait; and 500 *l.* for the Velasquez "Adoration;" although, even at this reduced price, far greater works can at all times be procured; yet, as an extensive national gallery might be thought to demand various specimens even of inferior works, and as the vitiated taste of the day has agreed to fix a higher value on these, I might, however reluctantly, have acquiesced in their purchase, or at least abstained from animadverting upon it, had their cost been within the bounds of discretion. I say reluctantly, for I shall never reconcile myself to the acquisition of inferior works, so long as great ones are to be obtained for less money. The total amount of the prices I have attached to the four pictures under consideration, amounts to 2,100 *l.*, a sum which exceeds, by 416 *l.* 13 *s.*, the cost of the four Raphaels to which I have already alluded in this day's evidence.

9949. Then with regard to the other three pictures which you have not specified, but which you also condemn for some reason or other?—You mean three of the six pictures I have classed as works belonging to a great period.

9950. You would accept them as a gift, but you would not purchase them?—One of them, the Collot "Palma," for which the trustees were prepared to give 1,500 *l.*, and, conditionally, even 1,896 *l.*, we have never yet seen; so I cannot say whether I would accept it as a gift or not. I have named it among the six works of a good period, in order to show what proportion of works of this class the trustees have attempted to obtain. As to the other two, "The Tribute Money," ascribed to Titian, and the work ascribed by Sir C. Eastlake to both Vincenzo Catena, and Giorgione, the price of the one is so preposterous, and the condition of the other so bad, that, although I would accept them as gifts, I would purchase neither. I have said that "The Tribute Money" is not to be unconditionally condemned. I will allow, say 500 *l.* for it. The nine pictures I have described, either as bad or as belonging to the decline of art, have cost us 13,125 *l.* If I deduct the 500 *l.* I have conceded for "The Tribute Money," from 2,604 *l.*, its cost price, and then add the balance, 2,104 *l.*, to the amount paid for those nine pictures, we have the sum of 15,229 *l.* for the ten pictures. If, again, I deduct from this last, the sum I have allowed for "The Judgment of Paris," "The Boar Hunt," Rembrandt's portrait of himself, and the Velasquez "Adoration," there yet remains the sum of 13,125 *l.*; and this, I contend, has been not only uselessly, but perniciously spent. Now, there have been sold during the same interval, among other fine works of the great period of art, the following 12.

9951. Lord *Seymour.*] The period from 1843 to the present time?—From 1843 to the present time. I have first selected the following 12, because they are of singular importance. They are, No. 1, "The Virgin and Child," from Lord Methuen's collection, 500 *l.*

9952. Lord *Elcho.*] By whom?—By Raphael. It was purchased by Sir

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Thomas Baring, in 1844, I believe, as I have already said, for 500 *l.*; at all events, it might have been had for that sum. It is now in Mr. Thomas Baring's collection, in Grosvenor-street. No. 2, "The Martyrdom of St. Placido," by Raphael. This was sold at Mr. Coningham's sale in 1849 for 325 *l.* 10 *s.*; it was purchased, as I have heard, by a gentleman of the name of "Stuart." No. 3, "Christ on the Mount," by Raphael. This also, was sold at Mr. Coningham's sale in 1849. The price of this important and most beautiful work was not, by 52 *l.* 10 *s.*, half that of "Lot and his Daughters." It was purchased by Mr. Fuller Maitland for 787 *l.* 10 *s.*, and is now at his seat, in Essex.

9953. Mr. *B. Wall.*] I think the answer in the early evidence is that you are not quite sure of that; perhaps you had better see that it is so?—My doubts referred to Mr. Stuart, not to Mr. Maitland. No. 4, the "Apollo and Marsyas," by Raphael. This was sold at Mr. Duroveray's sale in 1850, for 70 *l.* 7 *s.*; I was the purchaser, and the picture is still in my possession. The total cost of these four Raphaels was 1,683 *l.* 7 *s.*, only 13 *l.* 17 *s.* more than was paid for those two bad Guido pictures, the "Infant Christ and St. John," and "Susanna and the Elders." No. 5, "The Virgin, Child, and St. John, with Saints," by Michael Angelo. This great work, superior to any in the national collection, was offered to the trustees for 500 *l.*, in 1845, at the very time they were in treaty for that wretched "Holbein." It belonged to a lady of the name of Bonar. The two pictures were in the same room at the National Gallery, and at the same time. The daub was secured, the masterpiece rejected. The Michael Angelo was subsequently exhibited at the British Institution in 1847. It remained on sale nearly the whole period of Sir C. Eastlake's keepership; and it was at last sold in 1849, by Mr. Colnaghi, for Mrs. Bonar, to Mr. Labouchere, for 525 *l.* It still belongs to Mr. Labouchere. The sum for which these five pictures by the two greatest masters of the greatest period of Italian art, were sold, is 2,208 *l.* 7 *s.*, only 8 *l.* 7 *s.* more than was paid for the "Boar Hunt," and less by 106 *l.* 7 *s.* than was lately given for two black and opaque Spanish pictures. The four Raphaels were sold for only 3 *l.* 7 *s.* more than was given for "Lot and his Daughters;" the "Apollo and Marsyas," the finest of them, for less than one-eighth of the cost of the Eastlake "Holbein." I offer these remarks to show what might have been done by the National Gallery, and what has been done by other parties. No. 6, "The Holy Family," by Sebastiano del Piombo. This also was sold at Mr. Coningham's sale in 1849. It was purchased for 1,980 *l.*, by Mr. Thomas Baring, and may still be seen in his collection. This is a noble specimen of a master, whose works must ever be held in the highest consideration by all who are capable of understanding what is truly great in art. I make bold to assert this, notwithstanding that a "professor of painting," of the Royal Academy, Mr. Leslie, singles out for hostile criticism, in his lectures to the students, "The Raising of Lazarus" itself; the most renowned and greatest performance of Sebastiano del Piombo; a performance which, Vasari tells us, "was publicly exhibited in competition with Raphael's 'Transfiguration,'" and like that famous work, "infinitely extolled by all." This is how Rome spoke of "The Raising of Lazarus," in the age of Michael Angelo and Raphael. No. 7, "A Portrait of a Cardinal," attributed to Raphael. This picture belonged to Sir Robert Gordon, and was for some time on sale at Messrs. Graves'. It was afterwards offered for sale by Mr. Christie, with Sir Robert Gordon's other pictures, and bought in at 1,000 *l.*, this being the reserve price. This sum was actually bid; but for some reason or another, the bidder was not allowed to have the picture.

9954. Lord *W. Graham.*] Why should you wish the Gallery to purchase it, when you say, it was only "attributed" to the painter?—Because it was a great work of art; I care not who was its author. No. 8, the "Tarquin and Lucretia," by Titian. This picture, whose history was already connected with this country, as having been in the collection of Charles the First, was brought to England by Joseph Buonaparte, and in 1846, was sent for sale to Christie's. I particularly drew the attention of one of the trustees to it, while it was hanging in the auction-room, but no attempt was made to secure it. Shortly afterwards, it was privately sold to a picture-dealer, of whom it was purchased by Mr. Coningham. It was again put up to auction at Mr. Coningham's sale, in 1849, and bought in at 525 *l.* It was finally sold privately, for about 700 *l.*, to Lord Northwick, and is now in his collection. No. 9, "The Rape of Europa," by Titian. This picture, of the finest period of Titian's practice, was sold last year at

at Mr. Dawson Turner's sale, for 288*l.* 15*s.* I do not feel at liberty to name the present proprietor. No. 10, "St. Francis in the Desert," by G. Bellini. This picture was imported by Mr. Buchanan, and after having remained some time in his possession, was sold last year at Christie's for 735*l.* It was a most remarkable work, in fine preservation, and a much more powerful specimen of its period than the picture lately purchased for the gallery, as a "Giorgione." No. 11, "The Virgin enthroned, with Infant Christ and Saints," by G. Bellini. This beautiful picture was sold last year, at Mr. Dawson Turner's sale, for 378*l.* It was purchased by Mr. Nieuwenhuys, but, I believe, it now belongs to Lord Ashburnham. No. 12, "Christ on the Mount," by Andrea Mantegna, and signed. This fine picture was purchased at Cardinal Fesch's sale, in 1846, and was brought to London by Mr. Artaria, of whom it was bought by Mr. Coningham. It was bought in at Mr. Coningham's sale, in 1849, at 420*l.*; Mr. Coningham having, I believe, paid from 600*l.* to 800*l.* for it. It was again put up at another sale of Mr. Coningham's, in 1851, and knocked down for 252*l.*, the purchaser being Mr. Thomas Baring, in whose collection it now is. On neither occasion was any attempt made to secure it for the nation. The total cost of these twelve pictures, by some of the greatest masters of the best period of Italian art, is 9,275*l.* 9*s.*; while that of the nine pictures condemned by me as bad, or as belonging to a degenerate age of art, or as extravagantly dear, is 13,125*l.*; the difference between the two lists being 3,849*l.* 11*s.* in favour of the former; a sum which exceeds, by 482*l.* 17*s.* (only 17*l.* 3*s.* less than the price of the Michael Angelo), double the cost of the four Raphaels I have mentioned. In the list I have given of 12 pictures of the greatest period of art, the prices range from 70*l.* 7*s.* to 1,890*l.* The prices of the nine pictures, which, on one account or another, I have condemned, vary from 265*l.* to 4,200*l.*; yet, I dare assert, that whichever picture you might select from the former list, is a finer work of art, and, therefore, of greater importance to the gallery, than any specified in the latter. I mean, that if there were no alternative but to give for the least desirable picture of the former list, the highest amount paid for any in the latter, or to leave matters as they are, I should not hesitate to make the exchange. I have made a further selection of 15 other pictures of the greatest schools of art, which also have been sold in London, since 1843. These pictures are: No. 1, "The Virgin and Child," by Andrea Verocchio, the master of Leonardo da Vinci. This interesting little picture was sold in 1844, at Jeremiah Harman's sale, for 105*l.* The name of the artist is inscribed as an ornament on the border of the drapery of the Virgin. This picture is now the property of Mr. Thomas Baring. No. 2, "A Cupid with a Dove," by Titian. This beautiful little picture was sold at Mr. Harman's sale, for 162*l.* 15*s.* It now belongs to Mr. Wynne Ellis. Sir C. Eastlake was at that time keeper of the National Gallery, and as he was familiarly acquainted with Mr. Harman's collection, he deliberately selected that wretched picture, "The Infant Christ and St. John," at 409*l.*, in preference to both the preceding works, at 267*l.* 15*s.* No. 3, "An Angel Praying," a most exquisite work by Filippino Lippi. This was purchased for 52*l.* 10*s.*, at Sir A. Calcott's sale, in 1845, by Mr. Wynne Ellis, to whom it still belongs. I have heard it stated that, shortly afterwards, an attempt was made by the trustees to obtain this picture for four times the amount it had fetched at the sale. No. 4. "The Annunciation," by Carlo Crivelli, signed and dated. This was purchased by Mr. Labouchere for 341*l.*, and is now in his collection. No. 5. "The Visitation," by Gaudenzio Ferrari. This was sold for 399*l.*; no attempt was made to secure it to the Gallery, although it was a better work than the one attributed to the same master, for which the trustees offered in 1844, during Sir C. Eastlake's keepership, 2,200*l.* No. 6. "The Virgin with Infant Christ and Saints," by Innocenzo da Imola, signed and dated. This picture brought 325*l.* 10*s.* No. 7. A similar subject, by Girolamo da Treviso, signed and dated, and mentioned by Vasari, as "the best of his works." No. 8. "The Virgin enthroned, with Infant Christ and Saints," attributed to Giorgione, a very noble work. This was knocked down for 525*l.* The five last pictures were in Mr. Solly's collection, which was sold at Christie's, in 1847. Mr. Solly's pictures were 42 in number, all of them belonging to the great schools of art. The entire collection fetched under 6,000*l.*, a trifle less than was given for "Lot and his Daughters" and "The Judgment of Paris" alone. No. 9, "St. Jerome in his Study," by J. Van Eyck. This exquisite little picture has been twice sold by auction, since 1843; first,

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first, at Sir Thomas Baring's sale, in 1848, for 139*l.* 13*s.*; and, secondly, at Mr. Coningham's sale, in 1849, for 162*l.* 15*s.* More than double this price was given by the trustees, in 1851, for a comparatively insignificant specimen of the same master. No. 10, "The Virgin and Child," by G. Bellini, signed. This brought 183*l.* 15*s.*, and is now in Mr. T. Baring's collection. No. 11, "An Angel declaring the Resurrection," by Andrea Mantegna. It was sold for 134*l.* 8*s.* No. 12, "The Martyrdom of St. Catharine," a very fine *predella*, by Luca Signorelli. This was purchased for 52*l.* 10*s.*, by Mr. Labouchere. No. 13, "La Madonna del Cardellino," by Giovan Battista Cima da Conegliano, which was sold for 68*l.* 5*s.* No. 14, "The Wise Men of the East, &c.," ascribed to Filippo Lippi, and sold for 283*l.* 10*s.* No. 15, the same subject, ascribed to Filippino Lippi, and sold for 199*l.* 10*s.* I doubt whether the two last pictures were attributed to the right authors. One of them looked more like Benozzo Gozzoli. But however this may be, they were two exceedingly beautiful Florentine works of the second period, and, consequently, would have been very valuable acquisitions to the National Gallery. The six preceding pictures were sold at Mr. Coningham's sale in 1849. The total cost of these 15 pictures is only 3,268*l.* 8*s.*; that is to say, less by 711*l.* 2*s.* than was squandered on those four worthless pictures, "The Infant Christ and St. John, the miscalled Holbein, "Lot and his Daughters," and "Susanna and the Elders." This last picture cost 1,260*l.*, but the trustees might have purchased it, a few months previously, for about 800*l.* The 27 pictures I have selected have been sold for 12,543*l.* 17*s.*, while at least 13,125*l.* have been worse than uselessly spent; for, to lay out money on what can serve only to deprave public taste, is, I repeat, to spend it perniciously. I might add to the 27 pictures I have selected, a very beautiful work which I knew when it was in Cardinal Fesch's collection at Rome; I allude to the "Adoration of the Shepherds," by Giorgione. I believe it brought only 400*l.* at the Cardinal's sale; but I saw it sold at Christie's, in 1847, at Mr. Tarral's sale, for, if I remember rightly, 1,500*l.* It was in a much finer state when I used to see it in Cardinal Fesch's gallery; but although it had lost much of its fine tone by the removal of some of its glazings, it had so far escaped as to be still a very desirable work. It was bought by Mr. Wentworth Beaumont. Of course, I do not assume that these 28 pictures could have been purchased by the Gallery for the identical sums I have named, since it is self-evident that had they been bought by any persons but those to whom they were knocked down, their cost must have necessarily somewhat increased. In three instances, however, namely, in those of the Methuen Raphael, the Michael Angelo, and the "Tarquin and Lucretia," any one might have obtained those works at the prices I have specified, that is to say, the three, for 1,775*l.*; 275*l.* less than the cost of the last-purchased Velasquez. If we made the very liberal advance of, say, 30 to 40 per cent. upon the price of the first 12 pictures on my list, we should not, even then, raise it above that of the nine pictures to which I have so strongly objected. Yet with such an advance, we may fairly take it for granted that, with scarcely an exception, those 12 pictures would at this moment adorn the walls of the gallery. With respect to the "Holy Family," by Sebastiano del Piombo, I have heard it stated that Mr. T. Baring was prepared to bid a very high price for it, partly in consideration of its having been formerly in his father's collection. We might, therefore, have had to make too great a sacrifice to obtain it. I feel convinced that, with this exception, a very few bids beyond the sums they fetched, would have secured to the nation the pictures I have specified.

9955. *Chairman.*] Are you aware, in any of these instances, whether the trustees bid for the picture?—I am not aware that they bid for any of these pictures. I can only say that if they did, it would tell against them, almost more than if they had not; for it would prove how little they appreciated them, not to have gone beyond such prices for such pictures; the prices at which they were sold, being, in every instance, very moderate, and in some cases, exceedingly low. Take, for example, the highest in price, namely, "The Holy Family," by Sebastiano del Piombo; I consider 1,980*l.* a very moderate price for such a work. The total cost of the 28 pictures, which include among them some which have realised 1,000*l.*, 1,500*l.*, and even all but 2,000*l.*, is only 14,043*l.* 17*s.*

9956. Lord *Seymour.*] Then you think that the trustees have been very ill-advised in the purchases they have made ever since 1843?—Undoubtedly; but I do not hold them responsible for the bad management at the gallery. The Government appointed as keeper a person presumed to be an artist of eminence; and

and as such the trustees received him. They very properly, therefore, gave him their entire confidence. Had the keeper really been an artist of eminence, he must, necessarily, have been a great judge of the merit of all works of art, and would, consequently, by an able administration of the Gallery, have fully justified the confidence reposed in him. We have heard Sir Charles Eastlake admit in his evidence, that the trustees never shackled him in any way. They looked up to him as the professional chief of the institution. With regard to "cleaning," they gave him authority to do as he liked with the pictures; and with respect to purchasing, we have heard him, after fully admitting his responsibility for the purchase, and, consequently, for the rejection of pictures, at least of the Italian school, state in reply to Questions 6011–12: "When a picture, or a collection of pictures were offered, perhaps by correspondents abroad, or even by persons in London, to the consideration of the trustees, it was their custom to send the keeper to examine the collection or the picture, and to make a report upon the subject. I undertook that duty." Again, in answer to Question 6016: "When intimation was given to the trustees that a picture was at their disposal, I was sent to examine it." And again, in reply to Question 6017: "If I reported that the picture was not worthy of their attention, nothing more was thought of it." This proves that the trustees gave him full authority, and that he accepted the full responsibility of its exercise. Unless it could be shown that the trustees had obstructed the professional chief of the institution in the exercise of his functions, it would be repulsive to common sense to attach responsibility to any other person.

9957. We have been told by a witness that the collection in the National Gallery, although it is a small collection, yet contains, in proportion to the number of pictures, fewer moderate pictures, and fewer equivocal pictures, than almost any other gallery in Europe; do you agree with that opinion?—I think there is considerable foundation for that statement.

9958. So that although the trustees have not done so well as you think they might have done, yet upon the whole they have produced a collection of which it may be said, that looking to the number of pictures it contains, it has a better proportion of good pictures than almost any gallery in Europe?—I should say that the Pitti Gallery might claim at least as high a rank in this respect. The pictures that were purchased for the National Gallery, previous to 1843, are mostly of a high character; the bad purchases made since, are not in sufficient number to affect, extensively, the character of the collection.

9959. You mean that the pictures since 1843, though inferior, being few in number, would not so far reduce the average of the whole?—Certainly not to the extent of giving it the character of an inferior collection. Since 1843, however, the proportion between good and bad purchases, is lamentably against the management.

9960. Yours, after all, must be a matter of opinion with respect to the pictures you prefer as compared with the pictures that the trustees have preferred?—What I am now stating before this Committee is certainly nothing but an opinion; nor is it for me to assert that mine is right; but I cannot concede that it is a matter of opinion which class of works ought to be bought by the nation. That is decidedly a question of fact; a question of what ought to be done, and what ought not to be done. If I am right, the trustees, or rather, their professional advisers, are most lamentably wrong, and *vice versâ*.

9961. You have said that many of those pictures are painted on false principles of art?—Decidedly they are.

9962. And, therefore, that they are not to be purchased with a view of elevating the national taste?—I have said so.

9963. They are pictures, therefore, that you would not yourself recommend any one to study, as I understand?—Certainly not; I would, on the contrary, caution every one against studying them.

9964. When you state that opinion, is it from the studies you yourself pursued when you were in Italy?—From the studies I have pursued everywhere; from studying the principles of art generally, not from a bigoted preference for a particular school. During this examination I have certainly confined myself, in a great measure, to the works of the greatest period of art in Italy, but I hope I may not on that account be misunderstood as having an exclusive taste, unless to admire most, that which most deserves admiration, be to have an exclusive taste. Whenever I see a work displaying principles that should be common to all

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schools of art, I admire it, whether it be Dutch, Spanish, or Italian; I care not which. Many noble specimens of the Dutch, and other schools, have been neglected, which I should like to have seen on the walls of the gallery.

9965. Then the Committee are brought back to consider your own system of study; of course the plan you recommend to others is the plan you have, as far as possible, pursued yourself?—Had I known of a better one, of course I should have adopted it.

9966. As far as you yourself are concerned, that plan of study resulted in your giving up the profession of an artist, and taking to the profession of a picture-dealer, did it not?—There certainly has been a change in my pursuits.

9967. What confidence can the Committee have that the pictures which you recommend should be studied, are the best kind of pictures to recommend other persons to study hereafter?—I do not expect that the Committee will be influenced by any views of mine. As to the remark upon the change in my pursuits, I made that change in consequence of finding those great works, to the investigation of whose principles, I had devoted years and years of study, with the hope, though but a forlorn one, of reviving some of their beauties, not only neglected, but frequently treated even with contumely. I had to obtain a living, and I plainly saw that this would be impossible, if I continued to pursue that, which, even when achieved, my evidence affords abundant proof, is held in such small account. I felt that I must either abandon the practice of art, or so alter my system as to become a party interested in the triumph of daubs over master-pieces. I preferred the first; nor can I understand how this should render me less deserving of confidence. With regard to my former studies, I still pursue them as well as my humble abilities will admit; if no longer practically, at least, theoretically.

9968. Then the fault, I may rather suppose, is in the public taste of this country preferring a lower style of art to that which your studies in Italy have led you to admire; is that so?—The evil lies in the ignorance of the public with respect to art generally. I feel thoroughly convinced that if you were to take a picture by Titian, the "Bacchus and Ariadne," for instance, were to place it in an auction-room, and could guard against any one's knowing it to be that identical picture, few or none would regard it with the same feelings as when they saw it on the walls of the gallery; no one would venture upon giving a Titian price for it.

9969. Then it is not only the trustees who have not a sufficiently high notion of art, but the whole of the public in this country, who do not appreciate these works of the first masters in the way they ought?—Certainly; the public generally is at present too ignorant of art to appreciate such works.

9970. Lord *Elcho.*] The price that is given for pictures at auctions shows that, does it not?—Yes; to a great extent.

9971. *Chairman.*] When you say that nobody would, at a sale-room, appreciate that picture, do you mean that no man in Great Britain except yourself could appreciate it?—I spoke generally, and without reference to myself.

9972. Do you mean nobody in a literal sense?—My remark was, I repeat, pointed to the general ignorance that exists respecting art; I have, I may say, daily proof of great works being neglected. If we turn to the auction-room, there we may see fine works knocked down for the lowest sums, while daubs instantly command thousands.

9973. Lord *Elcho.*] Your attention has been called to the statement of a witness, that in the National Gallery, taking it as a whole, there are a smaller quantity of inferior pictures than in other galleries; are you aware of the number of the pictures in the National Gallery, and what proportion of that number has been purchased by the trustees?—The number is 225, I believe; but I do not exactly remember; you will find the number stated in the printed Evidence upon the management of the National Gallery, of 1850.

9974. Excluding the Vernon Collection and the Angerstein Collection, and taking an equal number of pictures that have been bequeathed and pictures that have been purchased by the trustees, which would you say would be the finest works of art?—I cannot answer the question, because I do not remember sufficiently well which are the purchased pictures, and which the bequeathed; if I examined the list, I could easily give an opinion upon the subject.

9975. Speaking generally, and comparing the Angerstein Collection and the pictures bequeathed to the nation, and those purchased by the trustees, which should

should you say were the preferable works of art?—The Angerstein, I should say; but I should like to see the list.

9976. Do you, or do you not consider that the pictures that have been purchased by the trustees are inferior to the pictures that have been purchased by the nation; namely, the Angerstein Collection and pictures which have been bequeathed to the nation?—My present impression is, that the pictures in the Angerstein Collection are the finest.

9977. You consider then that the purchases made by the trustees are inferior to the other pictures of the old masters in the National Gallery, generally speaking?—I would rather give you an answer after seeing what pictures belong to each set. (*A list of the pictures was handed to the Witness.*) I have looked through the list, and I find there are some very important pictures indeed that do not belong to the Angerstein Collection; the "Bacchus and Ariadne," for instance. I should like to examine the list further before I give a definite answer.

9978. Can you answer, generally, to the effect of whether you consider that the pictures purchased by the trustees are superior or inferior to the other pictures by the old masters in the National Gallery?—I cannot remember sufficiently one set from the other; I find here certain pictures which I thought belonged to the Angerstein Collection; but I see that they have been purchased since. My impression was, that the Angerstein pictures were, on the whole, the finest.

9979. *Chairman.*] There are only from 40 to 50 pictures purchased by the trustees during the 29 years since the purchase of the Angersfein Collection?—I see that many fine works have been bequeathed.

9980. Was not the "Peace and War" bequeathed?—It was presented to th nation by the Marquis of Stafford.

9981. Lord *Elcho.*] You wish your evidence with reference to the purchases effected by the trustees, as I understand you, to show that during the same period that the trustees have effected these purchases which hang on the walls of the National Gallery, they might have, for less sums of money, acquired finer specimens of art, and of a finer period of art?—With reference to the purchases effected since 1843; that is, since Royal Academicians have been the professional advisers of the trustees. That, I think, I have proved beyond all doubt.

9982. Opinions may differ as to the merits of different pictures, but is it, or is it not the case, that with regard to art there are certain periods of art which are recognised by the world, and by every one conversant with art, to be superior to others?—Certainly it is so, and justly.

9983. Do you, generally speaking, or not, consider that comparing the pictures which have been purchased by the trustees of late years, with those that they have not purchased, the pictures purchased are of an inferior period of art to those which they might have acquired?—With the exception of the Vision of a Knight, by Raphael, they are very inferior; there can be no dispute about it.

9984. As you have stated that those who are conversant with art are agreed as to the finest period or periods of art, are they equally agreed as to the pictures which it is desirable to place before students, with a view to elevating their taste, and forming their judgment in matters of art?—Those who are really competent to judge are perfectly agreed upon that point. A difference of opinion on the subject, would argue also a difference of knowledge.

9985. And is it, or is it not the case, that of late years in England we have seen Greuzes, and pictures of that period, sell for high prices, when pictures which would come under the period of fine art which you have described, have been sold for comparatively trifling sums?—Yes; there are many instances of it; and not only have such instances occurred, but they are constantly occurring.

9986. Do you consider that Greuze is a painter who might be considered as a great artist, and as coming under the definition of the fine period of art?—Certainly not. He was of a very corrupt period, and his works prove it.

9987. Lord *Seymour.*] You have said that the trustees have purchased pictures which are very inferior to those they have neglected; and at the same time you have stated, that the public taste in this country is somewhat vitiated as to paintings?—The public taste is very vitiated; it is in the lowest state.

9988. Therefore the trustees may have purchased inferior pictures, and yet may have purchased pictures which are more pleasing to the generality of the public than better pictures would have been?—I should say that the inevitable

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consequence of a vitiated taste would be to feel more pleased with bad pictures than with good ones. According to my experience, the more ignorant a person is of art, the more likely he is to be pleased with bad pictures.

9989. Then the trustees have done wrong in purchasing what is generally pleasing to the public, but ought rather to have sought out and purchased pictures which are less pleasing to the generality of the public?—They have done wrong to purchase inferior works, at all events, unless it could be proved that fine ones, even though, at first, less attractive to the public, can never become pleasing; but it must be evident to every reflecting mind, that works of the highest character, that is, works which illustrate, in a consummate degree, any one or more of the great principles of art, contain not only the greatest amount of instruction, but, to a mind educated into a perception of its beauties, pleasure of the most exquisite kind.

9990. If the trustees had bought better pictures, you think that they would have gradually led the public to appreciate them?—I have no doubt of it. The public cannot learn to appreciate them, except by having opportunities of becoming familiar with them. Give the public the opportunity, and they will learn to prize what is really fine.

9991. Lord *Elcho.*] What do you consider to be the main object of a National Gallery?—To instruct the people in a knowledge of art, which would teach them to look upon nature herself with a more intelligent eye.

9992. Do you consider it almost of more importance to instruct the public, and to elevate their taste, by placing really fine works of art before them, or to merely please their eye, by placing before them works which are of a comparatively inferior character, but which in the vitiated state of the public taste please the public, and please their eye more than those higher class of works?—It is my conviction that works which contain the greatest instruction must also afford the greatest pleasure; unless, indeed, we are to believe that no pleasure is to be derived from instruction. Therefore, the best works would ultimately become the most attractive.

9993. Do you consider that the trustees would be fulfilling their duties more by endeavouring to raise and elevate the public taste than in contributing to the public amusement?—I cannot perceive the alternative implied. To elevate the public taste would be to contribute to the public amusement. In the end, the greatest works would amuse the most.

9994. If it so happens that in the present state of public taste their eyes are pleased with the Greuzes, and displeased with the Sebastian del Piombos, and the works of Michael Angelo, should you consider it the duty of the trustees, in deference to that vitiated state of public taste, to purchase Greuzes, and to neglect the purchase of Sebastian del Piombos and Michael Angelos?—It would be highly reprehensible in them to do so. Were they to pay deference to a vitiated taste in their selection of works for the gallery, it would be a manifest violation of the very first duty of their trust, since this was established for the express object of promoting a sound taste in art. To reason from analogy, such a system in ethics would be to exalt vice at the expense of virtue, whenever the former afforded a momentary gratification.

9995. Mr. *Vernon.*] You have spoken of the vitiated taste of the public; how do you judge of that vitiated taste, by their patronage of living artists, or by their appreciation of ancient works, as far as you know it?—Both by their extravagant patronage of modern works, which are all of a very corrupt style, and their utter want of appreciation of the great works of the ancient masters. Even those who are loud in their condemnation of the vitiated taste of the day, would, in many cases, far more willingly invest their money on a daub than on a masterpiece, because they are well aware that in case of their wishing to sell, it would be easier to find a customer for the one than for the other.

9996. Do you judge of the taste of the public by what you see passing in an auction-room?—I have other means of judging besides the auction-room; but, still, that is not a bad test.

9997. Are you not of opinion that works of art of the really best periods of art, and we are all agreed as to what that term means, which are sold in auction-rooms, now fetch increasing rather than diminishing prices?—I am not aware that they do, although I have heard it stated by other witnesses. As far as my experience extends, fine works are neglected as much as ever; occasionally one hears

hears of a good picture selling for an increased price, but I have as often known the reverse.

9998. Do you not place reliance on the statement of a very great auctioneer, who, in answer to the question, "Have you observed a marked tendency in the "public to appreciate pictures of that class of late years more highly than they "used to do?" said, "Yes, they are much better appreciated than they used to be"?—No. I think I have better opportunities of judging of that than the gentleman to whom you refer; my opinion is decidedly opposed to his.

9999. Do you consider, if you take ordinary sales and auctions as a test, in a country like this, that possibly the greater certainty of obtaining authentic works of inferior masters, such as some of the Dutch painters and others, may, to a certain degree, influence persons?—Yes; but such a consideration ought not to influence them; nor would it, had they a knowledge of art.

10000. In preference to getting pictures on which there is more doubt thrown?—The very circumstance of valuing a work of art otherwise than for its merit, argues ignorance of art. What does it matter who painted the picture, except as a merely subordinate question, if it be good? The dread people have of getting what is called a "spurious" picture is occasioned in most instances, not so much by the inferiority of the work, as by the likelihood of their losing their money.

10001. Do you mean that you would be perfectly satisfied with an extremely clever copy of a celebrated picture, even though you might have very good reason to believe it was a copy?—If it really were a reproduction of the whole merit of the original, I should see no reason to exercise a preference. Such a copy as I am supposing, would be, if it were of a great original, either a repetition of it, by the master himself, or a copy by an artist almost as excellent. There is the well known instance of the copy of Raphael's "Leo the Tenth," by Andrea del Sarto, which is reported to have deceived an artist who had been actually employed by Raphael to paint some part of the original; but then, Andrea del Sarto was one of the greatest of the painters contemporary with Raphael.

10002. Having in view the object of elevating the public taste, by teaching the public to appreciate works of art, would you advocate the formation of a collection which should embrace pictures from the earliest period of art?—I think it would be very desirable. I wish it to be distinctly understood that I would have specimens of all schools. But with regard to those schools which, by comparison, I have called inferior, but which, nevertheless, comprise works I greatly admire, I would purchase only such examples of them as were the best, both as to merit and condition.

10003. You do not understand my question; supposing we take the Italian school, for instance, which is generally considered the finest, in order to appreciate it thoroughly, and learn its beauties, would you, or would you not, advocate having in the national collection specimens of Italian artists from the very earliest day in a chronological series?—I think it would be highly desirable to have such specimens. A National Gallery would be very deficient without them.

10004. You think that that is the best mode of enabling persons to trace the progress of art, and to appreciate the height of merit to which, for instance, Raphael attained, by seeing his master's works and those before him?—I think such works would be of great assistance. Many of the early Italian pictures you have mentioned, are not interesting merely in a chronological sense, but they are works of very high artistic merit.

10005. You say that works of art of the highest importance have been less appreciated latterly than they used to be formerly?—I hardly said that. I denied that they were more appreciated now.

10006. Take the Sebastiano del Piombo, of which you have spoken justly in great praise, are you aware what the difference in price was at which it was first sold at Sir Thomas Baring's sale, and what it was subsequently bought for by Mr. Thomas Baring?—It was sold privately to Mr. Coningham, I believe, for 1,000 *l.*

10007. Are you aware that in one case it was sold for 800 *l.* and in the other case it was sold for 1,800 *l.*?—I did not know the precise sum Mr. Coningham gave for it; but I was aware that the difference was very considerable; and I believe I have in some measure accounted for it on principles not necessarily connected with art. On the other hand, I could quote a much finer picture as having been

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sold three years ago, in the same auction-room, for a mere trifle. I must remind you that besides Mr. Thomas Baring's determination to repossess that Sebastiano del Piombo, there were other circumstances that helped to increase its price. It was a picture of great celebrity, and had been more than once exhibited at the British Institution. The instance I said I could quote of a much finer work having passed unobserved in the same auction-room, is the picture in my possession, namely, the "Apollo and Marsyas," by Raphael, which I mentioned in a former part of this day's evidence. This picture was publicly exhibited at Christie's during six days, and then sold for 70*l.* 7*s.* I could mention pictures even by Sebastiano del Piombo, a master you so justly praise, which have been put up for sale and passed without a bid, because they did not enjoy the same notoriety as Mr. Baring's picture.

10008. *Chairman.*] With reference to the improvement of the public taste, is it not the case that the mass of the public of this country have generally a strong feeling in favour of pictures on sacred and biblical subjects, particularly the middle and the lower classes?—I am not aware that such a feeling exists. There appears to me to be a preference for familiar subjects.

10009. You do not think they have any preference for sacred or biblical subjects?—I am not aware that they have.

10010. You wish, I believe, to make some explanation with regard to a passage in Armenini, a writer of the 16th century?—Yes. In reply to Question 2435, (5th sitting), in my evidence upon the flaying of the national pictures, whether there existed any written contemporary authority that the great masters of the schools of Italy glazed their pictures, I said that Gio. B. Armenini, a writer on art, contemporary with the great masters, distinctly states in the second book of his work, entitled, "De veri Precetti della Pittura," that they did employ the process of glazing over the entire surface of their pictures. Mr. Dyce, R.A., on the other hand, in reply to Question 3844, (8th sitting), on the same subject, but in immediate reference to the Venetian school, after graciously admitting that Armenini was a contemporary authority, declares that this author confines himself to describing the "practice of another school," that is, "of his own," which, according to Mr. Dyce, was "the school of Ferrara;" that his work is interesting on that account, but that "he does not enter into details." Armenini was a native of Faenza. He was neither of Ferrara, nor of the Ferrarese school. I believe I may venture to say that the word "Ferrara" does not occur in the whole of his treatise; at all events, not in a sense to bear out Mr. Dyce's assertion, which must have been a dashing hit to prove the profundity of his learning, and of my ignorance. It is possible, however, that this accomplished Academician, who quotes Italian without being able to translate it, or even to pronounce it decently, may have mistaken "Faenza" for "Ferrara." As the Committee considered it of importance to ascertain whether Mr. Uwins' stupendous theory (Question 116) that glazing is "quite a modern quackery, that has nothing to do with the noble "works of remote ages in art," could be grappled with by any authority contemporary with the great masters, and as both myself and Mr. Dyce have in our examination quoted the same author on this subject, it cannot be altogether a matter of indifference to the Committee to know which of us is to be relied upon. One or two short extracts from Armenini's book will show the writer's title as an authority, whose practice it is that he undertakes to describe, and, at the same time, Mr. Dyce's scrupulous accuracy. Armenini tells us that he went to Rome when 15 years of age, and that after remaining there some time (he does not say how long), he travelled for nine years over Italy. In the first book of his work, he says: "Posso dire con verità d'havere pratticato lungamente con i migliori, "e più rari dissegnatori et pittori dei tempi nostri e specialmente nello studio di "Roma;" which may be thus rendered: I can say with truth that I was long in "familiar intercourse with the most excellent designers and painters of our times, "and especially when studying at Rome." Elsewhere (Proemio) he emphatically says: "Intendo confirmar tutto ciò ch'io dirò con autentiche e vere ragioni, et "eziandio con l'uso, et con l'esempio de' più eccellenti artifici che sieno stati;" which may be translated as follows: "I will prove all that I shall relate by "authentic and sound arguments, and also by the practice and example of the "most excellent artists that have existed." Armenini's work, therefore, is not interesting on account of its describing the practice peculiar to an inferior school, but on account of its containing an exposition of the practice of "the most excel-"lent artists that have existed;" that is to say, of the true method of producing the

the finest colouring. Armenini's book was published in 1586 or 7, only 10 or 11 years after the death of Titian, a year or two before the death of Paul Veronese, and six or seven before that of Tintoret. Mr. Dyce's assertion that Armenini "does not enter into details," is quite fit company for that other one of his, namely, that our author "confines himself solely to describing the practice of "his own school of Ferrara." Any person who will take the trouble to refer to Armenini's second book, will be able to inform this Royal Academician that he does "enter into details." The Committee can now rely upon contemporary authority that glazing is not altogether "a modern quackery," but that it had something "to do with the noble works in the remote ages of art."

10011. *Chairman.*] Have you any further remarks to make?—I have no further remarks to make, unless you wish to ask me any questions about the management, or the site of the gallery.

10012. We have nothing particular to ask you; but if you have any remarks to make on any of these points, we should like to hear them?—With regard to the site, I think it would be a very lamentable thing if the National Gallery were removed from its present central position.

10013. Will you state your objections to the removal of the site?—My great objection to the removal of the National Gallery to a distance less accessible to the public, is, that it would, to a great extent, neutralise the very object for which that institution was established; namely, to elevate public taste. As to the pictures receiving any damage from atmospheric influences, in their present situation, I deny it altogether. I do not believe there is any foundation for the assertion. I am a frequent visitor at the National Gallery, and have been a close observer of the pictures there for the last 10 years. The result of my experience is, that I do not hesitate to assert that the pictures have not suffered during that period, except from violence, and injudicious treatment.

10014. Lord *Seymour.*] You do not think that coal smoke hurts the pictures?—I can see no evidence of it. I find, for instance, the Titians at the National Gallery, looking like the Titians I know elsewhere; whether in France, in Italy, in my own possession, or in private galleries in England. And so of the rest. Had this rapid decay, which has been so much talked about, been really going on, occupied as I constantly am with pictures of the same class as those in the gallery, I must certainly have observed it. But I contend that this idea is an utter delusion. I believe it was first suggested by the Royal Academy, not from any regard for the national pictures, but simply in order to obtain for themselves exclusive possession of a public building, one half of which they have too long encumbered. I feel thoroughly convinced that by the removal of the National Gallery to a distance difficult of access, and even Kensington would be too difficult of access, you would so diminish the chances of instructing the people in art, that the object of the institution would be in a great measure defeated. The more frequent the opportunities for contemplating models of excellence, the more rapidly will education in art advance. Therefore, we ought to take care not only not to diminish those opportunities, but, on the contrary, we should use every endeavour to multiply them.

10015. Are the Committee to understand that you would sooner have the present National Gallery placed where it is, than have a larger gallery with more rooms and allowing of a better arrangement of the pictures, if it was to be at a greater distance than the present National Gallery from the centre of the metropolis?—In order to answer that question properly, I must have proof that there is no other alternative. I do not contend for that identical spot, if it should be found impossible to procure sufficient space there to raise a gallery commensurate with the dignity of the country. What I meant to say was, that a National Gallery ought to be in a central situation.

10016. All you mean is, as I understand you, that the conveniences and the disadvantages of a site must be carefully weighed before it is fixed upon?—That is self-evident. But I am decidedly of opinion, that provided sufficient space could be obtained, there is no site in the metropolis that combines so many advantages for a National Gallery as the present one. Whether the gallery remain where it is, or whether it be removed, I contend for the necessity of a central situation.

10017. Do you contemplate a much larger gallery than the present National Gallery?—Yes, a much larger one.

10018. Do you contemplate giving further facilities to students for seeing and

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copying pictures?—Of course; everything should be on a much more comprehensive scale.

10019. Then space becomes a very important object for that purpose?—Necessarily.

10020. And the cost of space in any central position is very considerable in this town?—I am aware of that difficulty; but, still, I maintain, that the increased facilities for contemplating works of excellence, which a central situation would afford, must so improve the taste of the people, and, thence, both the style and commercial value of our manufactures, as to amply repay, in the end, even a very considerable pecuniary sacrifice.

10021. But students have told us that they would sooner go further, even as far as Kensington, if they could have better accommodation, and a gallery where they could more constantly study without interruption; do you not think that evidence of that kind is of value in regard to this question?—I must beg leave to ask who those students are? Am I to understand that they are the habitual copyists at the gallery? The mere making, what I may term, coloured maps of pictures, which is the case with the majority of the copyists I have seen at the gallery, without investigating the principles upon which those pictures were produced, is not being a "student," as I understand the term. I understood your question to relate to the habitual copyists at the gallery.

10022. You do not think that they ought to be much consulted?—Perhaps they ought to some extent; but very little ought to be sacrificed to them.

10023. What persons can the Committee examine except persons who have frequented the gallery either as amateurs or for the purpose of copying pictures?—There are many other persons, who, although they may never make copies at the gallery, yet have a far higher claim to be considered as students than the majority of those who do; consequently, their convenience also deserves consideration. These require the gallery to be in a central situation, that they may constantly use it as a place of reference; as a place where, like in a library, the best authors may be consulted. I do not mean to assert that none who copy at the gallery are students in the higher acceptation of the term; what I say is, that, in order to come under the category of "student at the gallery," it is not necessary to make copies there. To meditate before fine works, again and again, to build theories as to the principles upon which their great qualities were produced, and then, at home, to test practically, in various ways, the value of those theories, is as much being a student as making tame maps of entire pictures. Then, the convenience of the public at large must be thought of, and this is best met by retaining the gallery in a situation where it is most easy of access to the greatest number.

10024. You would call those persons either artists or amateurs?—The persons to whom you refer, that is, those who frequent the gallery for the purpose of copying pictures, may be either.

10025. Therefore, if the Committee have had the evidence of artists, and amateurs, and copyists, they have had, generally, the only available evidence upon this question, have they not?—The evidence of such persons is, of course, entitled to fair consideration; but it must be borne in mind, that they form only a very small section of the community, or even of the class more immediately connected with art. It must be clearly proved to me that it is impossible to obtain space for the gallery in town, before I consented to its being removed to a distance.

10026. You think that almost any sum of money should be sacrificed in order to obtain available space, rather than leave a central situation?—I consider the advantages of a central situation so great, as to be well worth our while to make a very considerable pecuniary sacrifice in order to secure it. Of course, there must be a limit. I repeat, that the capital so invested would eventually return a very large interest. The increased opportunities there would be of elevating public taste could not fail to act beneficially upon the character of our manufactures, and consequently upon the commerce of the country.

10027. Do you think it of importance that, in connexion with the pictures, there should be a combination of any other objects of art, such as statues, or other antiquities, and that prints and drawings should be brought into the same building with the National Gallery; or do you attach no great importance to such a combination?—I attach no great importance to such a combination; but I think that drawings strictly belong to the picture gallery.

10028. With

10028. With regard to the prints?—I think the prints would be of advantage to the National Gallery; but far less so than drawings.

10029. Do you think it desirable that there should be a collection of casts of all the best statues, collected close at hand?—I think we ought to have a collection of all the finest casts that could be obtained. This collection ought to contain casts not only from all the finest Greek and more ancient statues, but likewise from the sculptures of Michael Angelo, and other sculptors of the 15th century. It should also comprise casts from the Phidian and other marbles, in the British Museum. Indeed, every town in the kingdom ought to have a gallery of the finest casts.

10030. You mean every town of considerable population?—Yes; such as Manchester, Birmingham, and Liverpool.

10031. If we were to endeavour to combine these various collections in one group of buildings, it would require a very considerable space?—It would; but I do not see the necessity of combining them.

10032. You think that, with a view of keeping the National Gallery in a central position, it would be as well to put these different collections, which require great space, more distant from the centre?—I do not exactly understand why keeping the National Gallery in a central situation should necessitate the removal of the sculptures to an inconvenient distance.

10033. You say that you see no great reason for combining in one building the casts and sculptures with the pictures?—I do not see any necessity for it.

10034. Then you would prefer keeping the pictures in a central situation, and letting the casts and sculpture go to a more distant situation?—The casts and sculptures might also be kept in a central situation, although not under the same roof. I call the British Museum strictly a central situation.

10035. Then you would incur two expenses, one to procure space enough for the National Gallery, and another to get space enough for a building adapted to the sculpture, that extensive collection of sculpture which your present view would require?—I can see no disadvantage in having several museums or galleries in so large a place as London, but the contrary; by keeping the museums separate, according to their legitimate divisions, there would be less danger of any of them being over-crowded, an evil to which some ascribe such disastrous consequences, at least to paintings.

10036. Then you think it an advantage to disperse the collections, so that persons may go from one building to another, rather than that they should all be crowded together in one spot?—I do not see any positive disadvantage in combining paintings, sculptures, drawings, and prints under the same roof; but you would then certainly be liable to the evil of which many so bitterly complain; namely, to crowds of people collecting in the building, and perhaps on one particular spot, at the same time.

10037. They may not only be injurious to the collection, but they are in each other's way?—There would certainly be an advantage in dividing the visitors.

10038. *Chairman.*] If the locality where the collections were placed were two or three times as large, so as to adapt it to the increased amount of objects, would not that neutralise the crowding?—It would to a certain extent; but you could hardly compel the public to distribute themselves equally over the building. There would frequently be crowds collected in one particular department

10039. There has been no difficulty found in the British Museum on that account?—Not that I have heard; but, now, our collections of art are in separate buildings.

10040. Have you any further observations to make?—No.

W. B. Spence, Esq., called in; and Examined.

10041. YOU are well acquainted with the Uffizzi Gallery, of Florence, and also with the Pitti Gallery?—Yes, I am.

10042. You were at Florence, I believe, at the time when the list of queries sent out from the Foreign Office at my request, was placed in the hands of the directors of the Florentine Gallery?—I was.

10043. And I believe they were desirous you should give some additional details besides those they did us the favour to send in writing?—Such was the case.

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10044. Are you aware of its having been stated by a gentleman of great authority, Cornelius, the well known German painter, that the Florentine Gallery was one of the best planned and arranged of any he knew in Europe?—So he said to me, in a conversation we had on the subject.

10045. Did he in stating that, allude merely to the architectural arrangement, or did he seem to consider that the combination of sculpture and painting in the same saloons was an advantage?—I think he alluded principally to the architectural arrangement and the various sections of art contained under one roof.

10046. He was decidedly favourable to that combination which exists in Florence, and which has been frequently under discussion in this Committee?—Decidedly.

10047. Was he also of opinion that the arrangement at Florence of an outer gallery, and a number of contiguous chambers devoted to special parts of the collection, was an advantage?—Yes, I think he was.

10048. There is a good deal of attention paid, is there not, to the colour of the walls in hanging pictures at Florence?—Yes; they have lately tried some experiments in a new room which has been painted red. The Tribune and all the older parts of the gallery are hung with red silk, nor did they ever make any attempt to paint the walls by colouring the plaster; the colour that has been tried has entirely failed, and spoils the effect of the pictures.

10049. Do you mean that it is the same red as the silk which you allude to in the Tribune?—No; the red that they have painted is so very strong in colour that it completely kills the effect of the pictures; the director himself said it was done merely as an experiment, and that they thought silk was the best material. He gave me part of the silk of the Tribune, which I brought with me to show the Committee (*producing it*). A door has been made to the old portion of the Tribune, but the curtains are modern to match the rest. This is the attempt to match it, but it looks a little brighter.

10050. But they consider that a good species of colour for giving a favourable effect to the pictures?—Yes; and I have observed in the rooms at Florence, in the gallery where they have carpets down half the year, they take them up during the summer months, which often makes a difference in the aspect of the pictures, for the carpets being dark, and the rooms small, when the carpets are taken up the marble pavement reflects the light on those pictures which hang lowest, and makes them appear discoloured, as it were, from the change.

10051. In short, the result of your experience is, that a great deal depends upon the colour of the walls, the floor, and other incidental circumstances in regard to the effect of pictures in the gallery?—Yes.

10052. They pay a good deal of attention to that in Italy?—Yes.

10053. I believe but little attention has been paid to those matters in this country?—Yes, I believe it has.

10054. And in that respect it would be desirable, would it not, that we should take example from the older and more experienced galleries on the Continent?—Yes.

10055. You have been in communication with what is called the restorer in Florence, have you not?—Yes, I have.

10056. He is a salaried officer of the establishment, I believe?—He is.

10057. Are his services entirely confined to the establishment?—Entirely to the gallery.

10058. Lord *W. Graham.*] It is stated in answer to the questions that there are two restorers?—There are two, but one belongs to the Pitti Collection, and the other to the Uffizzi.

10059. *Chairman.*] In both instances they are entirely confined to their own collections?—Entirely; they are not at liberty to restore other pictures.

10060. Have they any other duties to perform?—No, that is their sole duty.

10061. Is there such a constant amount of restoration going on as constantly to employ them?—Yes.

10062. Do you consider that amount of restoration beneficial to the pictures?—Not without it is required. When the Duchy of Lucca went over to Tuscany, several pictures which were bought or came over from Lucca, being in a very dilapidated condition, required cleaning, to make them at all visible; they were not, however, pictures of any very great value, and when I was last there, the restorer was employed in cleaning some of these.

10063. Do you mean that those two gentlemen were engaged specially in consequence

consequence of a fresh supply of pictures having come to the Florence galleries from Lucca or elsewhere?—Yes.

10064. Then they are not normal and constant officers of the gallery?—They are normal and constant; but they were more employed than usual from that cause.

10065. Supposing these gentlemen are constant and salaried officers of the gallery, is there sufficient employment for them in the pictures of the old collections of Florence?—Yes.

10066. Then I suppose there must be much more cleaning and restoration going on in Florence than here?—Decidedly. You may perhaps recollect that they have an immense number of pictures at Florence, some of which are scarcely ever seen by the public, because they are put in what they call their deposit; there are always several pictures waiting to be restored, in order to be hung up in the gallery.

10067. According to your idea of the best mode of preserving pictures, do you consider the services of these gentlemen constantly employed in the gallery necessary?—I should say they are.

10068. Do you consider that their services are beneficially bestowed, as regards the condition of the pictures?—That very often is a matter of opinion. I should certainly have said that some pictures which I have seen seem to have been very ably restored; but sometimes I am not so well satisfied.

10069. Do you know what are the requisite qualifications for the restorer of the gallery in Florence: what sort of education and knowledge must he possess?—He must be a practical restorer; he should be able to draw; he should have received an education as an artist; he should be able to paint to some extent; for instance, if there is a hand, or a finger, or a nail wanting, he should be able to paint it in such a way that, supposing it were a fine master, it should not be an eyesore, though not as fine as the picture itself.

10070. That it should not be distinguishable, if possible?—If possible.

10071. Of course picture-restoring comprises picture-cleaning?—Yes.

10072. Do they require any scientific or chemical knowledge?—I think their chemical knowledge is entirely practical. When I was there, the restorer was filtering some varnish; I asked him if I could see it, and he said, "We have no "secrets here; this is a new varnish that we have got from France, Damar "varnish, which I have employed the last years with great success; we find it of "a much lighter quality, and though we have not yet had many years expe- "rience, I fancy it will entirely supersede the use of mastic varnish, which has "many disadvantages, especially that of being often very difficult to take off."

10073. Do you or do you not think, from your own knowledge of the education these gentlemen have, that they require to possess some elementary knowledge of chemistry?—I consider that they do. I do not think, however, they could make a chemical analysis.

10074. Mr. *Vernon.*] Practically, they have no chemical knowledge?—No, except as regards their art.

10075. *Chairman.*] Is it your belief that they require to pass something of an examination, as to a certain amount of elementary chemical knowledge, which should make them cautious in dealing with the materials they employ?—Yes.

10076. You alluded to this Damar varnish, and said that it was lighter and better adapted to preserve and improve the appearance of pictures than the mastic varnish; has it long been in use in the Florence Gallery?—He said about a year.

10077. It is of recent introduction?—Yes, of recent introduction.

10078. Do you consider that they have had sufficient experience of it to make it quite safe to employ that varnish generally?—He had been making experiments with it, but not upon the most valuable pictures; they were second-rate pictures that he was employed in restoring, and he said he made experiments on them, and found the result very satisfactory.

10079. They were dealing cautiously with it at first, in order to test its qualities before they applied it to pictures of great value?—Yes.

10080. You have alluded to their care in purifying and filtering this varnish; were they in the habit of preparing the mastic varnish in ordinary use?—Yes.

10081. Is it prepared by the cleaner?—It is prepared by the cleaner.

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10082. Then of course he has sufficient knowledge of the ingredients and composition of the varnishes to be able to test their quality?—He said that he never trusted to the people who sold the varnish made up, because there was so great a demand very often for it, that they sold it before it was sufficiently seasoned, or had been kept sufficiently long to be fit for use; and it is a well-known fact that all varnish, mastic varnish especially, if not kept, has a very deleterious effect on pictures.

10083. They attach very great importance in Florence to the quality of the varnish that they put upon the pictures?—They do.

10084. They consider it essential to the preservation of the pictures that the varnish should be of the best description, pure, and altogether unexceptional in its quality?—Certainly.

10085. What is the number of officers of various kinds employed in the establishment at Florence?—From 18 to 20.

10086. Are those officers, or any portion of them, employed in other duties besides the mere attention to the pictures and their preservation?—With regard to the inferior officers, their constant occupation is to act as guardians of the pictures, and to see that they are not injured by the public; but they also must be acquainted with some manual occupation, as joiners, blacksmiths, reliners of pictures, and so forth; and when repairs are required in the gallery, they are employed, because the direction they would not like to trust to people whom they did not perfectly well know, as they are often left alone in the gallery at times when it is not open to the public.

10087. I suppose the officers of that class are more numerous than they might be otherwise, for the purpose of being able from time to time to enable the directors to avail themselves of their services in those ways?—I think so.

10088. That you consider a very beneficial plan?—I do.

10089. It saves the risk of tradesmen, not conversant with localities where precious objects of that kind are exposed, dealing carelessly or ignorantly with the business that they are put to?—Yes.

10090. Mr. *Vernon.*] How do you find the climate of Florence tell upon the pictures?—I think that the climate of Florence produces no material effect upon the pictures if once they are well cleaned.

10091. Then what is it that keeps the picture-restorer in such constant employment; is his occupation principally the removal of all old varnish for the sake of putting on a new one?—That is principally his occupation.

10092. What is the principal cause of the varnish becoming so injured as to make it necessary that it should be frequently removed?—The pictures which the restorer is generally occupied in cleaning in Florence are those of the 17th century, of which there are a great number; and these pictures were principally varnished with bad mastic varnish, and even some of the pictures, as he showed me, had a varnish upon them made of amber, which it is almost impossible to get off, because it unites with the under coat, the painting adheres to it, and, in fact, to take it off destroys the picture; there is no remedy for it.

10093. You are alluding to pictures such as those of the Bolognese school?—Yes; and also of the Florentine school of the 17th century.

10094. Do you mean to say by the description you have given, that this amber enters into the composition of the paint itself, or only into the composition of the varnish which was intended to protect the paint?—I think the amber varnish was made with amber; this varnish adheres to the paint so firmly, that any acid sufficiently strong to bring it off would bring with it the painting itself.

10095. That has been found to be very frequently the case with masters of that later period, has it not?—Yes, very often.

10096. You consider that that alone would be an answer to my question, as to the necessity for the constant employment of a person to deal with that varnish?—No; I think that in cases where pictures are varnished with that varnish they must be left alone, because the very varnish itself almost precludes the possibility of taking it off.

10097. In fact, at Florence they are at present very much engaged in removing varnish, which almost invariably adheres to the picture, so that practically they are constantly taking off some part of the picture, which they require the restorer

restorer to repaint?—No; the pictures on which this varnish is employed are happily second rate pictures; in the gallery I only saw two or three.

10098. You mean that answer to apply generally to the masters of the 17th century, and not to any great number of pictures in the Uffizzi?— Yes.

10099. Is it the practice in Florence now to restore pictures, or to repaint them to any great extent?—I think it is.

10100. Is there a practice now which obtains very much in the north of Italy to bring in pictures from churches which are in a damp and damaged state, and to have them completely repainted?—I should not say that they completely repainted them, but I have known instances in which pictures which have been much spoilt and injured in parts have been repainted and restored, and made up for sending away, perhaps to America; but that does not apply to works of a high class.

10101. Do you consider that in the management of the Florentine Gallery there is, upon the whole, a conscientious desire to daub or paint over the genuine work of the old masters as little as possible?—I certainly think so now; but that was not the case some years ago.

10102. *Chairman.*] Some of those varnishes to which you have alluded, such as the amber varnish, and the copal varnish, they used in old times to put on the pictures, did they not, for the purpose of almost glazing them, as a protection to the pictures for ever?—That often was the idea.

10103. Are they not in the habit, in Italy, in cases of necessity, of removing varnish by means of penknives and sharp instruments?—I believe sometimes that has been had recourse to.

10104. Is the system of cleaning with the penknife much practised in the Florence Gallery?—I think it is, in certain pictures, where dirt in fact has to be removed from crevices.

10105. Is it not, when very cautiously and skilfully done, considered in that country the safest of all modes of cleaning?—Yes, it is.

10106. It is practised a good deal at Rome, is it not?—I think it is.

10107. Do you know the studio of Capalti?—Yes.

10108. Do you know that he is in the habit of cleaning pictures in that way?—No, I do not.

10109. Can you state the number of pictures in the two galleries, the Uffizzi and the Pitti?—No; but in the Uffizzi alone there must be from 5,000 to 6,000, if not more; there is a collection of portraits, which goes the whole way round the gallery.

10110. Do you mean the portraits of painters?—No, portraits of everybody, from Adam down to the present time almost; there are from 600 to 800 of them. I may mention that the restorers are constantly occupied, not only for the galleries, but for the whole of the state pictures in Tuscany.

10111. Are the Pisan and other collections under the charge of these gentlemen?—At Pisa I do not think there is a collection which strictly comes under their care.

10112. Are these two gentlemen employed in cleaning pictures in the other galleries?—No; at Sienna they have an establishment of their own.

10113. Do you know the salary of the restorers at Florence?—No, I do not know what their salary is; but I think I can tell pretty nearly.

10114. Do you consider them very well paid?—I do not know whether they would be considered well paid in England, but they have about 40 dollars a month.

10115. Is that considered a high salary at Florence?—It is.

10116. Is the salary made what they consider high, upon the principle that it is necessary to pay people of that description well, to ensure caution and trustworthiness in the performance of their duties?—Yes, I think they are paid higher in proportion than any other *employés* in the gallery.

10117. Have you any notion of the time they take in cleaning a picture; are they very cautious with it; cleaning it in part first, and then letting it stand; or do they clean them out and out?—I think they have generally two or three pictures in hand at once, and that they are not in too great a hurry; because many pictures from being cleaned in too great a hurry may be injured; whereas

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if emollients are used instead of acids, in process of time they will have the same advantage, without having any deleterious effect upon the pictures.

10118. Lord *W. Graham.*] In No. 3, of the answers from Florence, it is stated, "All works having reference to the fine arts are admissible to the "museum, except copies and material reproductions;" can you explain what is meant by "material reproductions"?—I should say, that copies in casts from marbles are meant; that is the literal translation of the Italian; the meaning is certainly that.

10119. *Chairman.*] As distinct from mere surface painting?—Yes.

10120. Have you any further observations to make?—I merely wish to say, that very often the varnish, from age and so on, may give a merit to a painting which it does not possess; and a painting which has come into the hands of the cleaners may be restored perfectly well, and yet, instead of having gained anything by the cleaning, it may have lost both in the eyes of the public and of the connoisseur, although the cleaner himself would not be to blame. The Italians have a proverb, that "Time paints, but does not draw." In cleaning pictures, you must more or less take off the painting, as it were, of time; if pictures were *never* cleaned, they would probably become perfectly black; and you might then as well have so many slates hung up in the gallery as pictures, and that even in the climate of Italy. As an instance of this I may mention that a picture bought by the King of Bavaria (a Raphael) had been entirely lost sight of, in consequence of the action of the atmosphere and smoke in the room in which it was hung; it had been condemned to the servants' room, and considered a painting of no value; it was discovered by the doctor, who went to see one of the servants who was sick; and on looking up, while he was feeling his pulse, his eye caught this picture; the doctor, who was a connoisseur, directly informed the Marquis, to whom the picture belonged; which shows that if pictures are *never* cleaned, they become obliterated and almost invisible, even in that climate. Still I apprehend, that from the great improvement in the restoration of pictures now introduced, such as using turpentine or varnish instead of oil in the repainting, and of avoiding boiled oil or deleterious varnishes to give them effect, pictures once well restored and not exposed to damp, will require no further restoration for many years, and then merely the removal of the varnish.

10121. What do you consider to be the nature of the Damar resin, which is made into varnish?—It is a resin, I think, of the same quality as the mastic.

10122. Do you know where it comes from?—I believe it comes from the East, but I am not sure.

10123. Do you know what it takes its name from?—No, I do not; I have heard it always called Damar varnish.

10124. You were under an impression, were you not, that it took its name from a French manufacturer of that name?—I heard so.

10125. You heard Mr. Farrer state in his evidence, that he believed the name was an abbreviation of Damascus, did you not?—No, I did not.

10126. Lord *W. Graham.*] It comes from Damascus, does it not?—I knew it came from the East, but I was not aware whether it came from one of the islands, or where. The great secret in the Damar varnish which is sold in France, I believe, is merely that the turpentine mixed with it should be perfectly pure and well seasoned.

10127. *Chairman.*] You have a document, I believe, with you, which the director of the gallery at Florence requested you to lay before the Committee relative to the hanging of pictures, the decorations of the walls, and so forth, have you not?—Yes, I have.

Vide App. No. 20.

[*The Witness delivered in the same.*]

Veneris, 29° *die Julii*, 1853.

MEMBERS PRESENT.

Colonel Mure.	Mr. Vernon.
Mr. Ewart.	Mr. Monckton Milnes.
Mr. Baring Wall.	Lord William Graham.
Lord Elcho.	Mr. Stirling.
Lord Seymour.	

COLONEL MURE, IN THE CHAIR.

Sir *William Cubitt*, called in; and Examined.

10128. YOU are one of the Commissioners of the Great Exhibition of 1851?—I am.

10129. You took part in that capacity in the purchase of the ground at Kensington Gore?—Yes; that was the first ground we bought.

10130. Can you mention the extent of the ground; it has been stated by the Secretary to be about 86 acres?—That is about the amount that has been already purchased.

10131. There is an allusion made, in answer to question No. 8740, by Mr. Bowring, to an extension of the ground, which would make it 170 acres in all; is that the case?—We have no means of doing that at present.

10132. Is there any reason to suppose that there is either ground sufficient in that neighbourhood available for the purpose, or that there is any intention on the part of the Commission to purchase ground to the amount of 170 acres?—Not that I am aware of; I believe we could have purchased 170 acres, had we had the means at the time.

10133. Lord *Seymour.*] Eighty-six acres have been purchased, as I understand?—They have.

10134. Were those 86 acres purchased solely with the money of the Commissioners, or were they purchased by the contribution of Government, together with the money of the Commissioners?—It was a joint contribution; the Commissioners found 150,000 *l.*, and the Government another 150,000 *l.*, the whole of which is not quite expended.

10135. Then those 86 acres altogether have cost nearly 300,000 *l.*?—Very nearly.

10136. *Chairman.*] Then there are at this moment no disposable funds for increasing the purchase to the extent alluded to of 170 acres, nor is there any actual intention of augmenting the ground to that amount?—No; the feeling is that the Commissioners, with the assistance of the Government, have now obtained as much land as they originally proposed to buy, although they pointed out that Parliament would do well to purchase the whole of the unoccupied ground contiguous to their own purchase.

10137. Mr. *Ewart.*] Was there not an ulterior object proposed at first, that the Commission contributing a certain portion of land purchased out of the surplus of the late Exhibition, the Government were to furnish an equal portion?—Yes; that whatever we could supply out of the surplus, the Government should meet with an equal sum, and that has been done.

10138. Mr. *B. Wall.*] There having been 86 acres purchased already, the other 84 acres to make up the 170 acres, would probably cost 300,000 *l.* more; those 170 acres being contemplated by the Commissioners to be a sufficient quantity of land for the purpose of moving the gallery to Kensington Gore, supposing the gallery to be moved there?—My feeling is, that there is room enough for the gallery at Kensington Gore now.

10139. Upon the 86 acres that have been purchased?—Yes.

10139*. Then why did the Commissioners propose to purchase 84 acres more, if those additional 84 acres are not wanted for public purposes there?—I have not

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not said that the Commissioners did make any proposition for such a purchase with their own funds; I am not aware that they did. I have heard the purchase talked of, but I never was present at any meeting of the Commissioners at which a proposition of the kind was made.

10140. Then this proposition, I understand you to say, was never before the Board of Commissioners at all?—Not for the purchase of 170 acres.

10141. Mr. *Ewart.*] Is there any such condition expressed in a report that was made?—Not that I am aware of, except in a hypothetical manner.

10142. Lord *Seymour.*] The Government having contributed 150,000 *l.*, and the Commissioners having contributed an equal sum, is there any sub-division of the property, so that now it could be ascertained which portion actually belongs to the Commission, and which to the Government, or do they hold it jointly?—They hold it jointly, and many Members of the Government are also Commissioners.

10143. *Chairman.*] Is it not understood that, although nominally and in courtesy the surplus from the Exhibition is mentioned as money belonging to, and appropriated by the Commission, yet virtually it is Government money, like that advanced by Parliament?—They both stand in the same predicament.

10144. That is to say, the Commissioners could not have applied that money to any purpose without the sanction of Government?—Certainly not, as regards the joint property.

10145. But if Government intended to apply it to a purpose different from the Commissioners, the Government would be fully entitled to do so?—I do not think so.

10146. Then you do not consider that the surplus was intended to be at the disposal of the Treasury or the Chancellor of the Exchequer?—No; it was at the disposal of the Commissioners themselves, until they entered into the arrangement with the Government to meet it with an equal sum.

10147. Lord *Elcho.*] Would it have been in the power of the Commission to have spent that sum of money for any purpose they thought fit, without consulting the Government?—Certainly, we have a right to do what we please with that surplus.

10148. Lord *Seymour.*] In whom now are the 86 acres vested?—In the names of the Royal Commissioners.

10149. The Government having paid half the money, the whole of the property is vested in the Royal Commissioners?—Under certain conditions. They cannot act independently of the Government in the disposal of the property. If they had bought the property alone, and kept it to themselves as Commissioners, they might have done so; but that did not appear likely to answer so good a purpose.

10150. Mr. *M. Milnes.*] Do you understand that, supposing that site not to be accepted for any national purpose, the Commissioners will not be able to dispose of the property again as they think fit?—It would be necessary that there should be a mutual understanding come to before they could do so. The whole of the 86 acres now stands as it were joint property.

10151. Mr. *B. Wall.*] Were the negotiations that took place between the Commissioners and the Government upon the subject brought formally before the Commissioners at their meetings?—Yes.

10152. Have you any objection to lay any report of the proceedings which took place at those meetings before the Committee?—They all came before the committee of the Commissioners, and the results came before a general meeting of the Commissioners; the terms were settled by the Government of the day.

10153. Have you any objection to state whether there was any difference of opinion among the Commissioners, or whether their decision was unanimous?—Their decision was unanimous; we never had any division in the Commission.

10154. Mr. *Ewart.*] Under what common name or title are the Commissioners, and the Government who assented to the proposition of the Commissioners, now combined?—The members both of the former and of the present Government who have acted in this matter are all Commissioners, possessing the same rights as the original Commissioners, and they are all formed into a corporation.

10155. *Chairman.*] I understand the fact to be, that the purchase made in the first instance by the Commissioners of their portion of the property was made before the grant of the extra sum was acceded to by the Government; is

that

that so?—Yes; we bought the Gore House estate, and agreed for the purchase of Baron Villars's estate, which took the whole of the money we had to spare.

10156. You took upon yourselves the risk of that, assuming it to be a step which would ultimately be approved of and ratified by the Government?—Yes; we fully concluded that it would be approved of and ratified by the Government; indeed, we had a consultation with the Government in the first instance.

10157. Lord *Elcho.*] Which portion of the property was purchased first by you?—The Gore House estate.

10158. Then the portion that belongs at present to the Commission is the whole of the frontage, and the portion purchased by the Government is that part which is behind?—There is no part that belongs separately to the Government or to the Commission.

10159. But the first purchase made by the Commission was the frontage, the Gore House estate?—Yes.

10160. What is the extent of that frontage?—Six hundred feet.

10161. Mr. *B. Wall.*] Will you have the goodness to point out to the Committee the 84 acres which it has been proposed to purchase in addition to the 86 acres already purchased?—This is it (*pointing it out on the plan*).

10162. Is the whole of that property held under one proprietor?—No; there are several; we bought the whole of Baron Villars's estate.

10163. *Chairman.*] Will you have the goodness to explain to the Committee what were the circumstances which induced the Commissioners originally to make that purchase, and the circumstances under which the purchase was made?—The object was to find, if possible, sufficient ground in a good situation for the purpose of a centre for industrial art and industrial science; that was the leading star of the whole.

10164. Was there any recommendation or suggestion made to the Commissioners by the Government, or by any public or authorised body, that it would be desirable to obtain ground of that description?—It originated with the Commissioners themselves as soon as they found that they had a surplus.

10165. They conceived that there was a feeling on the part of the public that it would be desirable to unite a number of public institutions in one locality, and they thought that a good mode of expending their surplus fund?—Yes, we came to a determination to spend all the surplus we had, or all the money we could get granted, on ground suitable for the purpose we had in view.

10166. The idea originated with the Commissioners themselves?—Yes.

10167. Had that any special reference to the recommendations of former commissions or committees employed specially to look out for sites fit for the National Gallery?—We always understood that it would form a site for a national gallery, if those who had the management of a national gallery so wished; we always held ourselves in readiness to give up any portion of that land for those purposes, and we do so now.

10168. Were there any other sites that appeared to be eligible offered to the attention of the Commission about the same time?—No, none that we could deal with, for our ideas were rather large; we thought we could manage about 100 acres, and had the land been cheaper we should have bought more; we did nearly agree for some, which we afterwards had to give up again.

10169. Will you have the goodness to mention to the Committee what sites were examined on the part of the Commission, and afterwards given up?—There were none suggested to us which we had examined, and which were afterwards given up; whatever suggestions were made we made ourselves.

10170. Mr. *Ewart.*] Can you produce to the Committee the original document by which you made your proposition to the Government?—I have it not here; but had I known the Committee desired to see it, I would have brought with me a book containing all the minutes of the meetings of the Commissioners, and I could have read any extracts from those minutes that might have been considered necessary to elucidate the proceedings of the Commission.

10171. *Chairman.*] In purchasing this ground was the question of the especial adaptation of any portion of it to the purpose of a national gallery at all taken into consideration?—Yes, so far as discussion and conversation went.

10172. Did that discussion involve the question as to the expediency of combining sculpture and painting?—The question of a national gallery in a general sense was considered.

10173. That is, the combining of collections of sculpture, antiquity, and fine art generally,

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generally, with the collection of the National Gallery of paintings?—So I always understood, and we also proposed that there should be (as I suppose eventually there will be) a national school of design, such as that which exists now in a smaller degree at Marlborough House.

10174. Was it considered essential that that combination should take place, or in the event of that combination not taking place, would they still have preferred that site for the National Gallery of Paintings, although the other collections might remain at the British Museum and elsewhere?—We always supposed that it was a good site for a national gallery of paintings, and I think it is so as far as I am able to judge of such things, as I know of none so clear of buildings to be had about London.

10175. Even if the National Gallery were not to be united, the Commission, you apprehend, would still consider it desirable to remove the National Gallery of Pictures to that site?—I think that would be the idea of the Commissioners; in fact, the Commissioners did everything they could with a view to the advancement of art in its best sense.

10176. Can you state how many other institutions it was proposed to collect upon the same site?—Speaking of chartered institutions like the Royal Society and the Astronomical Society, I do not know how many there were; there might be perhaps four, or possibly more than that.

10177. Lord *Elcho.*] Besides the four chartered institutions to which you have referred, I understand you to say you intended to make it the centre of industrial art and industrial science; did you mean to transfer the School of Design from Somerset House to that site?—Certainly.

10178. Any other institutions?—The School of Design chiefly regards art, but our scheme embraces schools of scientific industry; in fact, the site would be the nucleus for study of all objects of art.

10179. You say there would be four chartered institutions such as the Royal Society?—I say that there might be, not that there will be.

10180. Would they occupy a considerable space of ground?—No, our supposition always was, that the institutions that came there would form altogether a building with apartments suitable to each, and accessible to a good library and philosophical apparatus.

10181. Was it intended that there should be several buildings, or one large building only?—We never got so far as to intend buildings of any kind; the question is a general question; there may be, and if the thing goes on there no doubt will be, buildings erected there, but that would be done not by the Commissioners, but by the parties for whose benefit they were intended; all the Commissioners have done, or can do, is to find the means of having them, and if the parties who are more interested, and the Government think fit to have them, that is their affair.

10182. You say the design was merely to afford the parties interested the opportunity of there being connected together on one spot a great industrial art and scientific institution, or institutions; have the parties interested, to whom you allude, received that proposal favourably, or otherwise?—Some have received it favourably, and some unfavourably; some of them do not like removing; some say that Kensington Gore is too far west. My answer to them is, that if that is not the right place now, it will be so in a few years; and that it will be the centre of all the élite of the metropolis connected with art.

10183. Are you aware whether the chartered societies to which you allude, have, or have not, declined to remove their collections to Kensington?—We have never entered into any negotiations with them. They have some of them sent us memorials and resolutions, telling us we are too far off.

10184. Is the effect of their resolutions, that they would rather remain where they are?—No; none of them are content to remain exactly where they are. There is no other place I could mention, possessing equal advantages, that they could have on such terms; and as to the distance, I am of opinion that that objection will vanish altogether within 20 years.

10185. Do you think it suitable for schools of design?—I think so; and it will become more and more so every day.

10186. You do not think it too far removed from the centre of London?—No; because it will be the centre of the best part of London, in the course of a few years.

10187. Do you mean by that to say, that in the direction of Kensington there

there will be many buildings, streets, and squares erected which do not now exist?—They will be erected wherever there is room for them, and they will be the best kind of houses.

10188. Is there at present unoccupied ground to the westward of the ground you have purchased, which you think is likely, in the course of time, to be built on and inhabited?—Yes; but the whole of the property in that neighbourhood will be so valuable, that none but the best class of houses will be built upon it; that land will sell at the rate of from 5,000*l.* to 7,000*l.* an acre.

10189. You anticipate, do you not, that there will be buildings erected to a considerable extent to the westward of the site you have purchased?—I do not say to a considerable extent; but there will be some building no doubt.

10190. Do you think that the objections which are now made to the site of the present gallery, in consequence of the smoke which proceeds from the buildings surrounding it, will hold good with regard to this site in the course of time, when, as you describe it, the ground which is not at present built on is covered with buildings and inhabited?—The two cases are not at all the same. The Kensington site never can be in the same predicament as the site of the present National Gallery, which is surrounded by factories, gas works, and things of that kind; that state of things never can exist at Kensington.

10191. Are there at present no factories at Kensington?—None, except floor-cloth factories, which are matters of no consequence, as far as this question is concerned.

10192. Do you think that the buildings likely to be erected on the present unoccupied ground will not be of a character to emit great quantities of smoke, such as baths and washhouses and other things, in the neighbourhood, of the National Gallery?—Yes.

10193. Mr. *Vernon.*] Are there not some chemical works in that neighbourhood?—Not that I am aware of.

10194. Mr. *B. Wall.*] Would you not be one of the first to recommend the erection of baths and washhouses?—Yes; they are highly necessary no doubt; but I should mention that they do not emit large volumes of smoke like manufactories.

10195. In building your gallery at Kensington, you would bring a working population about it, would you not, who would need that convenience in the one district that is given in the other?—No; I think that baths and washhouses are not likely to be required in the neighbourhood of our land at Kensington Gore as they are in Seven Dials.

10196. Mr. *M. Milnes.*] Would not the houses that would be built in the neighbourhood of Kensington Gore be likely to be such as would be inhabited principally during the summer time, and which therefore would not be likely to produce so much smoke as houses in the more populous parts of the town?—Yes; they would be the best class of houses, such as those at Prince's Gate, which are of a very superior kind.

10197. Mr. *B. Wall.*] Do you not think that, generally speaking, there is great hardship in making it necessary to remove the population of one district to another five or six miles off?—I do not contemplate that anything of that kind will be done.

10198. Do you not think that the necessary consequence of removing the Schools of Design, and institutions of that nature, to a very much greater distance from the population that now makes use of them than they are at present, would be a hardship upon them?—I can scarcely say, but it must be remembered that it is not five or six miles to this site.

10199. How, for instance, would the population of Spitalfields, a population eminently in want of instruction in design, be benefited by the removal of the School of Design three miles further off from them than it is at present?—They would be in the same position as the schools of design in other parts of the kingdom.

10200. Mr. *Ewart.*] And there is a local school at Spitalfields at present, is there not?—Yes; and that would remain in connexion with the principal school.

10201. Mr. *B. Wall.*] Then it would be only the removal of the staff, and not the removal of the population, that you contemplate?—Certainly; the principal school of design would be in my mind something like an university, and there would be schools in connexion with it all over the kingdom.

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10202. Mr. *Ewart.*] It would be a central school of design?—Yes; that is what we always contemplated.

10203. Are you aware that that was recommended by the Committee of 1836?—No.

10204. You do not know that it was recommended that there should be a central school in London, which should radiate and be in connexion with other schools in the country?—No, I was not aware of it; but that makes our case stronger; we desire to prepare for such a thing.

10205. You have said something about your original plan of treating with the different institutions you have mentioned; having heard that some of those learned bodies dissent from and disapprove of the proposition for their removal, what is your present plan?—We have no plan.

10206. Have you ever contemplated what would be the probable extent of the buildings that would be necessary for all the various institutions?—There would be very few buildings necessary.

10207. You have no definite plan, I understand you to say, at present?—No. Somerset House is but one building, though it is used for a variety of purposes; we do not propose to build; questions are put to me as if we proposed to do certain things, whereas the fact is that we propose to do nothing but find the ground.

10208. You have no definite plan at present?—No.

10209. You have no definite idea of the number of institutions that it would be proper to combine with the National Gallery?—No.

10210. Mr. *B. Wall.*] Did the Commissioners cause the soil to be examined by competent authorities?—We knew the soil generally; it is gravel, with very little clay.

10211. Do you consider it a dry soil?—Yes, very much so.

10212. Is it not a very shelving piece of land?—No.

10213. How much of the 86 acres you have purchased would be called table land, upon which there would be the power of building on a flat surface?—Very little, except the lower part; the lower part is flat.

10214. That is the part which is the furthest from the road, is it not?—Yes; no part of the land falls very much, but it is very well adapted to forming terraces.

10215. Mr. *Vernon.*] Although the Commissioners contemplated a larger scheme, are you able to say whether or not they would object to any portions of this land being given up for a gallery of pictures, or for a school of design alone, without any other institution being added to it?—The land could be given up for any particular purpose, but there is no one thing that would take 80 acres of land, or even 50.

10216. Assuming it to be considered desirable to place a gallery of pictures or of sculpture there, and that it was desirable that it should be sufficiently isolated from surrounding buildings to be secure against smoke, do you believe that the Commissioners would be prepared to give up a sufficient portion of the ground they now possess for that one specific purpose?—That would depend on circumstances, which I cannot at present foresee. I think they would be quite ready to give up a sufficient quantity of ground for the erection of a most excellent National Gallery, or any building of that kind; I feel no doubt upon that subject.

10217. I take it for granted, that having purchased so large a property with a view to a more extended scheme, they would not be willing to devote the whole of that property to any one portion of that scheme?—That would not be carrying out the whole of our ideas.

10218. *Chairman.*] Is it not the case that the portion of the ground which has been considered best adapted to the purpose of a national gallery is the frontage towards the road?—We have always supposed that if a national gallery is to be erected there, it would be next the Kensington-road.

10219. When you spoke of a piece of ground being obtained for the National Gallery, which should have a sufficiently open space about it to dilute and purify the air, do you think that the breadth of ground you would have there would be sufficient to guard against the influences you would wish to escape from?—Yes. There need not be other buildings within a considerable distance of it.

10220. What frontage have you to the road at present?—About 600 feet.

10221. What

10221. What do you suppose would be the length of the frontage of the building you would erect?—I cannot answer that question.

10222. Do you think that a frontage of 600 feet would give you sufficient space to erect a handsome building, and yet leave space enough on each side to purify the air that came from the surrounding buildings?—Quite. It would be entirely open in front, and almost entirely open at the back.

10223. Mr. *B. Wall.*] Would not the building being brought nearly flush with the road render it very subject to dust?—It would not be necessary to bring it within 400 or 500 feet of the road.

10224. If you put it back from the road, would it not then be placed on shelving land?—Yes, it would be on shelving land; but no man would erect a building on shelving land, with the door-sills level with that land. It would be built on arches and groins, and it would have the benefit of excellent terraces, which would be a great advantage. The land is well laid out by nature for it.

10225. In what part of the ground would you consider it most desirable that the National Gallery should be placed, supposing it to be built in the situation to which you now refer?—I think the Gore House estate would be the best for such a purpose.

10226. Lord *W. Graham.*] What width would you get by going 400 or 500 feet back?—We should then have altogether about 800 or 900 feet in width.

10227. *Chairman.*] If the Commissioners were to purchase the narrow wedge, which at present has not been purchased, would it not be necessary to pull down the houses that are built upon it, in order to avoid the smoke or other influences they might create?—We should pull down all the houses built on that narrow wedge. We are now making bargains for a great deal of property along that road.

10228. You would pull down those small houses?—Yes.

10229. Are not some of them very valuable houses?—No; the only really valuable houses are those in a large terrace fronting the Kensington-road. They would not come down; they would remain as they are. Those are houses the smoke from which would never do any harm to the National Gallery.

10230. Do you contemplate buying and pulling down those houses?—We contemplate, though perhaps not in the present generation, getting the whole of those houses.

10231. What is the length of the leases?—I do not know how many years they have to run. I think they were originally 60 years' leases; how long they have been built I do not know.

10232. Mr. *Ewart.*] If the building were carried 400 or 500 feet back, it would be amply protected, would it not, from the too great proximity of those houses?—Yes.

10233. Has it ever entered into your consideration in making plans, or do you think it desirable, that ornamental gardens for the recreation of the public should be formed in the neighbourhood of the buildings?—We always contemplated laying out all the ground that was to spare, until it should be wanted for public purposes, in an ornamental manner for the use of the public.

10234. You never can want to occupy the whole space for buildings?—No.

10235. The intermediate space might be laid out for the recreation of the public as ornamental gardens?—Yes; such has been our intention.

10236. Has the price of land risen much in the neighbourhood since you made your purchase?—Yes.

10237. Can you give us any idea how much?—Yes; when we began to purchase we could buy for 3,000*l.* an acre, and now we cannot for 5,000*l.*

10238. Therefore, as an investment, this was a very good purchase?—Yes; I think we shall take no harm from it.

10239. Mr. *M. Milnes.*] You are losing the interest of the money all this time, are you not?—Yes; we have some few rents coming in.

10240. The amount which you receive in rent is very small, is it not?—It is not a great deal; I do not know how much.

10241. Lord *Elcho.*] Do you think there is any probability of the Government, or of the Commissioners, at any time getting possession of the whole of the wedge of which you have spoken?—Yes; we ourselves propose going to Parliament to enable us to do so.

10242-3. You propose to go to Parliament for power to purchase the whole of that

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that wedge up to the road?—Yes; we propose to apply for an Act of Parliament to purchase the fee, and then to deal with the leases as time and circumstances would allow. We should wish to do away with the temporary buildings, of which there are a great many there.

10244. *Chairman.*] So long as you have that row of houses along the road, the leases of which are for 60 years, you never could avail yourself of the ground behind those houses for the front of the gallery?—No, but I think it likely that the gallery would be built in such a way, as to admit of extension at a future time; you would build a gallery suitable for present purposes, with means of extending it ultimately.

10245. Supposing a new gallery of such an extent, and of such beauty, as has been contemplated, to be built at Kensington Gore, do you think it would look seemly to have a long row of private houses in its immediate neighbourhood?—It might not look seemly in the first instance, but it would when the whole came to be completed.

10246. Mr. *Ewart.*] Even if those houses were left standing?—Yes.

10247. *Chairman.*] The wind sets generally in this island from the south-west, does it not?—Yes, the prevailing winds in this country are from the south-west.

10248. And the buildings that would be erected in the neighbourhood of this ground would also be chiefly towards the south-west, would they not?—There would be buildings on both sides of the ground, because the building property we have here is so exceedingly good.

10249. It was stated by another witness, in answer to question No. 8613, that the mischief from atmospherical influences came chiefly from the north, and that it was so considered by the Commissioners in making the purchase; is that your opinion?—I cannot give a definite answer to that question; I think it is a great advantage, its being clear to the north, or on any side.

10250. When the wind sets from the east, the great mass of smoke comes from the densely populated part of the City, does it not?—Yes, when it is in the east, but it is less in the east than in the west, therefore the buildings there would be well situated with reference to the prevailing winds.

10251. If a large city were to spring up there, or if, as Mr. Cubitt says, it already exists to the south-west of Kensington Gore, you would get a good deal of smoke from that quarter, would you not?—You would have such smoke as houses give, but that is very different from the smoke that is produced by manufactories or gas works.

10252. Do you consider it would be necessary, in case of this great scheme being carried out, and these numerous public institutions being established upon that ground, that there should be a thoroughfare through Hyde Park to enable persons living on the north side of London to obtain convenient access to them?—I think so; and I think there are ways and means of doing that which would prevent its being such a nuisance as to make it undesirable to do it.

10253. What plan have you proposed?—I have proposed no particular plan; it might be either above or below the ground, but I think the most seemly thing would be what they call a ha-ha, or sunk road, with a walk or slope on each side, planted and well fenced.

10254. You would have that go through the centre of the park?—I would not say through the centre of the park.

10255. In what part would you propose to make it?—I think about the place where the road now turns off; near what was the end of the Great Exhibition.

10256. When I speak of the centre of the park, I mean the centre of the large extent of forest and pleasure-ground, which includes Hyde Park and Kensington Gardens?—It would be where Rotten-row now turns off into the drive.

10257. Mr. *Ewart.*] How would you cross the Serpentine bridge?—That would be more the other way, I think.

10258. Lord *Seymour.*] Have you considered the subject of this road much?—Not much.

10259. *Chairman.*] Is it not the general opinion of those persons who have given their attention to the subject, that the inhabitants of that large city which has sprung up in Tyburnia, if they wanted to get to the great mass of public institutions, supposing them to be collected together on the proposed site, would not be

be disposed to go round by Cumberland-gate and Hyde Park Corner, but would expect some readier access across the park?—Yes; there is only one other access, by Palace-gardens.

10260. But that would also make it necessary for them to go a good way round, would it not?—Yes.

10261. Lord *Seymour.*] If there is to be a road made at all from the north to the south side of the park, near Kensington Gardens, have you considered how they are to pass the Serpentine?—No, I have not considered it particularly. I have merely considered the general want of a road, if establishments of the kind referred to were removed to the Gore House estate, or its neighbourhood.

10262. If there is to be a ha-ha road, unless it is beyond the Serpentine, the Serpentine would interfere with it, would it not?—It appears to me that the ha-ha road ought to be very near the division of Hyde Park from Kensington Gardens.

10263. You are aware, are you not, that the Serpentine is not only in the park, but that it continues into Kensington Gardens?—No, I was not aware of that.

10264. The fact being that the Serpentine not only passes through the park, but continues through a large portion of the gardens, will not the Serpentine be very much in the way of making a ha-ha road between the gardens and the park?—Not altogether. It would be very easy to carry the Serpentine over a sunk road.

10265. Then your ha-ha road would go under the Serpentine by means of a tunnel?—Not by means of a tunnel, properly so called, but by means of a sunk road, the top of which should be covered over with iron plates. I recently carried a large navigation over a railway in the same way.

10266. Are you aware that there is a road right through Kensington-gardens, which would save all that work, if the gates at the two ends were opened?—No; I know very little of Kensington Gardens.

10267. You have spoken of the site at Kensington Gore being intended partly for a school of design?—Yes; that is one of the objects contemplated.

10268. I think you explained that school of design to be rather what you would call a college of design?—Yes.

10269. Not a school to which young students should come for the purpose of elementary study, but a school in which those who were more advanced should complete their education?—Yes. It would be a sort of university, with colleges all over the kingdom.

10270. Therefore, the inconvenience that would arise if young lads were required to go there for daily study would not occur in the case of those who had gone through their elementary studies, and who were only completing them at a more mature period of life?—That would be so.

10271. You have spoken of different societies and institutions that might be collected at this spot?—Yes; as distinct from institutions or buildings for industrial purposes.

10272. You are aware of the societies and institutions that were pointed out in the Second Report of the Commissioners?—Yes.

10273. Are you aware whether or not, since that Report was published, most of those societies and institutions have objected to go so great a distance from London?—Some of them I know have objected to the distance.

10274. But they have all expressed a wish, have they not, to get buildings appropriated for them?—Yes, all of them, I believe, have expressed that wish.

10275. And many of them have expressed a wish, have they not, to be brought near to other institutions?—Yes; they admit the general principle of juxtaposition to be good, as far as I have seen, but they say the distance is too great. My answer to that is, that the distance keeps lessening day by day.

10276. You have stated also, that the Commissioners only propose to find ground, and do not propose to do more, either for a national gallery, or for these different institutions?—They have no means of doing more.

10277. Do they not propose hereafter to take to themselves the management of some of these institutions?—The industrial institutions.

10278. Then, although they give the ground for other societies and institutions, they would retain, as regards the industrial institutions which would

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occupy a portion of this space, the control and management of them to a certain extent?—Partly.

10279. Have you considered how much of the 86 acres would be requisite for the purposes of the School of Design and its accompanying buildings?—No. I think the industrial institutions would be built in two or three different parts. We have never made any plans for such buildings, and the party who has most considered the matter is our President himself.

10280. You have been asked about the land being table land, for the purpose of such buildings as it would be proposed to erect upon it; would there be any advantage in the land being all table land?—No; I should say rather the contrary, because with falling land like this, you may build on one side, and have excellent terrace room on the other. I think that is a great advantage, as it would enable you to make the building much more handsome.

10281. What quantity of frontage have you now, that is actually available?—Six hundred feet next to the Kensington-road.

10282. Without reference to the wedge that has been spoken of, the position of which it is desirable to obtain?—Yes.

10283. If the ground to which you have alluded could be obtained, you would have a frontage of nearly 1,200 feet, would you not?—Yes, between 1,100 and 1,200.

10284. Do you know what the frontage is of the ground on which the present National Gallery is placed?—No, I do not.

10285. Will you take this plan in your hand (*handing it to the Witness*), and tell me from it what is the frontage of the building which is at present occupied partly by the National Gallery, and partly by the Royal Academy?—Four hundred and fifty-five feet.

10286. You have been asked about baths and washhouses; would it, in your opinion, be necessary for the population of the district that baths and washhouses should be put within a few feet of the ground which has been acquired by the Royal Commissioners?—No; the neighbourhood would not require baths and washhouses to be near to it at all.

10287. Do you mean that the persons in that neighbourhood requiring baths and washhouses might have them within a convenient distance, without their being contiguous, or closely contiguous, to the site which has now been acquired by the Royal Commissioners?—They might be placed within a convenient distance of the ground itself, and in a more convenient situation for the parties requiring to use them.

10288. Do you think there is any security that no baths and washhouses, or factories of any kind, would be built on ground closely adjoining to that belonging to the Commissioners?—There could be none close to it, for our roads are to be laid out from 80 to 100 feet wide.

10289. The first security is that you have 86 acres already in one plot?—Yes; and another security is, that the adjacent land is so valuable that it could not be appropriated to such purposes at all by the parties owning it.

10290. Are you aware of the distance of the baths and washhouses from the present National Gallery?—No, I am not.

10291. Your first security is that you have 86 acres in one plot?—Yes, which could not be encroached upon.

10292. Next, you are surrounded by roads nearly 100 feet wide?—Yes; there are two roads from north to south, 100 feet wide and 80 feet wide respectively, and a road from east to west 80 feet wide.

10293. And you consider also that you have this further security, that the ground adjoining those roads will rise so much in value, that it will not be appropriated to such purposes as those to which I have alluded?—Yes; besides, nearly half the frontage to those roads belongs to the Commissioners.

10294. Therefore the Commissioners may take care that on that ground nothing objectionable is built?—Yes.

10295. Mr. *Ewart.*] Are there not several outlying portions of the property which it would be difficult to appropriate to any public purpose, such as corners running into other people's property?—Yes; we propose to deal with that as we best can, either by exchange or otherwise, so as to get perhaps more frontage next the roads.

10296. Mr. *Vernon.*] Supposing it were an object to erect a National Gallery only on this site, what extent of ground have you that would be perfectly free from

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from encroachment or intrusion by other parties?—In the first place, there would be a square piece of ground of ten acres next the Kensington-road.

10297. Having a frontage to the road of 600 feet?—Yes.

10298. You would at present have no security, would you, that there might not be some obnoxious buildings erected on either of the blocks of land to the right and left?—The block of land to the left is Eden Lodge, belonging to Lord Auckland, which we once nearly bought, and had to give up again; his Lordship did not wish to part with it.

10299. And what is there on the other part?—The gardens of the very good houses I have mentioned near the Kensington-road.

10300. You say you propose to have an Act of Parliament to enable you to purchase that?—We have proposed to get an Act of Parliament empowering us to remove that, which would be no injury to the public.

10301. Assuming there to be portions of the ground in this block to the west which are highly prized by their possessors, do you propose to take it from them compulsorily under the power of an Act of Parliament?—Yes, the inferior property.

10302. Upon what principle would you propose to take it from them, if you would not apply the same principle to the land on the other side?—We think we can show a better reason for taking that property at its full value than can be shown for allowing it to remain an interruption and a nuisance.

10303. Supposing that Act of Parliament not to be obtained, buildings might be erected, might they not, immediately contiguous to your proposed new gallery?—Yes; I admit the possibility of it, although it is not in the slightest degree probable.

10304. Mr. *B. Wall.*] Is there not a floor-cloth manufactory close to Eden Lodge at present?—No, I think not very near.

10305. That has not been part of your purchase?—No.

10306. *Chairman.*] If the National Gallery, although not erected upon this piece of ground, were erected in an eligible situation not far distant in the neighbourhood of the park or Kensington Gardens, or on a portion of either, the object of the Commissioners in having the museum of fine art in the immediate neighbourhood of other institutions would be partially attained, would it not?—Yes, partially; if the Government should determine to erect a National Gallery in Hyde Park, where the roads meet in front of this site, it would require an alteration in the mode of laying out the ground for other purposes.

10307. Do you mean you have a distinct plan as to how the ground is to be laid out?—No; we have no plans.

10308. You say that if anything else were to be done with the National Gallery, it would cause an alteration in the mode of dealing with the ground?—Yes; an alteration would naturally follow.

10309. If the National Gallery were to be built so near to this site as to be easily accessible, and almost as near as it might be under any circumstances, would not the object of the Commissioners be partially attained?—Yes; if that should be determined upon by the Government, who have an equal voice with the Commissioners.

10310. Mr. *M. Milnes.*] Was there any suggestion or offer made to the Royal Commission to purchase any other property?—No, we never had any land offered to us; people never knew what we wanted; and what we wanted we endeavoured to obtain as quietly as we could.

J. Pennethorne, Esq., called in; and further Examined.

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10311. *Chairman.*] I BELIEVE that at the suggestion of a noble Lord, a Member of this Committee, you at one time examined another piece of ground on the opposite side of the road to the Kensington Gore ground, with a view to the erection of a National Gallery upon it?—Yes; the ground which I mentioned when I was last examined before the Committee.

10312. We are desirous to have some further explanation of your view with regard to that piece of ground; had it occurred to you that it would be peculiarly eligible for the purpose?—I thought it at that time the most eligible site that had been proposed.

10313. Was that before the idea of making the Kensington Gore purchase was made known?—Yes, before the purchase of that ground was contemplated.

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10314. It was subsequent to the Report of the Commission upon the two other sites in Kensington Gardens, was it not?—Yes.

10315. Lord *Seymour.*] Have you brought with you any plan of that site?—Yes; I have brought plans of the site, and of the locality generally (*producing them*).

10316. Is it the site at the end of Rotten-row?—Yes; this plan was made for the purpose of avoiding any encroachment on Kensington Gardens, but the building would be better if placed further northwards than this plan shows.

10317. What is the length of the building?—About 625 feet.

10318. Lord *Elcho.*] Would it not be better still, do you think, more eastward, opposite the Kensington Gore site?—I think the situation shown on this plan would be the preferable of the two, because the building would be exactly central with the basin, and therefore it would form a more architectural feature with reference to the gardens and the palace, if at any time the latter should be enlarged and treated architecturally.

10319. If it were built further eastward, opposite the Kensington Gore ground, it might then, might it not, be made to communicate with any buildings that were erected upon the new ground by an arch over the road?—I do not think you could make an arch, with good architectural effect, except at a great expense, and then there would be a difficulty in arranging the levels.

10320. The objection would be on the score of expense?—Yes, and the difficulty of making communications over a public thoroughfare 70 feet broad of a character corresponding to the buildings, they being also on different levels.

10321. *Chairman.*] Do you not think that the junction of the ride commonly called Rotten-row, of the carriage drive through the park, and of the great public road, with a turnpike, just in front of the building, might be rather an objection on the ground of publicity and dust?—The junction would be considerably removed from the turnpike, and according to this plan the entrance into the park would be thrown back 100 feet from the present road.

10322. If you have a turnpike at one end, and the junction of three roads on the other, and a large open gravel space immediately in front of the building, do you not think that those circumstances would rather tend to interfere with the avoidance of dust and other influences from which it is desirable to escape?—That is one reason why I think the building should be removed further north than this plan shows it.

10323. And upon that ground you would prefer, were your plan adopted, to have your building removed further into Kensington Gardens, towards the basin?—Yes.

10324. Lord *Elcho.*] Does the ground slope considerably from the new broad walk, which runs into Rotten-row at the new iron gates, to the point which you have selected for the site of the gallery?—Yes, the ground falls considerably between those two points, but that would be in some measure counteracted by keeping the building on a much higher level, which for every reason would be advantageous, because then it would be seen much better from the gardens, and from the park, and the effect would be much finer from the high road.

10325. If you place the building where you propose to place it, it will be, will it not, in the immediate vicinity of a row of houses near the turnpike which are private property, and which, as far as we know, there is no intention of purchasing and adding to the property purchased by the Commissioners on the Kensington Gore site?—Yes, but those houses are gentlemen's houses, and if the building should be placed further north, with gardens in front of it, I do not think that any annoyance whatever would arise from those houses.

10326. You are aware that the Kensington Gore site has been purchased with a view of combining on one spot art institutions of various kinds, schools of design, and other buildings which have industrial objects in view; do you not think it would be an advantage to bring the National Gallery as near as possible to those buildings which are proposed to be erected upon the Kensington Gore site?—Speaking of it as a question of distance, of course it would be an advantage; and for many other reasons it would be advantageous.

10327. Do you not think it would be perhaps a preferable site to the one you have selected for this building, if it were removed more to the eastward, and erected nearer the broad walk, and opposite to the ground which has been purchased by the Commissioners and by the Government?—That requires a great deal of consideration; my first impression is, that if that site were adopted, the

PLAN
OF PART OF
KENSINGTON GARDENS
SHOWING A SITE PROPOSED FOR THE
NATIONAL GALLERY,
WITH THE APPROACHES THERETO.

N.B. In the Plan laid before the Committee the Portico of the proposed National Gallery was shown within 15 feet of the side of the Kensington Road but in this Plan it is set back 540 feet from that road as recommended in Evidence.
The levels here marked accord with those on the Ordnance Map of London.

James Pennethorne, August 1853

SCALE OF FEET

100 50 0 100 200 300 400 500 600 700 800 900 1000 Feet.

KENSINGTON PALACE

THE QUEEN'S ROAD

BROAD WALK

THE

Terrace

Carriage Ascent

Carriage Ascent

PROPOSED
NATIONAL GALLERY

GLOUCESTER ROAD

HYDE PARK GATE SOUTH

GORE LANE

Turnpike

THE

K

80.22 74.46 55.12 51.77 49.09 46.76 46.51 50.0 48.26 52.45 70.0 15.0 63.0 63.0 63.0 60.0 60.0 55.0 18.0

Standidge & Co. Litho. Old Jewry

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the building should be at right angles to the broad walk, but then it would not be parallel to the buildings upon the site of Gore House; it would be a difficult subject to manage.

10328. Have you ever examined the ground with that view?—Not with a view of having two buildings there; but I have always considered that supposing the National Gallery to be placed upon the site of Gore House, it should be made to appear like a part of the park, by changing the fences, and decorating that part of the boundary of the park.

10329. If it were built on the spot which I have pointed out to you on the map, opposite the Kensington Gore site, it would be on more elevated ground, and would be in a more commanding position, would it not?—The ground itself is more elevated, but on the other site there might be erected a gallery equally high, and although this which I am now pointing out on the map is a low part of the gardens, I think that by opening it to the basin, raising the levels, and laying it out in an ornamental manner, it might be made a much more architectural feature than if it were built on the site facing Kensington Gore.

10330. What is there between this part of Kensington Gardens, as laid out upon your plan, and the broad walk; is it an open space, or is it covered with trees?—It is partly an open space, and partly covered with trees; it is crossed by an avenue; it is not a thickly planted part of the gardens.

10331. Would there be any difficulty, supposing the gallery were to be erected on the site I have pointed out, in making decorative garden ground opposite the site proposed in Kensington Gardens?—If the building were erected on the site opposite to Kensington Gore, it ought to stand parallel to the schools proposed there, and standing parallel to the schools, it would be exceedingly difficult, according to the present laying out of the gardens, to form ornamental gardens which would assimilate with the new building and with Kensington Gardens, for then the building would not stand at right angles to the new broad walk.

10332. Lord *W. Graham.*] Do you think it would be absolutely necessary, in order to make it look well, to build it parallel to any new buildings in Kensington Gore?—I think that if the National Gallery were to be built directly opposite to the new School of Art it should be built parallel to it, and the two buildings should appear to be parts of one design; it would not be necessary that they should accord in detail, but they should appear to be built at the same time, and in connexion with each other. I think they ought to be parallel to look well. When I say they should be parallel, I mean that on the ground-plan they should occupy parallel sites.

10333. Mr. *Ewart.*] They should square with each other?—Yes.

10334. Lord *Elcho.*] It need not necessarily be a regular building, but might be what was described by a distinguished foreigner, Baron Klenze, as a picturesque more than a regular building?—Yes; but where you have a large public thoroughfare passing between the two, I think it would be much better that they should be built on a formal plan.

10335. Supposing it to be desirable, or even necessary, to treat the buildings uniformly, are you of opinion that the nature of the ground is such that, having that object in view, you could not erect the building on the spot I suggest?—That is no doubt a very good site for a building, but there would be great difficulty in erecting buildings on that site, the plan of which would assimilate both with the gardens and with another building on the site of Gore House.

10336. You see on the plan to which I am now pointing of the Kensington Gore site, there is a portion marked green; there is another portion which is not coloured, but which enters in a wedge-like shape between the portions of green; I presume you are aware that it is the intention of the Commissioners, or that they hope eventually to acquire the whole of that frontage?—Yes, but at a future period.

10337. Supposing them to have acquired the whole of that frontage, amounting to 1,200 feet, would not the site I suggest come precisely in the centre of the Commissioners' ground?—If those houses were purchased, a great many of the difficulties would be removed; all I have said hitherto has been upon the assumption that you were referring only to the site of Gore House.

10338. You are aware that it is in the contemplation of the Commissioners to get possession of that remaining portion of ground?—No, I was not aware of it; I never heard that it was in contemplation; I only heard that it was in contem-

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plation to buy up the ground-rents, with a view of being able at some future period to obtain possession of the lessees' interests.

10339. If that ground were purchased, and the whole frontage were in the hands of Government, or of the Commissioners, your objections to the site I suggest would be obviated, would they not?—They would be very considerably removed.

10340. Mr. *Vernon.*] If you were to attempt to make the buildings on the one side of the road harmonise with those on the other, would not the different directions in which the roads at present run materially aggravate the difficulty?—It would be necessary entirely to change the direction of the west end of Rotten-row.

10341. It would be necessary, would it not, to change both roads?—Yes.

10342. Lord *Elcho.*] Do you not by your plan propose to change the roads?—Yes, but only very slightly; according to my plan they would be continued into the Knightsbridge-road almost as at present.

10343. Why could not that be equally well done higher up?—The two roads so branch off that it would be more difficult.

10344. Might not the evil to which your attention has been directed with regard to the position of the road be obviated by altering that position?—Yes; the erection of the building on that site would involve the change in the roads.

10345. Lord *Seymour.*] I understand you to mean that, comparing the site referred to in the plan you gave in first and the site now suggested to you, your chief objection to the last site is that it would be a greater encroachment on the park than the former site?—That is one chief objection.

10346. Mr. *Vernon.*] I presume you consider, that taking an extreme angle of the gardens would be a less encroachment upon the gardens than if you cut a piece out more in the centre?—No; I think that placing the building on the site where it was first proposed to be, central to the basin, would be a great advantage.

10347. And would it not be a less encroachment also upon the gardens, being more at the extremity of them?—It would be a much less encroachment both upon the park and the gardens; it would take away from the park a part which is now a nuisance, and from the gardens it would take away a low part which nobody ever goes into.

10348. The ground falls there a good deal, you say?—Yes.

10349. And you also say that that inconvenience might be remedied by raising the foundation of the building?—Yes.

10350. Would not that involve a very considerable expense?—It would only involve the expense of foundation-work; one of our great faults hitherto has been that we have erected our buildings on basements much too low. I think that money expended in foundation-work is always well laid out.

10351. Would you prefer a higher site without the necessity for artificial raising of the foundation, or would you prefer a lower site with such necessity?—If the site is raised, you have of course the power of arranging the approaches to it, whereas, if you take the high site, you will in some measure lose that advantage; you have height of ground, but not apparently height of building.

10352. Then, architecturally speaking, without reference to the question of expense, you would prefer elevating your site artificially?—I do not say that; but whether the building is erected on high ground or low, I would prefer that the foundations of the building should be raised above the natural level.

10353. Lord *Elcho.*] Could you not easily, on artificial foundations, raise the building on the site I have suggested?—Yes, but it would not stand on a terrace as on the other side.

10354. And the building would have the additional advantage of being on a higher natural level?—Yes; I should not think the cost of foundations a question of consequence.

10355. I understand you to say that some people, objecting that the site you have pointed out is too low, you could obviate that objection by raising it?—I think it would be a great advantage to raise the building, because it would have a much finer effect both from the gardens and from the park.

10356. Mr. *Vernon.*] Irrespective of questions of public convenience, and questions of expense, which of the two last pointed-out sites would you, as an architect, prefer to select for such a building?—Always providing that the building

building is placed high, and back from the road, I should prefer the site that is central with the basin.

10357. Lord *W. Graham.*] Would not the site opposite Kensington Gore give you the advantage of a large open space on both sides of the building?—That would depend on what is done with the ground in Kensington Gore.

10358. But that, being in the power of the Commissioners, can be reserved, can it not?—I have already said that if the building on the garden site is kept well back, with gardens in front of it, the gentlemen's houses would not be an objection; but another great reason why I should prefer the site central to the basin is, that there the building would be seen all the way from the Uxbridge Road, by opening the vista central with the basin; whereas if the other site were selected, the north front could only be seen from a very short distance.

10359. Mr. *Ewart.*] It would not be seen at all from the park, and the one opposite the Kensington Gore buildings would be seen?—The south front would be seen from the park entrance.

10360. But not the back façade?—That would be seen conspicuously from Kensington Gardens and from the Uxbridge Road.

10361. Is it not rather a disadvantage that the building should be placed with a natural slope, the ground inclining sideways?—That would be entirely remedied by placing the building further back.

10362. Would not the lines of nature be somewhat at variance with the lines of art?—Nothing can be worse than placing a building on a sloping line; there should always be a perfectly level base for it to stand upon.

10363. Is not the natural line a sloping line in this case?—The natural line would be the line of the park railing, a long way in front of the building: all within the railing would be level.

10364. *Chairman.*] You said in answer to a question put to you in your former examination, with reference to a site which was suggested in the centre of Hyde Park, that you thought it would be architecturally finer than any other; what did you mean by that expression?—I meant that it would be seen from great distances, and that it would be a great feature; if it were in that situation, it might be seen from every point of view.

10365. You mean that a building executed with fine taste in that locality, might prove a splendid specimen of architecture?—Yes.

10366. You have heard the evidence which has just been given by Sir William Cubitt?—Yes.

10367. Assuming the numerous public buildings which have been referred to, as proposed to be erected on the Kensington Gore ground, are you of opinion with Sir William Cubitt, that a public thoroughfare through the park would sooner or later require to be opened up for the purpose of giving access to those great institutions?—I think it would most likely be asked for.

10368. Do you think that it would be necessary that the inhabitants of the north-western parts of the town should have that facility of access given to them?—I think they would expect to have the means of access given to them either through the park or through Kensington Gardens.

10369. Do you not consider that having a large open space round the ground you speak of as being architecturally finer than any other as a site, would be a great advantage as tending to prevent injury to paintings and other works of art from the smoke and other injurious influences?—That is a question more for a painter or a chemist than for me. Speaking as an architect, I do not see any great difference as respects atmosphere between any of the four sites that have been under discussion to-day.

10370. Lord *Seymour.*] You heard it stated by Mr. Bowring, that there was a plan which he considered an ingenious one for carrying a communication across the park, nearly in the line of the sunk wall, by means of a tunnel, which was to go under some of the principal drives or pleasure roads of the park; had you ever heard of that scheme before?—I think I had heard of it, but any sunk road of that description would have, I think, a very bad effect, and would be highly detrimental to the park; supposing it absolutely necessary to form a road, I should say let it be on the surface, and as handsome as possible.

10371. You think it would be more desirable to have an open road as ornamentally laid out as possible than a tunnel such as that which has been suggested?—I think so; in fact, if it were absolutely necessary to have a road there, and there were no special objections to making use of the broad walk through

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Kensington Gardens, that would be the finest road that could be chosen, and supposing the National Gallery to be built on the first site I have pointed out near the turnpike, then that road, by being opened only at the north end for persons going to the gallery, so as not to be a thoroughfare, would be a very good approach to it.

10372. In that case people wishing to go in from the north side must go to the other end of the garden?—Yes.

10373. Would they not complain of that, do you think?—I think that would be a very great convenience; they might from that road drive into the gardens in front of and belonging to the National Gallery without making it a regular thoroughfare.

10374. *Chairman.*] Do you mean that supposing they wanted to get from the National Gallery to the other institutions, which it is proposed to connect so closely with the National Gallery, they must go back to the Bayswater-road, and round by another road?—No, the Kensington-road would be the communication between those institutions and the gardens in front of the National Gallery.

10375. Do you not think, considering there is now a drive passing along the sunk wall to which we have adverted, that it would be a greater interference with the privacy of the pleasure-ground comprised in the names of Kensington Gardens and Hyde Park, to open up another public road along that long walk, the drive remaining as it is, than to make the present drive applicable to both purposes, that of giving access to the new buildings, and affording a means of communication across the park?—If it were absolutely necessary to form a road, I think the present broad walk would be the best to adopt, provided the traffic were limited as in Hyde Park at present.

10376. If you had two roads across the park, one a public road along the broad walk, and the other a drive for carriages as it is now, would not that be a greater interference with the retirement and privacy of the park than if you made the existing road suit both purposes?—I do not think it would be advisable to use the existing drive for traffic. I have not thought sufficiently on the subject to be able to speak off-hand, but I fear that if the drive round the park were to be opened for even a limited traffic, you would find it would be considered a great interference with the privacy of the park, and that it would lead to the entire park being so opened; the best way to preserve the privacy of the park would be to adopt the broad walk as the new road, if a new road be absolutely necessary, with an invisible fence; but a fence would not be required if it were only used as a drive to the gallery.

10377. Do you not think that making the broad walk a public road would give offence to people taking an interest in Kensington Gardens?—I think not; there may be objections, which I know nothing about, to permitting a drive through Kensington Gardens.

10378. Lord *Elcho.*] During the Exhibition of 1851 a portion of the gardens was railed off in that way, was it not?—That was the case with this same walk.

10379. Were any great objections raised on the part of the public to that?—The objections, I think, were to its being appropriated exclusively to riders.

10380. Taking the public as a whole, were they in favour of it?—To the best of my recollection, people said what a great advantage it would be if it were made a permanent road.

10381. You think that at the time the experiment was tried in 1851, on the very same ground as that to which you allude, the public were in favour of what was done, and considered that it would have been a great advantage if it were a permanent thing?—That last is my impression.

10382. *Chairman.*] Do you consider that that impression is consistent with the feeling that has been expressed before this Committee, as to the great objection the population of London have to interference by means of public drives with the parks?—I think that if the institutions were brought together the drive from north to south would be called a public convenience. The convenience would be so great that I am disposed to think the public, if allowed to partake of it, would prefer it.

10383. You think the public convenience would be served by a good road through the parks, from one populous part of the town to the other, open to public carriages as well as to private carriages?—I think that a road across, from the Knightsbridge-road to the Uxbridge-road, would be a public advantage, but

but I think it would be injurious to the park and gardens unless the traffic were limited.

10384. You do not think it would be a great public advantage if it were carried along the present line of the sunk wall, but you think it would be a great public advantage if it were carried along the long avenue where no road now runs?—I said that the former would be an interference with the privacy of the park, and that therefore the broad walk would be the better of the two.

10385. That, you think, would not be an interference with the privacy of the gardens?—It would not be so great an interference, because there would not be any outlets, and carriages would be obliged to go direct, whereas if the park drive were adopted it would be impossible to prevent them using the whole circle.

10386. Lord *Seymour*.] The Chairman has alluded to a road running alongside of the sunk fence; is it the fact that there is such a road?—It does not run parallel to it, but in parts it goes near to it.

10387. It passes round the powder magazine, does it not?—Yes; and it does not go over the bridge.

10388. Mr. *Vernon*.] Was there not a great objection made to opening part of Kensington Gardens for a ride?—The great objection was, that riders only were admitted; it was not that it was made a public thoroughfare, but that it was only made a ride.

10389. Is it within your recollection that when it had been so opened very little objection was shown with regard to it?—That is my impression, but I do not remember much about it.

10390. Lord *Seymour*.] You have been asked some questions respecting the site of the gravel pits, which is more in the centre of the park, with the gardens at the back, as I understand?—The site I have been asked about I understand to be between the gravel pits and the wall which divides the park from Kensington Gardens.

10391. That is near the road, is it not, that now goes round the park?—Yes.

10392. If that site were adopted, it would be necessary, would it not, to open the whole of the park to the public?—If that site were adopted, it would of course involve the necessity of forming an approach to it for the public from both roads, and that is a great objection to that site.

10393. At present the parks are locked up at night, are they not?—Yes.

10394. If these buildings were put there, and keepers and others in charge of the gallery were to reside there, those regulations must also be altered, must they not?—It would be necessary to have the road open at all hours.

10395. Are you not aware, from your connexion with the Office of Works, that there are objections to opening the parks at night?—The parks are not in my department, but I know there is the greatest possible objection to it, and that even now they find great difficulty in preventing offences.

10396. Lord *Elcho*.] You say the chief objection to the building being on that site would be the necessity of opening the park at night?—Yes; and the necessity for making an approach both ways.

10397. Do you not think there would be a great objection to having a large building in that portion of the park?—I do not think so. I think a large building there, if it were handsome, would be such a fine, conspicuous object that it would be a great ornament to the park.

10398. Do you not think it would destroy the character of that portion of the park, that portion of the park being undulating, broken ground of a park-like character?—I think the site itself is so fine, and architecture always assimilates so well with foliage, that it could not be otherwise than an improvement.

10399. *Chairman*.] Do you not think its being at the extremity of that long vista with Kensington Palace in front, gives it also an architectural effect?—Yes, that is an advantage. It would be seen all the way from the gardens and from the palace; and again looking at it from the eastward, it would be seen from the Marble Arch and all the east side of the park.

10400. Do you think it would be any inconvenience to the public if they had access to the building from each side of the park, it being understood that they should return the way they came, and that the road should not be made use of as a thoroughfare?—I am afraid that if it were once opened so far, it would be difficult to do otherwise than make it a thoroughfare.

10401. Mr. *Ewart*.] Do you think there would be a great objection on the

T. Pennethorne, Esq.

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part of the public to having a large public building erected in the centre of Hyde Park?—I do not call that the centre of Hyde Park; it is quite on one side; people are very jealous, no doubt, of having the parks built on, or of having any portion taken for building purposes; but for a public purpose like that, I can scarcely think there would be an objection.

10402. Have you ever thought of such a situation, if it could be obtained, as the pond in Kensington Gardens, and the filling that up?—That would be too close to the palace.

10403. Suppose there were no palace there?—Suppose there were no palace there, then the site of the palace would be the finest and most appropriate site about London, provided the platform of the building were kept high above the general level of the gardens.

10404. *Chairman.*] You have been asked about locking the gates of the park; I presume it never could be intended that the National Gallery, as a public object, should be open after dark?—No, but there would always be people residing there.

10405. Is it not the case with regard to some other similar establishments where privacy is required, that people especially connected with the building may have the privilege of coming in at night upon showing that they do belong to the establishment, although the public generally may not be admitted?—Yes, but the great difficulty in my mind is, that if you once admit the public, no matter under what restrictions, it will lead to the formation of a public road.

10406. Mr. *Stirling.*] Would there be any difficulty in having the broad walk, if it is to be used as a public road, fenced in in the same way as the Bird-cage Walk is fenced in, or any other road that passes through the Park?—I should say that supposing the broad walk in Kensington Gardens were converted into a road, with gates at each end, it is doubtful whether any fence would be necessary, because there would be no other drive they could turn into, and therefore there would be no inducement for parties to diverge from the road; but if you were to make a road through Hyde Park, you would of necessity require a fence on both sides, which would cut off the communication between the park and the gardens; it would be carrying as it were a turnpike-road across the park, and entirely destroy its character; a turnpike-road carried across Kensington Gardens or Hyde Park would I think be extremely objectionable, but the conversion of the broad walk into a private drive to the gallery, under proper restrictions, would not be so objectionable.

10407. Do you not think it would be a great advantage to have the new galleries of art in such a position as would insure that no other buildings would be erected within half a mile or so of them?—That might be an advantage.

10408. Do you know any other position in which that advantage could be obtained, except some point in Hyde Park?—I think all the sites that have been talked of are sufficiently removed from buildings, whether it be the site by the turnpike, that at Gore House, or that opposite to it.

10409. Do you know any site so perfect in that respect as one that might be obtained in Hyde Park?—No; not so clear of buildings.

10410. In that respect you think the site there would be the best?—Yes.

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Appendix, No. I

RETURNS relative to the National Gallery.

No. 1.

DATE of the Appointment of the Trustees of the National Gallery.

(Deceased)	2 July 1824	The Earl of Liverpool.
	„	The Earl of Ripon.
	„	The Earl of Aberdeen.
(Deceased)	„	Lord Farnborough.
(Deceased)	„	Sir George Beaumont.
(Deceased)	„	Sir Thomas Lawrence.
(Deceased)	12 July 1827	Lord Dover.
(Deceased)	„	Sir Robert Peel.
(Deceased)	25 October 1831	Earl Grey.
	„	Lord Colborne.
(Deceased)	„	Sir Martin Archer Shee.
	11 March 1834	Marquis of Lansdowne.
	4 April 1834	Samuel Rogers, Esq.
	26 February 1835	The Duke of Sutherland.
	„	The Earl of Ellesmere.
(Deceased)	„	Sir Charles Bagot.
	„	Lord Monteagle.
(Deceased)	„	Lord Ashburton.
	„	Sir James Graham.
(Deceased)	„	William Wells, Esq.
(Deceased)	„	The Marquis of Northampton.
	13 August 1850	Lord Overstone.
	„	Lord Ashburton.
	„	William Russell, Esq.
	25 October 1850	Thomas Baring, Esq.
	18 October 1850	Sir Charles E. Eastlake.
	11 April 1851	The Marquis of Northampton.

Official Trustees:

12 August 1846	The First Lord of the Treasury.
„	The Chancellor of the Exchequer.

Appendix, No. I.

No. 2.

DATES of the MEETINGS held by the TRUSTEES of the NATIONAL GALLERY since their Appointment, prior to 1844.

DATES.	Number of Trustees present.
1828: 7 February	4
8 July	4
15 July	4
1830: 22 September	2
15 December	2
1831: 16 September	5
1832: 23 October	4
1833: 4 July	2
12 December	3
1834: 11 January	4
21 February	2
25 February	4
6 March	5
1835: 13 February	3
28 March	8
3 July	7
5 August	2
1836: 29 March	7
27 May	8
3 June	3
8 August	9
1837: 3 March	9
11 March	4
15 May	7
19 June	8
9 December	4
16 December	3
1838: 25 January	7
3 March	9
31 March	9
18 May	8
6 June	5
25 July	5
1839: 2 March	8
26 April	8
12 July	3
27 July	3
1840: 23 January	4
14 April	6
7 May	12
11 May	10
10 June	5
6 July	3
21 July	9
24 July	10
28 July	6
3 August	6
1841: 1 March	5
5 April	10
23 April	8
3 May	7
7 June	6
21 June	7
1842: 7 February	2
7 March	4
4 April	3
2 May	6
6 June	4
4 July	8
1843: 6 February	2
6 March	7
3 April	2
1 May	7
12 June	3
3 July	2
7 August	2

No. 3.

EXTRACT from the MINUTES of the TRUSTEES of the NATIONAL GALLERY, of the 10th June 1840.

THE Trustees took into consideration the advantage of fixed periods for their Meetings, when it was resolved,—

1. That the Trustees of the National Gallery be summoned to meet on the first Monday in every month during the Sitting of Parliament.

2. That, if anything especial is to be submitted to them for consideration, it should be mentioned in the notices.

Appendix, No. I.

No. 4.

STATEMENT of the Number of PICTURES now in the National Gallery.

In the National Gallery			206*
At Marlborough House	British School	44	
	Vernon Collection	155	
			199
In Temporary possession of Miss Lewis			1
	TOTAL		406

* Two of the above belong to the British Museum and Foundling Hospital.

Appendix, No. II.

COPY of the MINUTES of the TRUSTEES of the NATIONAL GALLERY of the Year 1844. Appendix, No. II.

AT a Meeting of the Trustees of the National Gallery, held on Monday, 5th February 1844: Present, the Most noble the Duke of Sutherland, K.G., in the Chair; the Right honourable Lord Monteagle.

READ and confirmed the minutes of the last meeting.

Read a letter from the Secretary of the Treasury, of 24th November last, communicating to the Trustees that the Lords Commissioners have been pleased to appoint Mr. Charles Lock Eastlake to the situation of Keeper of the National Gallery, with a salary of 200*l.* per annum, which had become vacant by the decease of Mr. Seguier.

The Keeper brought to the notice of the Trustees one of the national pictures, "Leda," by P. F. Mola (No. 51 of the Catalogue), which was wilfully and greatly damaged on the 23d ult. by one of the visitors.

The Secretary then informed this meeting that, receiving notice of the outrage immediately on its occurrence, he proceeded to the room in which the picture hung, and caused the offender, a working man on crutches (with one of which the injury was done), to be conducted to the station-house of the police, from whence he was taken before Mr. Maltby, a magistrate of Marlborough-street Office, and the charge substantiated against the prisoner who was remanded to the 24th, as it was judged necessary to consult Sir Robert Peel on the subject of further proceedings against him. The Secretary, at the request of Mr. Eastlake, waited upon the First Lord of the Treasury on the morning of the 24th, who suggested the propriety of consulting the Home Secretary on the occasion. He afterwards received, through Mr. Manners Sutton, a notice from Sir James Graham, that he thought it advisable to leave the prisoner to be dealt with at the discretion of the magistrate. He was accordingly fined 5*l.* (the highest penalty the magistrate was empowered to award), and, in default of payment, was sent for two months' imprisonment, with hard labour, in Tothill Fields Bridewell.

Resolved, That the circumstances of this case be taken into consideration by the Trustees at a future meeting.

Read a letter from the Chevalier Bunsen to Mr. Eastlake, offering to the consideration of the Trustees a collection of pictures for sale, belonging to the Prince Wallenstein, as detailed in a catalogue furnished by him.

Resolved, That it be communicated to the Chevalier Bunsen, that the Trustees are not in the habit of recommending to Parliament the purchase of entire collections of pictures.

Read a letter from Sir Robert Peel to Mr. Eastlake, on the subject of the collection of pictures of the Cardinal Fesch, about to be sold in Rome.

Resolved, That should any favourable report on the subject of these pictures be received by Mr. Eastlake, he is requested to authorise the Secretary to call a special meeting of the Trustees to consider of it.

Read letters from Mr. Henry Cole, of the Public Record Office, of the 10th August last, and 1st instant, requesting to be allowed to sell his "Illustrated Catalogues" (copies of which were laid before the meeting) within the hall of the Gallery.

Resolved, That it be communicated to Mr. Cole, that the Trustees regret the general rule they have adopted deprives them of the pleasure they would otherwise have in complying with his request.

Read letters from the following persons, whose offers of pictures for sale the Trustees declined; viz., Mr. Galwey, Mr. James Broughton, Mr. C. R. Burford, Mr. Godwin, Mr. Fairbairn, Mr. Earl, senior, Philadelphia, Mr. Hengst, Nimeguen.

(signed) *Colborne*,
19 February 1844.

Appendix, No. II.

At a Meeting of the Trustees of the National Gallery, held on Monday, the 19th February 1844: Present, the Right honourable Lord Colborne, in the Chair; the Right honourable Lord Monteagle; William Wells, Esq.

Read and confirmed the minutes of the last meeting.

The Keeper again submitted to the consideration of the Trustees the opportunity that occurs of adding to the pictures in the National Gallery by a purchase of a part of the collection of the Cardinal Fesch.

Resolved, That the following letter be addressed to Mr. Woodburn, being first submitted by Mr. Eastlake to the First Lord of the Treasury:

(Draft.)

"Dear Sir, "National Gallery, London, February 1844.

"I duly received your letter. dated Palermo, the 25th January, respecting the Fesch Gallery, in Rome, and I am desired to express to you the thanks of the Trustees of the National Gallery for your offers of service.

"The Trustees having met on the 19th instant, expressly to consider the subject, I am authorised by them to acquaint you that they are desirous of securing the following pictures from the Fesch Collection, at or within the prices here named:

		£.
No. 700.	The Crucifixion; Raphael - - - - - - - -	2,000
173.	Christ Preaching to the Multitude, a picture in brown and white; Rembrandt - - - - - - - -	800
630.	The Madonna Enthroned, and the Doctors of the Church, called Pordenone - - - - - - - - -	1,000
739.	Fragment of a Mural Painting, by Sebastiano del Piombo -	250

"(The numbers are those of the Catalogue published in 1841.)

"Should the sale be postponed, so as to admit of your writing to me, and receiving an answer (with some allowance for the time required to call a meeting of the Trustees), you are then requested to give me an account of the state of the above-mentioned pictures, your opinion of their value, and any other particulars which you may think important.

"Should there be such sufficient time, you are further requested to give your opinion as to the best pictures in the collection, particularly of the Italian school.

"But should the sale take place at the period first expected, you are hereby authorised to purchase the four pictures above mentioned at or within the prices fixed; and should the pictures first sold be purchased by you for less than the sums named, you are then at liberty to add the balance to the other biddings, if such addition should be required. The picture which the Trustees are most anxious to secure is the Raphael.

"I am further instructed to recommend you to ascertain, with due caution, whether it might be possible to purchase the pictures herein named by private contract. This is especially to be considered if the sale should be long postponed.

"In the event of your purchasing the pictures in question at the sale, the deposit can probably be advanced by yourself; but should there be any difficulty, your banker in Rome will, on seeing the present instructions, no doubt advance what is required till your hear from London.

"I am, &c.

"Wm. S. Woodburn, Esq. (signed) "*C. L. Eastlake.*"

"Messrs. Tortonia, Rome."

Mr. Eastlake having submitted the above draft of a letter to Mr. Woodburn to Sir Robert Peel, received the following answer:

"Dear Sir, "Whitehall, 20 February.

"I do not disapprove of the letter, of which the enclosed is a draft, being sent to Mr. Woodburn, as it is the wish of the Trustees that it should be addressed to him; and as I believe you have seen the pictures, the purchase of which it sanctions, and recommend them to the Trustees as valuable acquisitions to the Gallery.

"Yours, &c.

"C. L. Eastlake, Esq." (signed) "*Robert Peel.*"

Mr. Eastlake, upon the receipt of the above letter from the First Lord of the Treasury, forwarded the following letter to Mr. Woodburn, in which appear some necessary but inconsiderable deviations from the original draft:

"National Gallery, London,
21 February 1844.

"Dear Sir,

"I DULY received your letter, dated Palermo, the 25th January, respecting the Fesch Gallery in Rome, and I am desired to express to you the thanks of the Trustees of the National Gallery for your offers of service.

"The Trustees having met on the 9th instant, expressly to consider the subject, I am authorised by them to acquaint you that they are desirous of securing the following pictures from the Fesch Collection, at or within the prices here named:

		£.
No. 173.	Christ Preaching to the Multitude, a picture in brown and white, Rembrandt	800
630.	The Madonna Enthroned, and the Doctors of the Church, called Pordenone	1,000
700.	The Crucifixion, Raphael	2,000
739.	Fragment of a Mural Painting, by Sebastiano del Piombo	250

"The numbers are those of the Catalogue published in 1841.

"Should the sale be postponed, so as to admit of your writing to me and receiving an answer (with some allowance for the time required to call a meeting of the Trustees), you are then requested to give me an account of the state of the above-mentioned pictures, your opinion of their value, and any other particulars which you may think important.

"Should there be such sufficient time, you are further requested to give your opinion as to the best pictures in the collection, particularly of the Italian school.

But should the sale take place at the period first expected, you are hereby authorised to purchase the four pictures above mentioned at or within the prices fixed. Should the pictures be put up for sale in the order of the numbers above given (173, 630, 700 and 739), and should the two first be purchased by you for less than the sums named, you are then at liberty to add the balance to the third (No. 700), if such addition should be required, but not the fourth. The picture which the Trustees are most anxious to secure is the Raphael.

"I am further instructed to recommend you to ascertain, with due caution, whether it might be possible to purchase the pictures herein named by private contract; this is especially to be considered if the sale should be long postponed.

"In the event of your purchasing the pictures in question at the sale, the deposit can probably be advanced by yourself; but should there be any difficulty, your banker in Rome will, on seeing the present instructions, no doubt advance what is required till you hear from London.

"I am, &c.
(signed) "*C. L. Eastlake.*"

"William S. Woodburn, Esq.
"Messrs. Tortonia, Rome."

The Trustees having again taken into consideration the circumstances attending the injury done to one of the national pictures, as detailed in the Minute of the 5th instant,

Resolved, That should any mischief be hereafter done to a picture in the National Gallery, a special meeting of the Trustees be called with as little delay as possible, to take the subject into consideration, an immediate communication being made to the Lords of the Treasury, with a view to the protection of the national property, and the prosecution and punishment of the offenders.

Read a letter from Mr. Hall, of this day's date, enclosing a letter from the Commissioners of Woods, &c., on the subject of the expense of strengthening the floor for the reception of the monument of the late Sir David Wilkie.

Resolved, That a letter be written to the Lords of the Treasury, informing their Lordships that these works were necessary for the safety of this building, and requesting that their Lordships will be pleased to give directions for the payment of the same.

(signed) *Colborne*,
4 March.

Appendix, No. II.

At a Meeting of the Trustees of the National Gallery, held on Monday, the 4th March 1844: Present, the Most honourable the Marquess of Lansdowne, K. G.; the Right honourable Lord Colborne.

Read and confirmed the minutes of the last meeting.

Read letters from Mr. Wm. S. Woodburn to Mr. Eastlake, dated Rome, 20th and 22d Feb., by which it appears that the pictures of the Fesch Collection, Nos. 173, 630, 700, and 739, recommended for purchase by the Trustees at their meeting of the 19th ultimo, will not (according to the best information that could be obtained), be put up for sale until next year, with the exception of the last, No. 739, a fragment of a mural painting by Sebastiano del Piombo, which will probably be sold this year, and the value of which Mr. Woodburn estimates at 500 *l.*

Read letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. T. C. Harrison (Treasury), Mr. Bracher, Mr. Hatch, Mrs. Spinks.

(signed) *Northampton,*
1 April 1844.

At a Meeting of the Trustees of the National Gallery, held on Monday, the 1st April 1844: Present, the Most honourable the Marquess of Northampton, in the Chair; the Most honourable the Marquess of Lansdowne, K. G.; the Right honourable Lord Colborne; the Right honourable Lord Monteagle.

Read and confirmed the minutes of the last meeting.

Read a letter from the Secretary of the Treasury, in answer to an application by the Trustees, of the 20th February last, praying their Lordships to order payment to be made of the sum of 13 *l.* 12 *s.* 8 *d.*, being the amount of the expense incurred in strengthening the floor of the inner hall of this Gallery, for the reception of the monument of the late Sir David Wilkie, which sum the Commissioners of Woods, &c., have declined to pay from the funds of their department; in which letter their Lordships acquaint the Trustees, that in declining to provide for an expenditure undertaken without the authority of my Lords, the Commissioners of Woods, &c., have only strictly fulfilled their duty.

Resolved, That the Trustees consider this expense of 13 *l.* 12 *s.* 8 *d.* as having been necessarily incurred for the security of the building, and that the Keeper have their authority for charging the amount in his next half-yearly account with the Treasury, stating, on the face of the account, that the work was executed under the directions of and by persons employed by the Office of Woods, &c.

Read a letter, dated 29th March, from Mr. Tiffin, offering a sketch by Rubens (which was submitted to the Trustees), at the price of 200 guineas.

Resolved, That Mr. Tiffin be informed that the Trustees decline recommending to Government the purchase of this picture at the price named.

Read letters from the following persons, whose offers of pictures for sale the Trustees declined; viz., Mr. Buchanan, Mr. Henry Gilbert, Messrs. F. Geisler & Co., Mr. Robert Brereton, Mr. James B. Pow, Mr. L. G. Banks.

(signed) *Sutherland,*
23 April 1844.

At a Meeting of the Trustees of the National Gallery, held on Tuesday, the 23d April 1844: Present, the Most noble the Duke of Sutherland, K. G., in the Chair; the Most honourable the Marquess of Northampton; the Right honourable Lord Colborne; the Right honourable Lord Monteagle; Sir Martin A. Shee, Knt., P. R. A.; Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Lord Monteagle brought under the notice of the Trustees a picture by Giovanni Bellini, a Portrait of the Doge Loredeno, from the Grimani Palace, purchased by the late Lord Cawdor, and sold by him to its present proprietor, which has been offered for sale by the agent of Mr. Beckford, for 600 guineas; his Lordship also submitted to the meeting a letter he received from Sir Robert Peel, of which the following is a copy:—

"My dear Lord, "Whitehall, 22 April.

"I saw the portrait by Bellini on Saturday last, at the National Gallery.

"If Mr. Eastlake thinks the acquisition a desirable one for the Gallery, and the price not unreasonable, and the Trustees are disposed to recommend the purchase, I will undertake to sanction it on the part of the Treasury.

"Yours, &c.

'The Right honourable Lord Monteagle." (signed) "*Robert Peel.*"

His

His Lordship submitted, at the same time, the following memorandum from Mr. Beckford:

"My price is fixed—600 guineas. Should the smallest objection arise to the prompt payment of that exact sum, I shall most willingly take back the picture, having at length arranged in my own mind a situation in which it can be placed advantageously."

Resolved, That the Trustees recommend to the Lords of the Treasury the purchase of this picture for the sum of 600 guineas; and that a communication to this effect be made to Mr. Beckford's agent, with a statement that the Trustees have the assurance of the Government that their recommendation will be adopted.

Read a letter from the Secretary of the Treasury, requesting the Trustees to report to the Lords Commissioners their opinion on the subject of an offer made to them of a picture by Hondius, for sale, by Mr. Edward Gardner, auctioneer.

Resolved, That it be reported to the Lords Commissioners that the Trustees decline recommending to the Government the purchase of the picture, which they consider unfit for this Gallery; and that the party making the offer be informed of their decision.

Read letters from the following persons, whose offers of pictures for sale the Trustees declined; viz., Mr. J. Bell, executor of the late Mr. Briggs, R.A.; Mr. Tiffin, Mr. J. T. Schomberg, Mr. Alloway, Mr. Aubert.

(signed) *Northampton*,
6 May 1844.

At a meeting of the Trustees of the National Gallery, held on Monday, the 6th May 1844: Present, the Most honourable the Marquess of Northampton, P.R.S., in the Chair; the Most noble the Duke of Sutherland, K. G.; the Right honourable Lord Colborne; the Right honourable Lord Monteagle; Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read a letter from the Secretary of the Treasury, of the 30th April last, conveying to the Trustees the authority of the Lords Commissioners for the purchase of the picture recommended, a Portrait of the Doge Loredeno, by Giovanni Bellini, at a price not exceeding 600 guineas.

The Trustees having before them the catalogue of the pictures belonging to the late Mr. Jeremiah Sherman, which are about to be sold by auction on the 17th instant, and Mr. Eastlake having reported that he considers the collection to contain pictures fully deserving the attention of the Trustees, which opinion is supported by their own convictions, it appears most desirable that this opportunity of adding to the National Gallery should not be lost.

The Trustees consider that the best mode of attaining this object would be to solicit the Government to place at their disposal such a sum as might enable them, after minute inspection, and upon the report of Mr. Eastlake, to become the purchasers of such of these pictures as may be thought the most desirable additions to the Gallery.

The Trustees also recommend for purchase a picture by Gaudenzio Ferrari, belonging to Mr. Farrer, as a fine and well-known specimen of a very scarce and highly appreciated master. The price of this picture has been stated at a sum not exceeding 2,500 *l.*

In making this recommendation, Her Majesty's Government will bear in mind that all proceedings are suspended, under the authority already given, for the purchase of pictures from the collection of Cardinal Fesch, that sale having been postponed.

Resolved, That a letter founded upon the above minute be addressed to Sir Robert Peel.

Read letters to the Secretary from Mr. Samuel Woodburn, of the 3d and 6th instant, accompanied with certain sealed proposals, and on the subject of the purchase of pictures by the party and his brother for this Gallery.

Resolved, That it be communicated to Mr. Woodburn that the Trustees are not desirous of troubling him on the subject of the purchase of any pictures at present; and that the "proposals" be returned to him unopened.

Read a letter from Mr. Edwin Williams, whose offer of a picture for sale the Trustees declined.

(signed) *Sutherland*,
13 May 1844.

Appendix, No. II.

At a Meeting of the Trustees of the National Gallery, held on Monday, 13th May 1844: Present, the Most noble the Duke of Sutherland, K.G., in the Chair; the Most honourable the Marquess of Lansdowne, K.G.; the Most honourable the Marquess of Northampton, P.R.S.; the Right honourable Lord Colborne; the Right honourable Lord Monteagle; Samuel Rogers, Esq.; William Wells, Esq.

READ and confirmed the minutes of the last meeting.

The Trustees took into consideration the correspondence between the Duke of Hamilton and Lord Monteagle, as well as the Treasury Minute of the 26th April, and the former papers respecting the purchase of the Portrait of the Doge Loredeno, by Giovanni Bellini.

Considering the purchase to be fully concluded, and the delay in paying over the purchase-money to have arisen from the neglect in presenting Mr. Beckford's receipt, they can only explain the dates of the several transactions to the Duke of Hamilton, informing his Grace that the Trustees have no authority to comply with his request.

Resolved, That a letter, of which the following is a copy, be written to the Duke of Hamilton; and that copies of this letter, as well as of his Grace's letter to Lord Monteagle of the 8th instant, and his Lordship's reply of the following day, be transmitted to the Lords of the Treasury:

(Copy.)

"My Lord Duke, "National Gallery, 14 May 1844.

"The Trustees of the National Gallery have had under their consideration your Grace's letter of the 8th instant, and Lord Monteagle's reply of the following day.

The Trustees have it not in their power to part with any picture which is placed in their custody, having been purchased on behalf of the public by the Treasury, their duties being all prescribed to them, and subject to the controlling authority of the Treasury.

"But from their respect and deference for your Grace, the Trustees have directed me to put your Grace in possession of all the facts coming within their knowledge, and relating to the purchase of the Portrait of the Doge Loredeno, painted by Giovanni Bellini.

"The propositions for the sale of this picture were made to them on behalf of the late Mr. Beckford, and the picture was submitted to their inspection on the 1st day of April last. Considering the picture to be an important addition to the National Collection, after some semi-official communication with Sir Robert Peel, the Trustees resolved, on the 23d April, to recommend this picture to the Treasury, to be purchased for the nation at the price fixed by Mr. Beckford himself in writing.

"The Trustees had before them the following memorandum in Mr. Beckford's handwriting:

'My price is fixed—six hundred guineas; should the smallest objection arise to the 'prompt payment of that exact sum, I shall most willingly take back the picture, having 'at length arranged in my own mind a situation in which it can be placed advan-'tageously.'"

A letter was addressed by Mr. Beckford's Agent on the 24th April, to the Secretary of the Treasury, of which the following is a copy:

"Sir George, "Bath, 24 April 1844.

"Lord Monteagle desired me to write to acquaint you into whose hands the money of the late purchase of the picture for the National Gallery, and belonging to Mr. Beckford, was to be paid. I therefore most respectfully beg to acquaint you, that I have handed Mr. Beckford's receipt for the amount, 630 *l.*, to our bankers here, requesting them to desire their agents to present it to the Treasury for payment. I shall therefore feel greatly obliged by your kindly giving the necessary directions.

"I remain, &c.,

(signed) "*Edmund English*, Jun."

"Sir George Clerk, Treasury."

On the 26th April the Lords of the Treasury formed their Minute, giving authority to purchase the picture for 630 *l.*, this sum to be paid on Mr. Beckford's receipt.

This receipt had been signed previously by Mr. Beckford, and forwarded through a Bath bank to its correspondents, Messrs. Glyn, Halifax & Co., and the money became payable accordingly.

The picture was hung up in the Gallery, and made one of the National Collection.

By some delay or other, Mr. Beckford's receipt was not presented to the Treasury till the 3d and 4th May, on which a doubt arose, not in respect to the purchase and transfer of the picture, which had been already closed, but in respect to the party entitled to receive the 630 *l.* On this subject the Trustees have not the means of forming any judgment, the question

question being one which rests solely with the Treasury, the purchasers of the picture. But the Trustees understand that the money is ready to be paid to whomever may be entitled by law to receive it.

I have, &c.
(signed) *G. Saunders Thwaites.*

The Most Noble
the Duke of Hamilton, K.G.

Read a letter from Sir Robert Peel, of which the following is a copy, and in answer to the Secretary's letter to him of the 7th instant:

"Dear Sir, "Whitehall, 13 May 1844.

"I very much fear that the necessity of attending a Cabinet, summoned for two this day, will prevent me from fulfilling my intention of being present at the meeting of the Trustees of the National Gallery.

"I have seen the picture by Gaudenzio Ferrari, and I must say I think the sum of two thousand pounds is a very large price for it, with reference to its intrinsic merit.

"If the Trustees think it desirable to give that sum for it, I will advise the Lords of the Treasury to sanction the purchase; but I should wish to have some high professional authority as a warrant for the offer of a larger sum.

"It seems to me that we should give a preference to works of sterling merit, that may serve as examples to the artists of this country, rather than purchase curiosities in painting, valuable as illustrating the progress of art, or the distinctions in the styles of different masters, but surely less valuable than works approaching to perfection.

"I will advise the Treasury to give a discretionary power to the Trustees to expend the sum of three thousand pounds (3,000 *l.*) in purchases at the approaching sale of Mr. Harman, of works which they may deem deserving a place in the National Gallery, and which can be purchased at a sum not exceeding a liberal estimate of their value.

"I apprehend Mr. Harman's pictures will sell for prices which would have been deemed extravagant a few years since.

"I am, &c.
"C. L. Eastlake, Esq." (signed) "*Robert Peel.*"

Resolved, That a meeting be summoned for Wednesday, at three o'clock, and that Mr. Eastlake be requested to inspect Mr. Harman's pictures, and give his opinion how 3,000 *l.* might be most advisably expended at that sale.

Mr. Eastlake having reported unfavourably on a picture offered for sale by Major-General Mercer on the part of Colonel Blagrave, said to be painted by Raphael, and which was referred to him for his opinion at the last meeting,

Resolved, That the Trustees decline recommending its purchase.

(signed) *Sutherland.*

At a Meeting of the Trustees of the National Gallery, held on Wednesday, 15 May 1844: Present, the Most noble the Duke of Sutherland, K.G., in the Chair; the Most honourable the Marquess of Lansdowne, K.G.; the Most honourable the Marquess of Northampton, P.R.S.; the Right honourable Lord Francis Egerton; the Right honourable Lord Colborne; the Right honourable Lord Monteagle; Sir Martin A. Shee, Knt., P.R.A.; William Wells, Esq.

Read and confirmed the minutes of the last meeting.

The Trustees having heard Mr. Eastlake's report of the pictures of Mr. Jeremiah Harman's collection, which he considers desirable as purchases for the National Gallery, deferred any further consideration of the subject till a future meeting, after the sale shall have taken place.

Read letters from the following persons whose offers of pictures for sale the Trustees declined: Major-General Mercer, on the part of Colonel Blagrave; Mr. Edward N. Shannon; Mr. Archibald Hunter; Mr. Edward W. Chubb.

(signed) *Sutherland.*

Appendix, No. II.

At a Meeting of the Trustees of the National Gallery, held on Monday, 3 June 1844: Present, the Most noble the Duke of Sutherland, K. G., in the Chair; the Most honourable the Marquess of Lansdowne, K. G.; the Most honourable the Marquess of Northampton, P. R. S.; the Right honourable Lord Colborne; the Right honourable Lord Monteagle; Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

The Trustees again took into consideration the recommendation of the Keeper, at the last meeting, of the purchase of pictures at the sale of the late Mr. Jeremiah Harman's collection, as well as the result of the sale, by which it appears the following pictures have been secured for the National Collection, at the prices here named:—

	£.	s.	d.
The Youthful Saviour embracing St. John, by Guido	409	10	–
A Jewish Rabbi, Rembrandt	473	11	–
His own Portrait, Gerard Douw	131	5	–
£.	1,014	6	–

Resolved, That a letter be addressed to the Lords of the Treasury, requesting their Lordships to give directions for the payment to the following persons of the sums due to them respectively for the above pictures:

	£.	s.	d.
Messrs. Christie & Munson	540	15	–
Mr. Henry Farrer	473	11	–
£.	1,014	6	–

The Trustees resumed the consideration of the offer by Mr. Farrer of a picture, the Nativity, by Gaudenzio Ferrari, for the sum of 2,500 guineas.

Resolved, That the Trustees do not consider themselves justified in offering a greater sum for the above picture than 2,000 *l.*

Mr. Eastlake brought to the view and consideration of the Trustees an unfinished picture by Dominico Ghirlandaio, of the Holy Family, &c., the property of Mrs. Bonar, which he has reason to believe may be purchased for about 250 *l.*

Resolved, That a letter be addressed to Mrs. Bonar, offering her the sum of 250 *l.* for this picture.

Read letters from the following persons, whose offers of pictures for sale the Trustees declined; viz., Edward Solly, Esq., Mr. Brett, Mr. Hickman, Mr. Baker, Mr. Lerfaty, Señor A. de Villalobos, Mr. T. Smith, Mr. H. W. Potter.

(signed) *Northampton.*

At a Meeting of the Trustees of the National Gallery, held on Wednesday, 3 July 1844: Present, the Most honourable the Marquess of Northampton, P. R. S., in the Chair; the Most honourable the Marquess of Lansdowne, K. G.; the Right honourable Lord Colborne; the Right honourable Lord Monteagle; the Right honourable Sir Robert Peel, Bart.; Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read a letter from the Secretary of the Treasury, enclosing one from Mr. Buchanan, offering for sale a picture by Barroccio, for 1,500 guineas; also, a letter from the same gentleman to the Trustees, offering the picture for sale for 1,200 guineas.

Resolved, That the Trustees are not prepared to recommend to Government the purchase of this picture, and that communications to this effect be made to the Lords of the Treasury and to Mr. Buchanan.

Read a letter from Mr. Farrer, declining the offer by the Trustees of 2,000 *l.* for the picture by Gaudenzio Ferrari.

Read a letter from Mrs. Bonar, declining the offer of the Trustees of 250 *l.* for the picture submitted to them, the work of Dominico Ghirlandaio.

The Trustees took into their consideration the sale of Mr. Penrice's collection of pictures, about to take place at Messrs. Christie's rooms.

Resolved,

Resolved, That the Trustees consider it desirable that the following pictures be secured for the National Collection, Mr. Eastlake having expressed a favourable opinion of their merits: Appendix, No. II.

The Judgment of Paris, by Rubens.
Lot and his Daughters, by Guido.

Read a letter from Messrs. Smith, of Bond-street, calling the attention of the Trustees to Lord Cowley's picture, a Boar Hunt, by Velasquez, now on sale at their rooms.

Resolved, That the consideration of this question be postponed.

Read letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Atherstone, the Rev. C. B. Tayler, Mr. De Lyons de Fencher, Mr. Fee.

(signed) *Colborne.*

At a Meeting of the Trustees of the National Gallery, held on Monday, 5 August 1844: Present, the Right hon. Lord Colborne, in the Chair; Sir Martin Archer Shee, Knt., P.R.A.; Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Mr. Eastlake stated to the Trustees that the following pictures were purchased for the Gallery, at the sale of Mr. Penrice's collection (pursuant to the resolution of the Trustees at their last meeting), at the prices set against them; viz.

	Guineas.
The Judgment of Paris, by Rubens - - - - - - -	4,000
Lot and his Daughters leaving Sodom, by Guido - - -	1,600

Mr. Eastlake brought to the notice of the Trustees the expediency of causing such of the pictures in the Gallery as require cleaning, &c., to be dealt with during the ensuing vacation.

Resolved, That Mr. Eastlake be authorised to take this opportunity of causing such work to be executed by proper persons, to be selected for the purpose.

Read a letter from Mr. Baxter offering to present three pictures, being copies, by his mother, from works of Sir Joshua Reynolds:

Resolved, That a letter be addressed to Mr. Baxter, in the usual terms, declining his offer.

Read letters from the following persons, whose offers of pictures for sale the Trustees declined:

Mr. R Lane.	Mr. Stephens.	Mr. W. B. Clarke.
Mr Rochard.	Mr. John.	Mr. Dalmahoy.
Mr. L. Phillips.	Mr. Buchanan.	Mr. Sangster.
Mr. Watts.	Le Chevalier Berardi.	Messrs. Konig and Spitzer.
Rev. J. A. Malet.	Mr. Denyer.	

(signed) *Lansdowne.*
3 March 1845.

Appendix, No. III.

EXTRACTS of the MINUTES of the TRUSTEES of the NATIONAL GALLERY, from the 1st November 1852 to the present time, having reference to the Cleaning, &c. of Pictures and the Management of the Gallery. Appendix, No. III.

At a Meeting of the Trustees of the National Gallery, held on Friday, the 12th November 1852: Present, the Right honourable Lord Colborne, in the Chair; the Most honourable the Marquess of Lansdowne; the Most honourable the Marquess of Northampton; the Right honourable Lord Monteagle; the Right honourable Lord Overstone; Sir Charles L. Eastlake, Knt., P.R.A.

Read and confirmed the minutes of the last meeting.

Read a letter from Mr. Hamilton, of the 31st July last, communicating to the Trustees the authority of the Lords Commissioners of the Treasury for the transfer to the Marquess of Lansdowne, of the picture by Palma Vecchio, or Giorgionie, purchased at Monsieur Collot's sale, on his Lordship paying the amount of the purchase-money into the hands of the Paymaster-general to the public account.

 Read

Appendix, No. III.

Read a draft of an agreement—The Trustees and Executors under the Will of J. M. W. Turner, R.A., deceased, with the Trustees and Directors of the National Gallery, London;—in which the executors consent to deliver to the Trustees two pictures by the late Mr. Turner, "Dido Building Carthage," and the picture formerly in the De Tabley Collection, the Trustees agreeing to relinquish to the executors the said pictures safe, whole, properly cleaned, framed, preserved, repaired, and protected (damage by fire or other unavoidable accident only excepted), if called upon to do so by the Court of Chancery, or any other competent court of jurisdiction: and at all times hereafter to save harmless and keep indemnified the said executors from all costs, charges, damages, and expenses in consequence of the two pictures having been so delivered into the possession of the Trustees.

Resolved, That the Trustees concur with this agreement; and that the chairman of this meeting be requested to sign it; and that the secretary countersign it by order of the Trustees and on their behalf.

Resolved further, That, upon the solicitor of the Treasury sanctioning the agreement, Mr. Uwins is requested to receive the two pictures in question from Mr. Turner's executors, and that Mr. Seguier be called upon to put them in order without loss of time, Mr. Uwins being authorised by the Trustees to charge the necessary expenses incurred on the occasion in his accounts with the Treasury.

The Trustees took into consideration the cleaning and other restoration of pictures during the past vacation, as directed by their minute of the 5th July last; namely,

The varnish removed from the following pictures:—Nos. 12, 14, 61, by Claude, the old varnish removed; 26, Paul Veronese; 22, Guercino; 57, Rubens; 127. 163, Canaletti; 165, N. Poussin, the old varnish removed; Nos. 1, Sebastiano del Piombo; 33, Parmegiano; 13, Murillo, the varnish partially removed; and the whole of these pictures revarnished.

Resolved, That the Trustees approve of the result of their instructions on this head, as evinced in the improved appearance of the pictures, and of the manner in which the operations have been performed by Mr. Seguier, under the superintendence of Mr. Uwins.

Mr. Uwins submitted to the Trustees the following bills for work done during the vacation, and at other times since the 26th March 1852; viz.

	£.	s.	d.
Mr. Seguier's bill for cleaning, restoring, varnishing, &c., pictures, amounting to	57	15	–
Mr. Thick's bill for hanging and taking down pictures, cleaning, and dusting frames, and other work	40	–	–

Resolved, That the Trustees consider the foregoing bills to be just and moderate, and that Mr. Uwins has their authority for paying them, and charging the amounts in his accounts with the Treasury.

The Trustees took into consideration the necessity that the two pictures, painted and bequeathed to them by Mr. Turner, should be put in order for placing in the Gallery so soon as they shall be handed over to them by the executors.

Resolved, That, upon the receipt of them, Mr. Seguier be requested to put them in order and that the frames be regilt, or cleaned and altered, as the case may require; and that Mr. Uwins is authorised to close the Gallery when ready to place them, till the arrangements required shall be completed.

(signed) *Northampton*,
6 December 1852.

At a Meeting of the Trustees of the National Gallery, held on Monday, the 6th December 1852: Present, the Most honourable the Marquess of Northampton, in the Chair; the Right honourable Lord Overstone; William Russell, Esq.

Read and confirmed the minutes of the last meeting.

Mr. Uwins reported that the two pictures, painted and bequeathed by the late Mr. Turner, were now ready to be placed in the Gallery.

Resolved, That the Gallery be closed on Wednesday the 8th, and Thursday the 9th instant, for the new arrangement of the Gallery necessitated by the reception of these pictures; and that notice be given accordingly.

(signed) *Monteagle*, Chairman,
14 February 1853.

At a Meeting of the Trustees of the National Gallery, held on Thursday, the 9th December 1852: Present, the Most honourable the Marquess of Lansdowne, the Right honourable Lord Overstone, William Russell, Esq.

The Trustees, having assembled in the Gallery, proceeded to view the two pictures painted and bequeathed to them by the late Mr. Turner, and recently put in order by Mr. Seguier, "The Building of Carthage," and the De Tabley picture; and to decide respecting the new arrangement of the collection by Mr. Uwins, which had become necessary through the reception of these works.

Resolved, That the Trustees entirely approve of the course pursued in both the above instances.

(signed) *Monteagle*, Chairman,
14 February 1853.

At a Meeting of the Trustees of the National Gallery, held on the 14th February 1853: Present, the Right honourable Lord Monteagle, in the Chair; Sir Charles Eastlake, Knt., P.R.A.; William Russell, Esq., Thomas Baring, Esq.

Read and confirmed the minutes of the last meeting.

Read a letter from the Secretary of State of the Home Department, of the 11th December last, addressed to Mr. Uwins, enclosing a copy of a Resolution of the House of Commons, of the 9th December 1852, to the following effect:

"House of Commons, Jovis, 9° die Decembris, 1852.

"Resolved, That an humble Address be presented to Her Majesty, that she will be graciously pleased to give directions that there be laid before this House List of the names and official designations of the Trustees or Commissioners for the management of the National Gallery, stating by whom appointed, and the dates of appointment;

"Copies of the Instructions under which they conduct their duties as Trustees;

"Of the Minutes of the Trustees from the 5th day of February 1847 to the 1st day of November 1852, with the names of all the Trustees present at each meeting;

"And, of the Orders and Instructions to the Keeper of the Gallery respecting the cleaning of the pictures, and any directions in respect to their arrangement, and of any documents relating thereto (in continuation of Parliamentary Paper, No. 40, of Session 1847)."

And calling for the preparation of a return accordingly with the least possible delay.

Upon which Mr. Uwins stated to the Trustees that he complied, without loss of time, with the requisition, and forwarded the required return and documents to the Secretary of State.

Read a letter from the Secretary of the Treasury, enclosing, at the request of the Trustees, copies of a minute of the Lords Commissioners, of the 29th June 1824, on the first appointment of a Committee of Management for the superintendence of the National Gallery; and of an Extract from another minute of that Board, of the 30th March 1824, on the first appointment of a Keeper of the National Gallery; copies of which Mr. Uwins reported that he furnished the Secretary of State for the Home Department with, in addition to the documents before referred to.

At a Meeting of the Trustees of the National Gallery, held on Monday, the 7th March 1853: Present, the Right honourable Lord Colborne, in the Chair; the Right honourable Lord Ashburton, William Russell, Esq.

Read and confirmed the minutes of the last meeting.

Read a report made this day to the Trustees by the Keeper to the following effect; viz.

"In pursuance of the instructions of the Trustees, the following nine pictures were placed in the hands of Mr. Seguier during the vacation of 1852:

No. 12. The Mill
14. The Sea Port } called the Bouillon Claudes.
61. Small Claude, presented by Sir George Beaumont.
26. Pauli Veronese, The Consecration of St. Nicholas.
22. Guercino, Angels weeping over the dead Body of Christ.
57. Rubens, Conversion of St. Bavon.
127. Canaletti, View in Venice.
163. Canaletti, Grand Canal, Venice.
165. Poussin, The Plague at Ashdod.

"On the subject of these pictures I beg to enclose Mr. Seguier's report to me (as asked for by the Trustees at their last meeting); in addition to which I have to state, that I attended daily at the Gallery to watch the proceedings. Nothing could exceed the care and caution with which Mr. Seguier executed his commission, and I feel confident the results will be found satisfactory.

(signed) "*Thos. Uwins.*"

Appendix, No. III.

(Copy)

"My dear Sir, "3, Russell-court, 2 March 1853.

"I beg to acknowledge the receipt of your letter, relative to what had been done to the pictures in the National Gallery, which I was instructed to attend to during the recent vacation. I found the pictures much obscured by an accumulation of varnish, oil, and common dirt. This last I removed first, and afterwards as much of the varnish as I thought proper; and I assure you, that during a very extensive practice, I do not recollect to have had any pictures improve more to my satisfaction.

"Thomas Uwins, Esq., R.A." (signed) "*John Seguier.*"

Mr. Uwins submitted to the Trustees the following bills for work done since the vacation:

	£.	s.	d.
Mr. Seguier's bill for cleaning, varnishing, &c., two pictures by Turner, and other work done in the Gallery - - - - - -	15	4	6
Mr. Thick's bill for making, &c. frames and other work - - -	37	10	–

Resolved, That the Trustees consider the above charges moderate, and that Mr. Uwins is authorised to pay the bills and charge the amounts in his accounts with the Treasury.

Read a letter from Mr. Samuel Heath, jun., informing the Trustees that a portrait of Thomas Daniel, R. A., by Sir David Wilkie, has been bequeathed to them by Miss Mary Ann Fuller, deceased.

Resolved,—That this bequest be accepted, and that the thanks of the Trustees be given to Mr. Heath for his communication; and, as the payment of the legacy-duty on the picture is not provided for by the will, that application be made to the Treasury for a remission of the tax.

(signed) *Ashburton*, Chairman,
11 April 1853.

At a Meeting of the Trustees of the National Gallery, held on Monday, 11th April 1853: Present, the Right honourable Lord Ashburton, in the Chair; the Most honourable the Marquess of Northampton, the Right honourable Lord Colborne, the Right honourable Lord Monteagle, the Right honourable Lord Overstone, William Russell, Esq.

Read and confirmed the minutes of the last meeting.

Read a letter from the Chancellor of the Exchequer, of the 9th instant, addressed to Mr. Uwins, asking him to make known to the Trustees the subject of a letter addressed by him to Mr. Gladstone, respecting certain allegations contained in a letter from Mr. Morris Moore, which appeared in the "Times" newspaper of Monday, the 4th instant.

Resolved, That Lords Ashburton and Overstone are requested to see the Chancellor of the Exchequer, and to state to him that in consequence of the late hour at which the Trustees have met, sufficient time will not be given to supply him with the required answer at 4. 30. of the present day.

Mr. Seguier having been requested to be in attendance at this meeting, and being called in, explained the manner in which he treated the three pictures alluded to by Mr. Morris Moore in his letter in the "Times" newspaper of the 4th April instant.

He is requested to prepare a letter in answer to the charges of Mr. Morris Moore, and bring it with him when he attends the next meeting of the 13th instant.

He is requested also to bring a cloth of the description ordinarily used by him in absorbing the moisture previously applied by him in the process of washing a picture.

Resolved, That a special meeting be summoned for two o'clock, on Wednesday, the 13th instant.

(signed) *Monteagle*, Chairman,
13 April 1853.

At a Meeting of the Trustees of the National Gallery, held on Wednesday, the 13th April 1853: Present, the Right honourable Lord Monteagle, in the Chair; the Most honourable the Marquess of Lansdowne, the Most honourable the Marquess of Northampton, the Right honourable Lord Ashburton, The Right honourable Lord Colborne, the Right honourable Lord Overstone, Sir Charles L. Eastlake, P. R. A.; William Russell, Esq., Thomas Baring, Esq.

Read and confirmed the minutes of the last meeting.

Lords Ashburton and Overstone reported to the Trustees, that in pursuance of the minute of the 11th instant, they waited upon the Chancellor of the Exchequer, and explained that the Trustees were unable to comply with his wishes for an answer to his letter of the 9th instant, to be prepared by 4. 30. of that day. They further assured him, that the Trustees were directing their earnest attention to the subject of the cleaning and preserving of the pictures; but that no cleaning of the pictures could take place except during the usual vacation in the autumn, and that in the meantime, the care and treatment of the pictures is under the careful attention of the Trustees.

Resolved, That a letter be written to the Chancellor of the Exchequer, informing him that the Trustees have proceeded to take into their consideration Mr. Lawley's communication of the 9th instant, and have obtained from Mr. Uwins and Mr. Seguier reports on the subject of his inquiry; that no cleaning of the pictures of the National Gallery can take place till after the prorogation of Parliament, and that nothing will be done in the meanwhile but a continuance of that care and attention which have been directed by the minutes of the 9th February 1852, copies of which have already been laid before the House of Commons.

That

That copies of the Reports by Mr. Uwins and Mr. Seguier be enclosed to the Chancellor of the Exchequer, with a view, if he shall so think fit, of laying those documents before the Select Committee of the House of Commons; and the Trustees will be prepared to furnish any further information which either the Chancellor of the Exchequer or the Select Committee may wish to procure. Appendix, No. III.

(signed) *Egerton Ellesmere,*
2 May 1853.

Appendix, No. IV.

NATIONAL GALLERY.

LIST of PICTURES varnished with Mastic Varnish only. Appendix, No. IV.

NO.	PAINTER.	SUBJECT.
10	Claude - -	The meeting of Isaac and Rebecca.
14	Ditto - - -	Embarkation of the Queen of Sheba.
22	Guercino - -	Dead Christ and Angels.
57	Rubens - -	St. Bavon.
61	Claude - -	Landscape with Figures (called the Annunciation).
127	Canaletti - -	View in Venice.
163	Ditto - - -	Grand Canal, Venice.
165	N. Poussin - -	Plague at Ashdod.
187	Rubens - -	An Apotheosis.
192	G. Douw - -	His Portrait.
199	Schalken - -	Lesbia and her Sparrow.
201	Vernet - -	A Sea-Port.
204	Backhuysen -	A brisk Gale.
206	Greuze - -	A Girl's Head.
207	Maas - - -	The Idle Servant.
208	Breenberg - -	Landscape.
209	Both - - -	Landscape.
211	Hughtenburg -	A Battle.
221	Rembrandt - -	His Portrait.
224	Titian - - -	The Tribute Money.
226	Turner - -	Sunrise.
227	Ditto - - -	Carthage.

PICTURES which have not been varnished since their reception, but presumed to be varnished with Mastic Varnish.

NO.	PAINTER.	SUBJECT.
9	An. Caracci - -	Christ appearing to St. Peter.
10	Correggio - -	Mercury, Venus, and Cupid.
15	Ditto - - -	Ecce Homo.
18	Lionardo da Vinci	Christ disputing with the Doctors.
23	Correggio - -	Holy Family.
76	Ditto - - -	Christ's Agony.
149	W. Vandevelde -	A Calm at Sea.
150	Ditto - - -	A fresh Gale.
154	Teniers - -	A Musical Party.
158	Ditto - - -	Boors regaling.
168	Raphael - -	St. Catherine.
170	Garofalo - -	Holy Family.
205	Deitricy - -	Itinerant Musicians.
213	Raphael - -	Vision of a Knight.
214	Guido - - -	Coronation of the Virgin.
222	Van Eyck - -	A Portrait.
223	Backhuysen -	A brisk Gale at Sea.
228	Jacopo Bassano -	Christ driving out the Money-Changers.

The rest of the pictures in the National Gallery have been, from time to time, varnished with mastic varnish mixed with oil.

Appendix, No. V.

Appendix, No. V.

DOCUMENTS laid before the Committee of the House of Commons, by the Keeper of the National Gallery, 26 April 1853.

No. 1.—"COPY of the 'Regulations for the Care of the Pictures,' mentioned in p. 41 of the Return of Minutes of Meetings of Trustees, laid before the House of Commons in February 1853."—(Parliamentary Paper, No. 104.)

THERE are no written regulations by the Trustees for the care of the pictures of the National Gallery. Previously to each annual vacation, they instruct the keeper as to any work of the nature of cleaning, varnishing, &c., that shall appear necessary; and, until the adoption of the Minute of the 9th February 1852, the use of a feather-brush was the course pursued for removing dust from the pictures. It was considered that without some definite instruction of the Trustees, nothing further should be done.

No. 2.—"COPY of the 'Existing Regulations' alluded to in p. 49 of the same Return, by which the Trustees are precluded from recommending to the Treasury the purchase of the Works of living Artists."

THERE does not appear to be any written regulation upon this subject, but it has always been the understanding, from the commencement of the trust, that no proposition for making any such purchases should be entertained, nor has the propriety of this determination ever been questioned.

No. 3.—NUMBER and Designation of the Pictures in the National Gallery, Cleaned by the removal of Coats of Discoloured or Decayed Varnish, since that Collection has been deposited in the present Gallery in Trafalgar Square.

Mr. Seguier, 1844:	1.	Titian	Venus and Adonis	Discoloured and decayed varnish removed so far as was thought prudent.
	2.	Wilkie	Blind Fiddler	
	3.	„	Village Festival	
	4.	Guido	Lot and his Daughters	
	5.	Rubens	The Brazen Serpent	
Mr. Brown, 1844:	6.	Teniers	The Misers	Varnish removed from the pictures by Teniers and Maas; not so closely from the Rubens.
	7.	„	A Musical Party	
	8.	„	Boors Regaling	
	9.	Maas	The Cradle	
	10.	„	Dutch Housewife	
	11.	Rubens	Judgment of Paris	
Mr. Seguier: 1845:	12.	Guido	Susannah and the Elders	Discoloured and decayed varnish removed so far as was thought prudent.
1846	13.	Rubens	Peace and War	
	14.	Cuyp	Cattle in Landscape	
	15.	Velasquez	Boar Hunt	
	16.	Titian	Bacchus and Ariadne	
1850	17.	Wilson	Niobe	
	18.	„	Mæcenas' Villa	
1851:	19.	Rembrandt	His own Portrait	
1852	20.	Guercino	Dead Christ	
	21.	Claude	The Annunciation	
	22.	„	Marriage of Isaac and Rebecca	
	23.	„	Embarkation of the Queen of Sheba	
	24.	P. Veronese	The Consecration of St. Nicholas	
	25.	Canaletti	The Grand Canal, Venice	
	26.	„	Buildings and Figures	
	27.	N. Poussin	The Plague at Ashdod	
	28.	Rubens	St. Bavon	

No. 4.—

No. 4.—Number and Designation of Pictures belonging to the National Collection, at present Deposited in other Localities, and from what Cause.

1.	Sir Joshua Reynolds	The Holy Family.
2.	Ditto	The Graces.
3.	Gainsborough	The Market Cart.
4.	Sir D. Wilkie	The Blind Fiddler.
5.	Copley	The Death of Lord Chatham.
6.	Sir G. Beaumont	A Landscape.
7.	Sir Joshua Reynolds	A Man's head.
8.	Ditto	The Banished Lord.
9.	R. Wilson	Mæcenas' Villa, Tivoli.
10.	Gainsborough	Landscape and Figures.
11.	R. Wilson	Landscape.
12.	Sir Joshua Reynolds	Portrait of Lord Heathfield.
13.	Hogarth	Portrait of the Painter.
14.	Ditto	The "Marriage à-la-Mode."
15.	Ditto	Ditto.
16.	Ditto	Ditto.
17.	Ditto	Ditto.
18.	Ditto	Ditto.
19.	Ditto	Ditto.
20.	Sir G. Beaumont	A Landscape.
21.	Sir W. Beechey	Portrait of Nollekens.
22.	B. West	Cleombrotus banished by Leonidas.
23.	Sir D. Wilkie	The Village Festival.
24.	Williams	A Landscape, Moonlight.
25.	Jackson	Portrait of the Rev. W. H. Carr.
26.	Huysmann	Portrait of Isaac Walton.
27.	B. West	Pylades and Orestes.
28.	Sir Joshua Reynolds	Portrait of the Right Hon. W. Windham.
29.	Sir T. Lawrence	Portrait of Mr. Angerstein.
30.	Constable	Landscape, with Figures.
31.	B. West	Christ Healing the Sick in the Temple.
32.	Ditto	The Last Supper.
33.	Hoppner	Portrait of an Actor.
34.	Sir T. Lawrence	Portrait of John Kemble.
35.	Sir Joshua Reynolds	Portrait of Lord Ligonier.
36.	Sir T. Lawrence	Portrait of Benjamin West.
37.	Sir Joshua Reynolds	The Infant Samuel.
38.	J. Jackson	Portrait of Sir John Soane.
39.	Vander Plaas	Portrait of John Milton.
40.	Sir Joshua Reynolds	Studies of Angels.
41.	T. Phillips	Portrait of Sir D. Wilkie.
42.	Sir T. Lawrence	Portrait of Mrs. Siddons.
43.	G. Stuart	Portrait of W. Woollet.
44.	Ditto	Portrait of John Hall.

The above Pictures were placed in the Gallery, Marlborough House, for bringing together the works of British Painters.

45.	Sir Martin A. Shee	Portrait of Lewis, Comedian.

The above Picture is permitted by the Trustees to remain in the keeping of Miss Lewis during her life.

Appendix, No. V.

No. 5.—Number and Designation of the Pictures offered for Sale or as Gifts since 1847, which, while otherwise eligible, have been declined by the Trustees from want of room for their accommodation.

No.	Date.	By whom Painted.	Subject.	By whom Offered.
1	1847	Santo di Titi	St. John Preaching in the Wilderness.	C. F. Geister, Esq.
2	1849	Domenico Panetti	Death of the Virgin	Beria Botfield, Esq.
3	1850	Egorost	Flight into Egypt	The Princess Eudoxia Galitzen.

No. 6.—List of Pictures purchased or accepted, as Gift or Bequest, by the Trustees, since the lowest Date specified in the Catalogue of the Collection appended to the Report of the Committee on National Gallery, in the Year 1850; with the Prices Paid for the purchased Pictures.

List of Pictures Purchased.

No.	Date.	By whom Painted.	Subject.	Out of whose Collection.	Sums Paid.
					£. s. d.
1	1851	Rembrandt	His own Portrait	Viscount Midleton	430 10 –
2	1851	John Van Eyck	Portrait of a Gentleman.	Viscount Midleton	365 – –
3	1852	Titian	The Tribute Money	Marshal Soult	2,604 – –

List of Pictures Presented or Bequeathed.

No.	Date.	By whom Painted.	Subject.	By whom Presented or Bequeathed.	—
1	1849	Sir Martin A. Shee	Portrait of Mr. Lewis, Comedian.	T. D. Lewis, Esq.	Bequeathed.
2	1851	Wm. Westall	The Deluge	W. Westall, Esq.	
3	1851	Backhuysen	Brisk Gale at Sea	Charles A. Bredel, Esq.	
4	1852	Van Goyen or S. Rysdael.	Landscape	Mrs. Hodges	
5	1852	Schweichardt	Landscape		
6	1852	Turner	Sunrise	J. M. W. Turner, Esq.	
7	1852	Turner	Carthage	J. M. W. Turner, Esq.	
8	1853	Wilkie	Portrait of Thomas Daniel, R.A.	Miss Mary Ann Fuller	

Appendix, No. V.

List of Pictures Presented or Bequeathed.

No.	Date.	By whom Painted.	Subject.	By whom Presented or Bequeathed.	—
1	1852 - -	Guilio Romano -	Assumption of the Magdalene.	Lord Overstone -	Presented.
2	1853 - -	Jacopo Bassano -	Christ driving the Money Changers out of the Temple.	Philip L. Hind, Esq.	
3	1853 - -	G. Stuart - -	Portrait of Benjamin West, P.R.A.	J. H. Anderson, Esq.	

No. 7.—Number and Designation of the Officers and Servants of various Ranks employed in the Galleries, with the Salaries of each.

	£.	s.	d.
Officers:			
1. Thomas Uwins, esq., Keeper, per annum - - -	200	–	–
2. G. Saunders Thwaites, esq., Assistant-keeper and Secretary to the Trustees - - - - - - - -	150	–	–
Attendants:			
3. J. P. Wildsmith - - - - - - - - -	109	4	–
4. T. Rimer - - - - - - - - -	109	4	–
5. W. H. Baily - - - - - - - - -	104	4	–
6. W. Dobson (at Marlborough House) - - - -	96	12	–
7. N. Palmer (at Marlborough House) - - - -	96	12	–
Servants:			
8. H. Newham, porter - - - - - - - -	80	–	–
9. M. Callaghan, constable and assistant porter - -	62	8	–
10. W. Callard, stoker - - - - - - - -	46	16	–
11. A. Archer, assistant porter - - at Marlborough	46	16	–
12. A. G. Chisholm, assistant porter - - House - -	46	16	–
13. Martha Hirst, housemaid - - - - - -	50	–	–
14. Elizabeth Slade, assistant housemaid - - - -	20	16	–
15. Margaret Adlard, assistant housemaid at Marlborough	20	16	–
16. Sarah Terry, assistant housemaid - House -	20	16	–

Appendix, No. VI.

REPORT OF MR. SEGUIER.

Appendix, No. VI.

My Lords and Gentlemen, Russell-court, 13 April 1853.

My attention having been very recently called to a letter in the "Times" newspaper, relative to what had been lately done to three of the pictures in the National Gallery, I beg to inform you that the Velasquez (Boar-hunt), which was varnished not long since, had bloomed. This picture was washed with a soft sponge and warm water, and dried with a cloth; it was afterwards polished up with old silk handkerchiefs. I beg to remark, that had this picture been too much moistened, I should presume it would not have polished up so well as it did. The Rembrandt (Woman taken in Adultery) I washed over, dried it immediately with a cloth, and polished it with an old silk handkerchief. I afterwards examined the small Turner, which had the appearance of being chilled; but as I had some doubts whether the appearance was not caused by the varnish being absorbed, I merely wetted a small portion of the picture, and finding what I suspected to be the case, viz., that the varnish was absorbed, the rest of the picture was lightly wiped over with an old silk handkerchief. I do not recollect to have heard any noise caused by these operations.

To the Trustees of the National Gallery.

I remain, &c.
(signed) *John Seguier.*

Appendix, No. VI.

REPORT OF MR. UWINS.

In pursuance of a resolution of the trustees, which will be found on the minute of the 9th February 1852, Mr. Seguier was in attendance on Saturday, the 2d April 1853, for the purpose of removing the chill from the varnish of those pictures which required such attention. One of these was the Boar Hunt, by Velasquez; this picture had been recently varnished, at which time it was most minutely examined, so that the state of the surface was well known. The removal of the chill or bloom that had come upon it, was best done as it hung in its place. For this purpose, tepid water, in which a very soft sponge was wetted, and then squeezed till almost dry, was the course adopted (tepid water being used in preference to cold, because it dries quicker). The little moisture remaining on the surface was immediately absorbed by soft linen cloths especially fitted for this purpose by age and use. When thoroughly dry, the silk handkerchief was gently applied, so that not the smallest scratch or injury of any kind could happen to the picture.

The perfect result may be seen by any one who will take the trouble to visit the Gallery.

The small picture by Rembrandt, of the Woman taken in Adultery, is painted on panel, with a full body of colour. The surface was slightly chilled. The sponge was gently applied to it, and then the silk handkerchief; less could not well be done, and the possibility of injury by such a process is perfectly absurd to all who know anything of art.

The Sunrise, by Turner, having been recently most minutely examined and varnished, required little attention. A sponge scarcely dipped in tepid water was applied to a small portion of the surface, but as it produced no effect, the moisture was immediately absorbed by soft cloths, and the silk handkerchief passed gently over it. Here the process ended.

It must be observed, there are no material cracks in any of these pictures which could expose them to the chance of injury by the process above described. There is a small injury, visible to every eye, in the Velasquez; it is in the centre of a comparative empty space. This injury existed before the picture was purchased by the Trustees of the National Gallery.

The softness of old linen cloths is universally known; for this especial quality it is sought after in many professions as well as by artists, and its absorbent qualities make its application to pictures the best possible preparation for the silk handkerchief.

The only person who has been found to have been present at the Gallery (as the students cannot be met with till Friday) denies that there was any sound to be heard of rubbing, or otherwise, during the whole time that Mr. Seguier was attending to the pictures.

Appendix, No. VII.

Answers to Queries on the Galleries and Museums of Fine Arts in different Counties.

ANSWERS FROM BELGIUM.

1. The collections of this kind in Belgium are, the Royal Museum of Painting and Sculpture, and the Royal Museum of Armour and Antiquities. Each of these museums is placed in a separate building appropriated to itself, and at a considerable distance from each other.

to the above. The chief part of these collections was brought together in the museum under King Frederic William III., and, as the building was not from the first moment spacious enough, a second building, connected with the same by a covered archway, has been constructed by his present Majesty; so that, when quite finished, they will contain all the above-mentioned collections within them. Should the space at a remote period become too confined, there is room for further buildings in the immediate neighbourhood, which already belongs to the administration of the Royal Museums.

2. The building which contains the Royal Museum of Painting and Sculpture contains also the Royal Museum of Natural History, and the rooms destined for the sittings of the Royal Academy of Science, Literature, and Beaux-Arts, and for the Royal Society of Medicine.

3. The collections of the Royal Museum of Painting and Sculpture are divided into two principal sections; the one appropriated to the arts of design, the other to statuary.

The first section comprises two divisions, viz.,

The first division, which itself comprises two sub-divisions;

1. From the origin of the art to the time of Rubens.
2. From Rubens to the 19th century.

The second division also comprises two sub-divisions;

1. Objects of art, by masters who have died since the beginning of the 19th century.
2. Those by living artists.

The second section is composed of three divisions, namely,

First division, composed of the productions of sculptors of all periods.
Second division, composed of the works of living artists.
Third division, composed of casts from original works in other collections.

Separate rooms are, as far as possible, assigned o each division and sub-division.

The Royal Museum of Arms and Antiquities is ivided into two principal sections.

The first section comprises all ancient offensive nd defensive arms, as well as articles of every ind having reference to archæology, and espeially to the national archæology.
The second section comprises fire-arms, as well s all modern offensive and defensive arms.

4. No; the painted vases and antique frescoes, there were any, would be kept in the Museum of rms and Antiquities. The engravings and oriinal drawings are deposited in the Royal Library.

ANSWERS FROM BERLIN.

1. The Royal Collections of Antiquity and Fine Art took their rise in the Cabinet of Art (so called Kunstkammar) formed by the Electors, in the Palace. During the late King's reign, everything that was considered conducive to the purpose of a comprehensive and instructive collection, and that was scattered among the royal palaces, was united

2. Disposed of by the foregoing.

3. The principal part of the Museums consist of:

1. The collection of choice casts, of sculpture and architectural parts of edifices of all countries and periods.

To these are joined,

2. The ethnographical collection.
3. The collection of northern antiquities.
4. The collection of Egyptian antiquities.
5. The collection of antique sculptures, and of the greater sculptures of the middle age down to the present time.
6. The antiquarium, which comprises:
   a. The inscriptions.
   b. The painted vases.
   c. The unpainted clay works (terra cotta).
   d. The objects of glass, mosaic, fresco painting, and such like.
   e. The bronzes.
   f. The cut stones (gems).
   g. The ornaments.
   h. The ancient coins.
   i. The coins of the middle age, and of later times.
7. The collection of historical curiosities of the Royal House, of this country and of other countries; models of monuments, models of constructions of the middle age, made exactly on the same scale.
8. Collection of the smaller works of art of the middle age and of modern time, in wood, ivory, glass, majolika, porcelain, seals, and such like.
9. The picture gallery.
10. The collection of hand drawings, miniatures, and prints (usually called "copper engraving" cabinet). With this is connected a library specially established for the purposes of the institution, with a sphragusical collection, and an archæological apparatus.

4. The collection of paintings contains no vases, or antique or modern frescoes; the two former are to be found in the antiquarium, the latter are placed in the 10th department, where they are seen to better advantage; only one fresco painting taken from the wall (out of a palace at Mantua), the Giulio Romano, has found a place in the picture gallery.

ANSWERS FROM FLORENCE.

1. The Florentine Gallery includes every object of art, as well ancient as modern, and in sculpture equally as in painting; bronzes, terra cotta, cameos, medals, drawings, &c.; and is situate in the upper floor of the great building called the "Uffizi," which serves in the lower floors for other uses.

2. In the same building, but in separate rooms, according to the collections of the different schools of painting.

3. All works having reference to the fine arts are admissible to the museum, except copies and material reproductions; and they are dependent on the same director.

4. The same department may contain them, provided they are separate from each other.

ANSWERS FROM FRANCE.

1,2. Il existe des collections d'objets d'art dans plusieurs palais ou bâtiments, soit au Louvre, où la plupart des grandes collections sont réunies dans un même palais, soit à l'Ecole des Beaux-Arts, soit au Musée Cluny.

3, 4, 5. Les catégories d'objets exposés ou conservés dans les galeries sont, le plus possible, spéciales, et ce n'est que par des exceptions fort rares et parceque le classement n'a pas encore été fait que quelques objets sont exposés confusément. Ainsi les peintures, les sculptures, les dessins, les gravures, les modèles d'architecture, les plâtres, les médailles, etc. etc., forment autant de collections distinctes.

ANSWERS FROM MUNICH.

Art. 1 et 2. Les collections d'Antiquités et Beaux-Arts à Munich sont placés dans édifices différens, et non contigues les uns aux autres.

Art. 3, 4, et 5. La distribution de ces collections a été faite d'après le principe établi et adopté par M. de Klenze, architecte des bâtimens qui les contiennent:

a.) Un édifice séparé, la Glypthothèque devoit contenir seulement les monuments plastiques; c'est à dire, les sculptures, antiques en marbre, bronze, ou terrecuite, ainsi que du temps de la Renaissance, et même de notre époque, réunies en collection par l'amour des beaux-arts qui distingue S. M. le Roi Louis I.

b.) Un autre édifice, la Pinacothèque, également construit sous le même Souverain et par le même architecte, fut destiné à tous les ouvrages graphiques, hormis pourtant les tableaux modernes, pour lesquels ce Souverain fait construire un bâtiment séparé, dans lequel on a suivi complètement le même système de distribution et de placement adopté par l'architecte dans la Pinacothèque.

Cet édifice contient donc les tableaux de tous les maitres et de toutes les écoles modernes; la collection des dessins originaux, des gravures, des porcelaines, des vases antiques, considerés comme de droit de préference sous le rapport de leurs peintures, et non de leurs formes, et enfin quelque spécimens de peintures de mosaique, et murales antiques.

c.) Un autre édifice arrangé ad hoc par le même architecte, contient sous le titre de collections réunies les objets antiques de moindre dimension nommés anticaglie, comme terrecotte, objets en or, argent ou bronze (dont une autre partie se trouve même dans une salle du Palais Royal), et une suite de monuments tumulaires antiques; les mêmes collections réunies comprennent également de superbes cabinets Chinois, Indiens, Japonais, &c. &c.

d.) Les cabinets de monnaies, médailles, et camées enfin, sont placés dans les édifices de l'Académie des Sciences et Beaux-Arts, comme appartenants au moins autant aux recherches scientifiques qu'à ces beaux-arts.

Il est à noter ici, qu'appelé à St. Petersbourg, le même architecte, M. de Klenze, y a construit un grand muséum, dans lequel toutes les collections d'art ont été placées convenablement.

ANSWERS FROM NAPLES.

1, 2. The National, or rather the Royal Collection of Antiquities and Fine Arts in Naples are united in a single building, called the Museo Reale Borbonico.

3, 4, 5. The questions from No. 3 to 5, may be thus answered:

The objects of antiquity and fine arts in the museum are divided into different classes, each forming as it were, a separate collection, and occupying an apartment proportioned to its extent.

The following is the classification adopted in arranging these collections.

1st. Antique paintings, mosaics, and mural inscriptions.

2d. Statues and bassi-relievi in marble.

3d. Statues and bassi-relievi in bronze.

4th. Egyptian antiquities.

5th. Antique inscriptions on marble; dry and liquid measures.

6th. Antique objects in bronze and ivory, for domestic and religious purposes.

7th. Antique glass and terra-cottas.

8th. Italian, Greek, or Etruscan vases.

9th. Cameos, antique gold and silver ornaments, and other objects, together with fruit, bread, colours, &c., found at Pompeii.

10th. Objects of the middle ages.

11th. Papyrus manuscripts found at Herculaneum.

12th. Gallery of paintings.

13th. Library.

ANSWERS FROM ROME.

1. The collections are placed in entirely separate buildings; such as the Vatican, the Capitol, the Lateran, the Kirkerian Museum; not to mention private galleries and museums.

2. The Egyptian and Etruscan Museums are at the Vatican; the Greek and Roman Statues at the Vatican, the Capitol, and the Lateran; the Bronzes and Coins at the Kirkerian Museum; and the Christian Museum at the Vatican and Lateran. The Galleries of Pictures are both at the Vatican and the Capitol, but in separate places from the Sculpture. The inscriptions form a separate collection.

3. Under the head of Antiquity and Fine Arts is comprehended all that is found from the most remote antiquity to the 16th century.

4. The Pictorial Department does not include the Etruscan Greek vases, as these belong to archæology, and not to painting. The collection of engravings is separate.

ST. PETERSBURG.

Translation of a Paper as to the Management of the Imperial Academy at *St. Petersburgh*.

On the Order and Management of the Imperial Academy of Arts and its Museum.

The Imperial Academy of Arts contains a collection of pictures, moulds of ancient as well as several modern statues, a collection of impressions of cameos, a certain number of models of ancient edifices in Rome, a collection of prints and original drawings by the ancient masters.

All these objects of art are deposited in the principal building of the Academy, in halls destined for the purpose, and divided into separate halls, according to their classes.

Ancient painted vases, the number not being great, are likewise placed in the apartments appointed for painting; besides several engravings and drawings.

In the department of ancient sculpture there are coins, different stones and inscriptions: the number of medals and various stones, however, is very small; but of the latter there are many impressions.

The productions of different schools and epochs are deposited together, according to the convenience of the arrangement in the museum, and to be of more service to the learners; no strict system is followed in their disposition.

In the museum of the Academy there is a rich collection of moulds of the best ancient sculptural productions, as also architectural models in cork and wood.

The Academy has excellent copies of the celebrated works of Raffael Sancio and other great masters.

These copies are placed in the museum of the Academy when the exhibitions of the works of art take place, as there is no particular place appointed for them.

All the academical collections are under the immediate control of the heads of the Academy.

The Academy forms a part of the ministry of the Imperial Court, and is under the direction of the Minister of Appanage. The President of the Academy is Her Imperial Highness the Grand Duchess Maria Nicolaerna; under whom the direction and the council manage the affairs of the Academy. The members of the council are professors of the arts, and all members of the direction.

The direction manages all scholastic and economical affairs, disposes of sums destined for those purposes, appoints and dismisses the officials, not being artists, serving in the Academy, superintends the general order and everything that regards the good arrangement of the Academy. The direction assembles once every week, and once a month examines the Academy's treasury.

The

(*continued*)

ANSWERS FROM BELGIUM. (*continued*)

5. No; coins and engraved stones are deposited in the Royal Library; ancient inscriptions in the Royal Museum of Arms and Antiquities.

6. No; only the collection of casts (plâtres) contain some models of architecture.

7. No; but it contains at this moment, as an addition to the Royal Museum of Painting, a gallery specially dedicated to objects of art, having a considerable historical interest, such as costumes, &c. Copies of works not belonging to the Museum might be admitted into this gallery.

8. No.

9. The answer to No. 3 shows the different collections which form part of each museum. *See* also the answers to Nos. 10 and 15.

10. The Royal Museum of Painting and Sculpture is under the direction of a committee, composed of a president and six members, named by the King.
The members are chosen either from amongst the artists, or from such persons as are known for their love and knowledge of the arts.
With regard to the Royal Museum of Arms and Antiquities, each section is placed under the direction of a special officer, with the title of "Director."
The general and daily superintendence is entrusted to an officer, with the title of "Conservator."

11. The services of the Committees of the Royal Museums of Painting, and Arms and Antiquities, are gratuitous. The conservator of the latter is alone paid.

12. The Museum and all the galleries and collections are under the control of the Minister of the Interior.

13. No.

14. The nomination of the officers permanently employed in the different galleries, &c. belongs to the Minister of the Interior.
The Committees name those who are only temporarily employed, and are charged with the accounts of their respective expenditure, under the control of the Minister of the Interior.
As regards architectural improvements and repairs they have only the right of proposal; the preservation and repairs of public edifices are entrusted to the corps of engineers of the "Ponts et Chaussées," which is under the control of the Minister of Public Works.

ANSWERS FROM BERLIN. (*continued*)

5. The Antique sculptures form a separate department; the coins, gems, and inscriptions are placed under 6 *a*, *f*, *h*, in the antiquarium.

6. It has already been replied to No. 3, that the casts are considered to form the chief part of the museum, because in no other department such perfection can be attained. The architectural models of the middle age are placed under No. 7; of architectural models from the antique there are but few and insufficient.

7. Only old copies (and then only in cases of necessity) are admitted to the picture gallery. In the royal palaces there are collections of copies, for example, from Raphael.

8. No.

9. The above-mentioned collections, which form the complex of the museums, are under a general director.

10. The officers employed in both museums are subordinate and responsible to the general director. Formerly an artistical board, consisting of the director of the departments, and some artists and savans specially appointed for the purpose, acted with him, which board, under the general director's presidency, decided by majority of votes upon purchases, restorations, disposal of the works of art, and so forth. This arrangement did not prove satisfactory, wherefore this part of the regulations has long since been annulled. The publication of a new and thoroughly revised set of regulations will shortly take place.

11. The directors are paid.

12. The superintendence is vested in the ministry of ecclesiastical, scholastic, and medical affairs.

13. *See* answer to No. 10.

14. The hiring of servants, the receipts and expenditure within the fixed yearly account, orders concerning building matters and internal arrangements, and in general all that belongs properly to the management, emanates from the general director, who hears the directors of the departments concerned therein. For matters relating to building, he has a technically educated building and house inspector.

ANSWERS FROM FLORENCE. (*continued*)

5. It may, certainly; because such monuments of art have a natural connexion.

6. No; these are contained in the Academy of the Fine Arts, which serves for the education of artists.

7. No; the Academy of the Fine Arts is better adapted for these, as such copies serve for models to young students.

8. The public exhibition of modern works of art takes place once a year in the Academy of the Fine Arts, thus tending to instruct artists; the months of September and October, being the vacation at the Academy, are chosen for this purpose.

9. The director of the gallery superintends as well the collection in the establishment as those united in other places in the city.

10. The director of the museums possesses separately, as a single superior officer, the direction of the galleries or museums; and all the officers of such establishments are subordinate and responsible to him. Such director is independent equally in the administration as in all matters connected with it.

11. The director of the Royal Galleries receives a salary.

12. The director of the gallery is responsible to the Minister of Finance.

13. There are no printed regulations respecting the special office of the director; and the head of the department is therefore responsible to the Government for the preservation of the monuments, for their proper disposition, for the discipline of the establishment, and for economy.

14. The director of the galleries transmits propositions for the repairs or augmentations of the establishments to the Government, which charges the direction of public edifices with the execution of such works; subject, however, to the modifications desired by the director, though the latter does not occupy himself with the expenses, &c., &c. The servants are proposed to the Government by the director, and when approved by it, become stipendiary officers of the state. Other works done in the galleries, as furnishing, &c., are entirely executed by order of the director.

ANSWERS FROM FRANCE. (*continued*)

6. Il existe des collections de moulages en plâtre, d'après les anciennes sculptures, au Louvre et à l'Ecole des Beaux-Arts. Cette dernière collection comprend des modèles d'architecture.

7, 8. Il n'existe pas des collections de copies de prix; on les expose temporairement à l'Ecole des Beaux-Arts ou dans tout autre local convenable, et on les envoie ensuite aux Eglises ou Aux Musées des départements.

9. A une ou deux exceptions près toutes les collections d'art sont renfermées dans un même bâtiment, qui est le Louvre, et sont sous la direction unique du Directeur-général des Musées, qui est dans les attributions du Ministre de la Maison de l'Empereur.

10. Le Directeur-général des Musées a sous ses ordres un certain nombre de conservateurs spéciaux pour chacune des différentes catégories ou collections. Les conservateurs forment une sorte de Comité consultatif, qui se réunit plusieurs fois par mois sous la présidence du Directeur-général des Musées. Indépendamment des conservateurs il existe aux Musées des Bureaux chargés de la comptabilité et de l'administration.

11. Les directeurs, conservateurs, et employés sont tous rétribués.

12. La direction supérieure des Musées et établissements des Beaux-Arts appartient au Ministre d'Etat et de la Maison de l'Empereur.

13. Il n'existe aucun document imprimé concernant la constitution de la direction des Musées, qui est d'organisation toute récente.

14, 15, 16. Le Ministre d'Etat s'occupe de tout ce qui touche à l'appropriation et à la conservation des bâtiments affectés aux collections. Il nomme le personnel; en un mot, il préside à tous les détails de l'administration.

ANSWERS FROM MUNICH. (*continued*)

Art. 6. Les plâtres de statues antiques, ainsi que les modèles architectoniques, ne font pas partie des galeries et collections sus-mentionnées, mais se trouvent placés, comme moyens immédiats et journaliers d'étude des élèves, dans les salles de l'Académie des Beaux-Arts.

Art. 7. Il en est de même des copies de tableaux bannies de la galerie de peintures, proprement dites.

Art. 8. Les galeries ne contiennent point de local pour des expositions quelconques, mais un vaste édifice séparé a été construit à cet usage dans la proximité de la Glypthothèque et Pinacothèque; les expositions n'y ont pourtant pas lieu continuellement, mais seulement en certaines époques, et en certaines années. Mais il est donné lieu à une exposition non interrompue, et changée toutes les semaines, dans les salles de la Société d'Amis des Arts.

Art. 9, 10, 11, et 12. Les différentes collections d'antiquités et beaux arts sont réunies sous la même direction autant qu'elles se trouvent placées dans le même édifice, mais sous ce directeur se trouvent, des inspecteurs de diverses branches séparées, par example, dans la Pinacothèque, des inspecteurs des tableaux, des vases, des gravures, &c. Il n'y a pas de comité votant par majorité sur les affaires administratives. Ces directeurs sont seuls responsables, et tous soumis à l'autorité du Ministre de l'Intérieur ou de l'Instruction Publique, et leurs fonctions sont rétribuées.

Art. 13. Il n'existe point d'instruction particulière pour le directeur; celle pour les inspecteurs et employés de l'établissement est imprimée et ci-annexée.

Art. 14. La surveillance des bâtiments, des employés et domestiques, l'administration des fonds affectés à leur établissement pour chauffage, nettoyage, éclairage, etc., est dévolue, et sous la responsabilité des directeurs; pourtant l'entretien et les travaux architectoniques s'exécutent indépendamment de leur co-opération, mais sur leur demande, par les architectes du Gouvernement.

ANSWERS FROM NAPLES. (*continued*)

6. No. The museum contains none but original works in sculpture or painting.

7. No.

8. Yes.

9. No. One person is at the head of the whole museum. Each department has a responsible person to superintend it, with three or four persons under him, according to the extent of the collection. All these persons are subordinate to a superior, who has the principal charge of all the collections, and has the chief responsibility for the security of the objects contained in them.

10. all power is united in the chief director; there is no committee possessing co-equal powers.

11. There being but one director-in-chief, he alone is paid.

12. The director is responsible to the Sovereign, and subject to the Minister of Public Instruction.

13. There are only some royal decrees of an old date, of which a copy is transmitted.

14, 15, 16. The director-in-chief has undivided power in all administrative business, being also superintendent of the antiquities. There are, however, some inspectors appointed to watch over the exact observance of the regulations, but their services are gratuitous.

ANSWERS FROM ROME. (*continued*)

5. Ancient Sculpture includes statues, bassi-relievi, groups, &c. Coins naturally form a collection apart, from their historical and chronological importance. So, also, gems and inscriptions, which are never confounded together.

6. Casts are a poor compensation for the absence of the originals, and are kept in a separate place.

7. If the copies are made by a good master, they are esteemed.

8. No; There are, however, places for the exhibition of the works of modern artists; as, for example, that in the Piazza del Popolo, where painters or sculptors exhibit their works for 40 days.

9, 10. The various collections are confided, under the supreme direction of the government, to different directors or archæologists, according to their nature, whether in the same building or not. For example: the prefect of the Apostolical Palaces has the care of the Vatican musems and galleries, and, under the orders of the prefect, the director of the museum and the Inspector of Public Pictures attend, each in his department, to the Museum of Statues and the Picture Gallery. At the Capitol, there is a president of the Museum and a director, who attend to the maintenance of the museum and the gallery, under the superintendence of the municipal authority and the Minister of Commerce and Fine Arts. The Numismatic Collection at the Vatican Library has a director, under the superintendence of the Prefect of the Sacred Apostolical Palaces, and of the librarian. There is also a Commission of Antiquities and Fine Arts, under the direction of the Minister, which attends to the preservation of all ancient monuments.

11. The Commission of Antiquities is composed of the most eminent archæologists and artists, and their services are gratuitous. The directors are paid.

12. The direction at the Vatican, and in the other pontifical palaces, is subject to the Prefect of the Palaces. The other directors are immediately subject to the local superiors. The supreme direction belongs to the Sovereign, and, except in the pontifical palaces, to the Minister of Commerce and Fine Arts.

13, 14. The Public Monuments, which are not collected in museums and galleries, are placed under the superintendence and care of the Minister of Commerce and Fine Arts, who orders restorations to be made when necessary, and causes them to be executed by means of the Commission of Antiquities and Fine Arts, which acts as a council respecting the acquisition of objects considered worthy of a place in the museum or galleries, for which an annual sum of money is assigned by the government. The repairs and other works needed in the edifices, which contain museums and galleries, are made under the direction of the same officers who are entrusted with the care of them, with the assistance of the architects.

ST. PETERSBURG. (*continued*)

Translation of a Paper as to the Management of the Imperial Academy at *St. Petersburgh*—continued.

The council has the management of everything relating to the arts and instruction in the same; appoints various rewards to the academicians, pensioners, and students; decrees to them previously medals, diplomas, and certificates, as classed or unclassed artists, and gives to those of that profession the degrees of academicians, professors, and rectors.

New honorary members and liberal fellows are besides proposed and chosen in the council. But all these professions and dignities ordained by the council are confirmed in the universal public or extraordinary assemblies of the Academy.

Lastly, the council of the Academy judges all matters directly relating to the propagation or approbation of the arts in Russia.

The composition of the direction and council of the Academy is laid out in the academical civil list of the 4th March 1840, as inserted in the printed book annexed.

All functionaries of the Academy receive salaries.

The pecuniary responsibility of the Academy is under the special control of the Ministry of the Imperial Court.

The Academy's statutes and supplements thereto are printed in the book annexed.

All the parts and branches of the museum of the Academy are under the special direction of its guardian.

The Academy has recourse to the renovators of the Imperial Museum of the Hermitage, in case a restoration and cleaning of the pictures is requisite. These commissioners are given on particular conditions, and compensated adequately to the difficulty of the task. Such like arrangements depend upon the council and direction of the Academy.

The Academy's annual income amounts to 65,708 rubles; viz., 61,378 rubles are appointed for the civil list expenditure, and 2,857 rubles for the purchase of the native artists' works. Besides the Academy acquires all artistical productions, as well as those that merit notice, of the present day, in virtue of a regulation of its council, with the decision of the head authorities, or by imperial order.

But the Academy has no especial agents or correspondents abroad for purchasing them; neither is there any special amount nominated for that purpose.

Excepting on holidays, artists and others may daily frequent the museum of the Academy, from 10 o'clock to 3 p. m., with the permission of its authorities.

The Academy's museum is only shut when alterations or repairs are being made in the halls, which are only effected when requisite; the cleaning of the museum takes place after three o'clock p. m.

The

ANSWERS FROM BELGIUM. (*continued*)

15. Each museum in Belgium has its separate lministration and distinct direction.

16. *See* the answers Nos. 3, 4, 5, and 19.

17. No special proceeding is followed in Belgium r the restoration of works of art, nor is any officer ecially attached to the musée for that purpose. the cases arise, the most fit persons are chosen.

18. No restoration, &c. can be made but by cial authority from the Minister of the Interior. The Committee of Direction names to the Mi- ter of the Interior the person to be charged with operation, and after approval by the Minister operation takes place, under the superintend- e and moral responsibility of the Committee.

9. With regard to painting and sculpture, *vide* wer No. 3.

The Museum of Arms is divided into three gene- compartments, each in a separate room:

1. Arms and armour.
2. Objects of antiquity.
3. Objects of ethnology.

. The sum assigned to the Royal Museum of ting and Sculpture is—

	Frs.
For the service - - -	5,900
For acquisitions, &c. -	23,400
Total -	29,300

ANSWERS FROM BERLIN. (*continued*)

15. It may happen that several branches are united under the superintendence of one director, as is now the case, for example, with the ethnographical collection, the collection of northern antiquities, and the collection of smaller works of art of the middle age and of the modern time; then there are assistants for the separate branches.

16. The rule should be, that each chief department have a special director; but this has not been attended to from the commencement.

17. The paintings are restored upon the principle that the original be preserved as much as possible, and the restoration so effected that it always remains feasible, without damage to the painting, to remove or improve the restoration. The only approved method is, to have a good experienced conscientious restorer, such as the Royal Museums possess. The sculptures are seldom cleaned, and if so, it is on their being placed in the gallery, or when the forms become impaired. When the restorations appear desirable, they are effected by competent artists.

18. Cleanings and restorations are ordered by the general director, after consulting with the directors of the departments; and as regards the picture gallery, with the first restorer, and are executed on the responsibility of the latter.

19. The historical principle has been adopted as closely as possible in the arrangement; in the coin department, the geographical (according to Eckhel) prevails, and within the same the chronological is again followed.

20. All in all; about 50,000 thalers.

ANSWERS FROM FLORENCE. (*continued*)

15. The authority of the director is unlimited, relative to the monuments of art entrusted to him.

16. In the Florentine Gallery, where monuments of art of every kind are united, there are different heads of sections, dependent, however, on the director. There is the antiquarian, to whom are especially entrusted objects of antiquity, as Greek sculptures, Etruscan and Egyptian monuments, gems, the cabinet of medals, antique painted vases, &c. There is an overseer of original drawings and prints; two paid restorers, with the special charge of attending to the due preservation of the pictures; and, lastly, two inspectors, responsible for the good conduct of the servants, and of the copyists in the gallery.

17. The inspectors of the galleries, who are cognizant of the arts, refer to the director whenever a painting requires to be restored; and, in conjunction with the restorers belonging to the establishment, determine, in the presence of the director, the mode to be adopted for restoration. The reparation of antique statues is executed under the directions of the antiquarian.

18. The above-named officers, in the manner indicated in the preceding answer.

19. The Florentine Gallery is classed in chronological order. The pictures of minor value are placed in the corridors, according to their date, commencing with the re-establishment of the arts up to the last century. The paintings of greater value are divided into so many cabinets of separate schools. The apartment denominated "The Tribune" contains divers objects chosen from the most celebrated masters of every school.

20. There is no settled fund; and it appertains to the director to propose to the Government, in the annual preventive balance of the gallery, the expenses necessary for the maintenance and embellishment of the establishments containing the works of art entrusted to them.

ANSWERS FROM FRANCE. (*continued*)

17, 18. Le nettoyage et la restauration des tableaux et objets d'art sont ordonnés par le Directeur-général, et se font par des hommes spéciaux choisis au concours.

19. L'ordre historique ou chronologique n'est pas rigoureusement observé dans le classement des collections. Le classement de la peinture, par exemple, a lieu par écoles et par époques.

20, 21. Le crédit applicable aux dépenses des Musées est de 333,000 *fr.* Il est tous entier à la chargedela Liste Civile Impériale depuis sa constitution; auparavant il était alloué par l'état.

ANSWERS FROM MUNICH. (*continued*)

Art 15. et 16. Comme il est dit ci-dessus, les directeurs des branches co-ordonnées d'Art ou d'Antiquité, ont sous eux des inspecteurs chargés des différentes parties et subdivisions.

Arts. 17 et 18. La restauration et le nettoyage des tableaux et ouvrages de sculpture, se fait par ordre et sous la responsabilité des directeurs, et par des personnes placées ad hoc, comme inspecteurs ou serviteurs. Pourtant les directeurs, dans des cas importants de restauration, doivent en demander l'autorisation aux Ministres préposés. Cette autorisation obtenue, le directeur seul reste moralement responsable de l'opération à exécuter.

Art. 19. Pour les ouvrages de sculpture antique, l'architecte a proposé, et suivi, l'ordre historique des ouvrages à placer. La 1ere division comprend l'art Egyptien (qui aujourd'hui peut-être devrait être encore précédé des sculptures Assyriennes); suit alors l'époque Archaistique, l'école d'Egine, l'époque de Phidias et des autres maîtres jusqu'au déperissement de la puissance Hellenique sous Alexandre le Grand et les Romains. Vient alors l'art Romain, ou plutôt les ouvrages des sculpteurs Grecs exécutés pour les Romains et à Rome, dans ses diverses phases; et une dernière salle contient les ouvrages modernes, essais de l'imitation du style antique. Pour la peinture, la division architectonique de l'édifice est disposée de manière à offrir d'abord des salles et cabinets séparés aux grands et aux petits tableaux, et à une division par écoles et par époques chronologiques. La même mode est suivie pour les dessins et gravures, et même dans la collection des vases, probablement la plus riche de toutes celles qui existent, l'architecte chargé du placement a-t-il autant que possible séparé les ouvrages d'après les époques et les lieux de leurs fabrication et confection.

Une sous-division presqu' inévitable dans cette branche d'art; les sujets érotiques et pornographiques sont placées dans une armoire ordinairement fermée, et visible seulement avec une permission spéciale du directeur

Art. 20. Les fonds alloués aux divèrs établissements artistiques sont puisés dans les budjets concédés par les deux Chambres; ils se divisent en appointements, fonds eventuels d'acquisition, et entretien des collections et localités.

ANSWERS FROM NAPLES. (*continued*)

17. One of the chief officers of the museum answers this question as follows: "As a rule, it is not advisable to attempt restoration; at the same time everything is done to preserve what exists. Thus pictures, when much injured, are lined, and cleaned with almond oil and pure water only. The flesh and drapery are left untouched by the brush, but the inferior or landscape portions of a work are restored with colour, if necessary. Again, as regards sculpture, any portion of a statue which may be wanting is not replaced with marble, but with a composition. Etruscan vases, when injured, are made up with simple red terra-cotta. The aim in all cases is to preserve the original portions distinct from the restored portions of an antique work.

18. To execute such labours, a committee of artists and men of taste is appointed to direct the restorations; the said committee being under the control of the director-general and the King.

19. Historical and chronological arrangements are not attended to.

20. No funds, excepting those supplied by Government.

ANSWERS FROM ROME. (*continued*)

15. Properly speaking, each branch should have a separate director, but in cognate branches the charge is confided to a single director.

16. Painting has a special superintendence: as the inspector of painting and director of the Mosaic Establishment. Sculpture has a director, who has the care of the collection. At the Vatican, he is a sculptor: at the Capitol, a literary man and archæologist. The coins are under the care of a medallist. The Egyptian and Etruscan Museum at the Vatican are under the direction of the sculptor director of the Museum. The Christian Museum at the Lateran, which is now growing into importance, is to be placed under the care of a special commission.

17. The practice is to do as little as possible. The less restoration the better. The less objects are cleaned, the better they are preserved. No important restoration, either in sculpture or fine art, is made without the consent and assistance of the Commission of Antiquity and Fine Art, by whom able restorers are employed. If a restoration is to be made of the work of a great master (Capo-scuola), it is made by the Government, as such works are *publici juris*.

18. Applications respecting restorations are made to the Minister of Commerce and Fine Art, who deputes the Commission of Antiquity and Fine Art to examine the object and give their opinion. If the object is of consequence, the restoration is effected in the manner pointed out above. Otherwise, the proprietors of the objects are allowed to make such restorations as they think proper.

19. In collections, chronology according to epochs and schools is followed, as in the Etruscan collection, and the collection of statues. It happens, however, that with respect to the statues, the chronological arrangement is not always followed: as the more or less remarkable objects are placed according to the circumstances of the locality, and the Greek are mixed with the Roman. The Egyptian and Etruscan collections are always kept separate. Historical chronology is always preserved in the numismatic cabinets, and in the lapidary collections.

20, 21. The funds are all assigned by the Government.

ST. PETERSBURGH. (*continued*)

Translation of a Paper as to the Management of the Imperial Academy at *St. Petersburgh*—continued.

The scholars of the Academy are allowed to take copies, upon presentation by the professors; amateurs and artists, however, with the decision of the direction of the Academy. The time appointed for it, excluding holidays, is from nine to four o'clock.

The Academy has no especial printed rules for administering artistical productions. The necessary arrangements on the subject, based upon the existing statutes, are made by the authorities.

The Academy has only written catalogues of its collections, and none for sale.

(*continued*)

QUESTIONS. (*continued*)	ANSWERS FROM BELGIUM. (*continued*)	ANSWERS FROM BERLIN. (*continued*)	ANSWERS FROM FLORENCE. (*continued*)	ANSWERS FROM FRANCE. (*continued*)	ANSWERS FROM MUNICH. (*continued*)	ANSWERS FROM NAPLES. (*continued*)	ANSWERS FROM ROME. (*continued*)
21. How far do they consist of independent revenue accruing from endowments or bequests? How far of annual grants or advances from the ordinary revenues of the State?	21. This allowance is exclusively furnished by the State, but refers only to the ordinary wants of the establishment. When an opportunity of making any important acquisition presents itself, special funds have been voted by the Legislature for that purpose.	21. They are fixed at the same time with the general revenue of the State. There are no revenues from endowments or bequests; from the sale of catalogues about 500 thalers.	21. The funds disposable for the maintenance of the galleries are those approved of in the above-named balance.		Art. 21 et 22. Des dons ou legs faits aux établissements artistiques sont imprévus et sans exemple; le cas échéant, le Ministre préposé à telle ou telle branche devrait, sur la proposition des directeurs, donner l'autorisation d'accepter.	21. The State allows 34,000 ducats annually.	
22. In what mode, and by what advice or authority, are effected those acquisitions of works of art which take place from time to time for the extension or maintenance of the collections?	22. As regards the Museum of Painting and Sculpture, three honorary members, who have been professional picture-dealers, are joined to the Committee under the name of "Commissaires Experts," who are charged to give their opinion on the authenticity and the price of works which there is a question of acquiring. They give their opinion in writing under their signature. Every work of art offered for sale is submitted to the examination of the whole Committee. The vendor is obliged to guarantee the authenticity of the work, and to declare its origin in writing. When works of art are to be sold by public sale, the Committee may depute one or more of its members to inspect them, to whom one of the "Commissaires Experts" is always added. These members make their report of the result of their inspection, and the Committee deliberate on their report. Every purchase is submitted to the preliminary approval of the Minister of the Interior. In urgent cases the Committee would, however, complete the purchase directly, and render an account thereof to the Minister of the Interior.	22. The acquisitions are effected by the general director, after consulting with the directors of the corresponding departments, and other men experienced in the particular branch of art, whom he may call to his assistance. In laying out larger sums of money, the King must be consulted, and his sanction obtained.	22. Acquisitions of works of art are made by the Government on the proposition of the director, who strengthens his opinion by the advice of persons skilled in the fine arts.	22. Les acquisitions destinées à accroître les collections de Louvre sont faites par M. le Directeur-général des Musées, d'après les ordres de M. le Ministre d'Etat et de la Maison de l'Empereur.		22. A committee is appointed to report on any objects found or offered; which report is sent to the King.	22. On the advice given by the General Consulting Commission of Antiquity and Fine Art, purchases are made and sent to the museums.
23. Do those acquisitions include the productions of contemporary art?	23. No; such purchases are exclusively reserved for the administration of the "Beaux Arts," and are paid for out of the funds voted annually for the encouragement of the arts.	23. Only in respect to coins and smaller works of art.	23. The State Galleries do not admit modern works. Such are, however, united in the Sovereign's palace, who encourages living artists by purchasing their labours.	23. Ces acquisitions comprennent les productions du l'art contemporaire. Les ouvrages d'artistes contemporaires qui sont morts, sont acquis par le Directeur-général des Musées sur l'ordre de M. le Ministre d'Etat, et sont placés au Louvre. Les ouvrages d'artistes vivants sont acquis ou commandés par le chef de la section des Beaux-Arts au Ministère d'Etat sur l'ordre de M. le Ministre, et sont placés soit aux Luxembourg, soit dans des musées de province, soit dans les églises et édifices publics.	Art. 23. La peinture moderne a, comme il été dit ci-dessus, un édifice apart; et les tableaux acquis par S. M. le Roi Louis I. trouvent leurs places, mais non dans la grande Pinacothèque destinée seulement aux ouvrages anciens. Il en est de même de la sculpture, dont les produits exécutés ou acquis par le Souverain ou le Gouvernement trouvent leurs places comme monuments isolés ou comme ornement des édifices à élever.	23. No.	23. No; they go only down to the 16th, or at least, the 17th century.
24. Are agents employed, either by mission or correspondence, in foreign countries to effect such acquisitions?	24. No; in general the Museum, on account of the smallness of its resources, makes purchases only in Belgium. In the very rare cases in which purchases have been made abroad, some members of the Committee have proceeded to examine the works on the spot, when they have been of sufficient importance.	24. The general directory have not their own agents.	24. The Florentine Galleries do not employ agents or commissaries in foreign countries to effect acquisitions.	24, 25. S. M. l'Empereur fait aussi acheter sur la liste civile un certain nombre d'objets d'art, qui viennent en accroissement aux collections nationales, ou qui sont placés dans les palais imperiaux. Le chiffre des acquisitions faites par M. le Directeur-général des Musées est annuellement de 100,000 *fs.*, auquel viennent s'ajouter dans l'occasion des crédits extraordinaires. Le chiffre des commandes et acquisitions à faire aux artistes vivants, est annuellement de 950,000 *fs.*	Art. 24. Il n'y a pas d'agens spéciaux pour de pareilles acquisitions; elles sont provoquées par le goût du Souverain, du Ministre, de l'Architecte, ou des directeurs des galeries.	24. No.	24. No; but within the State itself there are commissions in the principal cities, who correspond with the Minister of Commerce and Fine Arts, to whom belongs the care of the municipal Galleries and Museum.
25. Is there any annual sum of money, and if so what sum, specially set apart for these objects?	25. No.	25. About 16,000 thalers, which are included in the annual revenue. (*See* 20.)	25. There is no annual sum destined for effecting acquisitions; such being made by the State on the proposition of the director.		Art. 25. Il n'y a pas de somme annuelle et fixe destinée à ces commandes ou acquisitions; et elles ne peuvent être effectuées que sur des propositions et allouement de fonds spéciaux.	25. Four thousand ducats annually.	25. There is a fixed sum, which is increased according to circumstances.
26. On how many days of the week, and during how many hours of each day, are the galleries open to the public?	26. The Museum of Painting and Sculpture is open to the public on Sundays, Mondays, and Thursdays, as well as on all established holidays, from 10 A.M. to 3 P.M. The Museum of Arms is open to the public on Sundays and established holidays, from 11 A.M. to 3 P.M.	26. The galleries, as far as their arrangements are completed, are open to the public every day in the week from 1st April to 31st September, from 10 to 4 o'clock, and from 1st October to 31st March, from 10 to 3 o'clock.	26. The establishments of the fine arts in Florence are open to all, every day in the week, from nine o'clock in the morning till three in the afternoon, holidays excepted.	26, 27, 28. Les galeries ne sont ouvertes au public que le Dimanche. Elles sont ouvertes aux artistes et aux étrangers munis de passeports ou de permissions tous les jours de la semaine, le Lundi excepté, de 10 hrs. à 4 hrs. Les galeries ne sont fermées que pour cause de réparations. Il n'y a jamais de vacances pour les employés.	Art. 26. Les jours et les heures pour la visite des galeries ne sont pas tout-à-fait mêmes pour toutes. L'ordre observé à cet égard pour les collections conservés dans la Glypthothèque, la Pinacothèque, les collections réunies, et la galerie de tableaux à Schleisheim, est imprimé et joint au présent exposé. Le cabinet de médailles est ouvert 4 fois par semaine de 10 hrs. à midi, et n'est montré qu'en présence de l'inspecteur.	26. Every day, excepting Sundays and Feast-days, from nine to three o'clock.	26. The galleries and museums are open once a week to the public. Every day, except holidays, artists and others are admitted privately, who wish to observe, draw, or copy.
27. On what days are the galleries closed to the public, but open to artists?	27. The two museums are closed to the public on all but the above-mentioned days. They are open every day to artists, who are required only to procure a card of admission.	27. Till now, on no day; yet in the picture galleries two days have been specially set apart for the public, and then no copyists are admitted, except in urgent cases. It will, however, be necessary for the future to fix certain days for study, and for the admission of the public.	27. With the exception of holidays, and some few days in the year, the galleries are open to the public. The work necessary for keeping them clean is performed in the hours during which they are closed to the public; and in case of any considerable reparations occurring in the building, a part of the establishment is always endeavoured to be kept visible to the public.		Art. 27. Il n'y a pas de jours séparés pour les artistes.	27. The galleries are open to artists the same days they are open to the public.	27, 28. Saturday is the only day appropriated to sweeping and cleaning the museums, which are for this purpose closed on that day.

QUESTIONS. (*continued*)	ANSWERS FROM BELGIUM. (*continued*)	ANSWERS FROM BERLIN. (*continued*)	ANSWERS FROM FLORENCE. (*continued*)	ANSWERS FROM FRANCE. (*continued*)	ANSWERS FROM MUNICH. (*continued*)	ANSWERS FROM NAPLES. (*continued*)	ANSWERS FROM ROME. (*continued*)
28. During what period or periods of the year are the galleries closed entirely, for the purpose of cleaning or repairs, or of vacation to officers?	28. There are no regular periods; but the museums may be shut at any period that is deemed expedient.	28. There are no vacations.	28. Copies in oil, miniatures, drawings, &c., are permitted to be made in the galleries; and pictures of moderate size may be moved from their place to be copied in a better light. Artists desirous of being admitted petition the director, indicating the picture they wish to copy, and the time to be employed in the work; and such request is renewed whenever they desire to commence another copy. Permision to model sculpture is also granted by the director, if demanded by a foreign government or academy, or a distinguished artist or individual. These are, however, executed in some part of the gallery set apart for the purpose, by a modeller belonging to the establishment, and under the superintendence of the inspectors.		Art. 28. C'est pendant le mois d'Octobre où toutes les collections sont fermées, et ne sont accessibles que par une permission expresse du directeur, pour vaquer á la réparation et au nettoyement général des localités, et pour accorder aux personnes chargées de l'inspection spéciale un loisir convenable.	28. As a rule, no period.	
29. To what extent are copying of pictures, modelling casts of statues, or tracing of engravings, permitted in the galleries, and under what conditions or restrictions?	29. In general, the pictures of the Museum of Painting may be copied, either entirely or in part: the Committee can, however, forbid a copy of the same dimensions as the original. As to statues, a superintendent modeller is attached to the museum, who is specially charged with all works, either for the museum or for individuals. In the latter case, the preliminary permission of the Committee is required. The tracing of engravings is prohibited.	29. The copying of pictures is allowed to every one who can produce his authorisation; it is permitted to any one to make drawings without setting up an easel. Modelling and taking casts of statues in the galleries of sculpture are not allowed as a rule, since other opportunities for those purposes are afforded in the academy, the ateliers, and so forth. The tracing of engravings is not permitted.	29. There are no printed regulations, but written rules are affixed in the galleries for the information of the officers and the public.	29. Tout artiste muni d'une carte d'étude peut copier dans les galeries. Le monteur des musées peut seul éxécuter des moulages sur les sculptures. Il n'est pas permis de calquer les gravures ou dessins exposés.	Art. 29. La permission de copier des tableaux est généralement accordée aux artistes et amateurs qui justifient leur talent, chaque jour et toute heure, sur une demande addressée au directeur. Il y a pour cet objet une salle et des cabinets disposés exprès dans le plan d'architecte, áfin d'éviter que la galerie ne soit encombrée par des chevalets, echaffaudages, tables et chaises. Quand aux montes à prendre sur les statues antiques, il existe une defense générale, et elle ne souffre d'exception que sur une permission expresse accordée par le Roi. Une égale permission est nécessaire pour dessiner d'après les statues antiques, vu que l'occasion en est donnée pour les cas ordinaires par les copier en plâtre conservées dans les salles de l'Académie des Beaux-Artes.	29. Application must be made to the Minister, who gives an order for six months, which can be renewed.	29. It is necessary to obtain a written permission from the superior authority, in order to copy or to mould casts; and according to priority of date, the place is given for copying. Copies are not usually allowed to be made of the same size as the originals; and the copyist must place himself at a certain distance, in order that he may not trace a picture. Casts can only be taken by means of moulds made of clay, which are called "lost moulds," *i. e.*, which produce but one impression.
30. Is there any printed copy of regulations or instructions as to the management of the collections or galleries, or as to the admission of the public? (If so, it would be desirable that a copy of these regulations be transmitted with the answer, &c.)	30. A copy of the regulations of the two museums is with pleasure annexed.	30. The statute, and the regulations, and so forth, are just at this moment under revision.	30. There are catalogues and guide books belonging to the galleries, both in Italian and French.	30. Il n'existe pas d'exemplaire imprimé des réglements, qui sont variables.	Arts. 30, 31, et 32. Il existe des Catalogues complète et détaillés de presque toutes les collections, en Allemande et Français, et l'on a joint ici, pour exemple, celui de la Glypthothèque et de la Pinacothèque.	30. No.	30. A printed copy is enclosed.
31. Are there complete and accurate catalogues of the collection?	31. Yes.	31. Complete inventories of all the collections exist.	31. They are so. Signed by the Director of the Gallery of Florence, *L. Bourbon del Monte.*	31, 32. On s'occupe de la formation des catalogues, dont quelques-uns sont déjà partiellement imprimés et publiés.		31. There is a manuscript catalogue of the collection.	31. Yes.
32. Are those catalogues printed and circulated?	32. That of the Museum of Painting and Sculpture is printed and sold on the spot. That of the Museum of Arms will be printed in the course of this year.	32. Catalogues of the different departments are printed for the use of the public; they are, however, not yet all alike in form. Copies, as far as they have appeared, are enclosed. There is at present nobody in England capable of giving accurate information upon these and similar questions. Should further and indeed verbal communication be desired, one of the directors, or assistant directors, might obtain leave to go to London in the course of the month of July. The choice of the same, and the precise time of departure, must, however, be left to the general director, as at this period there are many applications for leave of absence, and care must be taken for the due superintendence during the interim.				32. Which is not printed. Signor Abate, a native of Naples, who is now employed in England to decorate the Crystal Palace at Sydenham, is competent to offer much useful information upon the subjects above referred to.	32. They are not in circulation; there are printed notices, which give a summary description or indication.
33. Is there any person, native or foreign, now in England, who is competent to give full and accurate information to a Committee of the House of Commons on the several heads of inquiry above specified?	33. No such person is known.			33, 34, 35. A la connaissance de l'administration, il n'existe personne en Angleterre qui puisse donner au Comité de la Chambre des Communes des renseignements exacts et complets sur les différents chefs d'enquête ci-dessus spécifiés, mais on pourrait trouver à Paris, une personne capable de bien renseigner le Comité.			33, 34, 35. Mr. J. P. Pentland, who is likely to be in England in June, would probably be able to give valuable information on many of these points. His address is known to Mr. H. Dundas Scott, of the Foreign Office.
34. And if not, could any person so qualified be found at who would, for a reasonable remuneration on account of loss of time and travelling expenses, be willing to visit London for the purpose during the ensuing months of May and June?	34. The principal object of such a mission would probably be to give information as to the architectural dispositions of the galleries of Belgium, and especially of the Picture Gallery. These have, however, been long acknowledged as so defective, that means are now sought for the construction of an edifice to be specially dedicated to that purpose. Under these circumstances, such a mission could scarcely offer the advantage the Committee would have a right to expect from it; and the Belgium Government does not therefore think itself in a position to make any proposal.						
35. It would also be desirable that the person so accredited should be conversant with the architectural arrangement of the galleries, &c. with which he is connected, and with the other general details of their arrangement and internal economy, and should be provided with a rough plan of the building.							

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RÉPONSE aux QUESTIONS adressées par le Président du Comité de la Maison des Communes, pour l'établissement d'une Galerie nationale de Beaux Arts, à M. de Klenze, Intendant des Bâtimens de la Couronne et Conseiller Privé Actuel de S. M. le Roi de Bavière.

Demande 1°. Les collections d'art et d'antiquité classique à Munich, sont-elles sous une même direction, ou y a-t-il plusieurs chefs d'établissement ?

Reponse ad 1. Les collections d'art à Munich se divisent d'abord en deux parties distinctes : savoir—

a) Celles qui sont propriété de l'état ; et,

b) Celles qui sont propriété privée de S. M. le Roi Louis.

Les premières ont un directeur et un personnel séparé pour chaque division principale, et tous ressortent du Ministère de l'Intérieur.

La direction de la seconde partie est également divisée, mais elle ne ressort que directement du Cabinet du Roi.

2°. Les collections sont-elles aussi disposées dans des édifices différens ?

Ad 2. Les collections sont placées dans des édifices séparés, et même la collection si nombreuse de tableaux, est elle divisée dans quatre galeries différentes : savoir, la Grande Pinacothéque de Munich ; la nombreuse collection dans l'ancien château de Schleisheim ; la chapelle St. Maurice à Nuremberg où se conservent spécialement les ouvrages des anciennes écoles allemandes, et enfin la galerie pour les tableaux modernes, établie par le Roi Louis.

3°. L'opinion de M. de Klenze est-elle favorable à une telle distribution séparée des objets d'art, ou préférerait-il de les voir réunis dans un même Musée ?

Ad 3. En principe parait-il préférable d'avoir un édifice séparée pour chaque branche de l'art, afin que les exigeances d'une collection ne gênent pas celles d'une autre. Mais pourtant peut-il y avoir des cas où il seroit plus convenable de réunir sur une même place et dans un même groupe d'édifices toutes les collections ; si, par exemple, dans une grande ville l'on ne trouvait des places différentes et convenables pour plusieurs établissemens rélativement au jour, à l'air, à l'exposition, etc., qu'à de grandes distances du centre de la ville ou les unes des autres, tandis qu'une et même place satisferait en tout point, et même par sa grandeur, à toutes les exigeances sus-mentionnées.

Dans ce cas il paroîtrait bien préférable d'y réunir les établissemens et localités pour toutes les collections. C'est alors, au jugement des personnes chargés du programme de la construction, et de l'architecte à qui l'exécution sera confiée, de disposer le tout de manière à ce que chaque partie de l'établissement réponde complétement à son but. Un programme bien rédigé, précis et clair pour tout ce qui regarde le système général à suivre et les convenances, sans pourtant aller jusqu'à gêner l'architecte et l'empêcher de se mouvoir avec la liberté nécessaire à l'artiste, est en tout cas de première nécessité dans une entreprise semblable.

4°. Les collections à St. Petersbourg, sont-elles réunies dans un même édifice ?

Ad 4. Oui, et ce système a été adopté et suivi, sans que de cela il soit resulté un désavantage quelconque.

5°. Y sont-elles sous la même direction en chef ?

Ad 5. Elles sont, quoique réunies dans le même édifice, placées sous la surveillance de plusieurs directeurs et inspecteurs, qui tous sont soumis au même ministère de la Maison Impériale.

6°. Quels pouvoirs possèdent les directeurs à Munich, et à qui sont-ils responsables ?

Ad 6. Les pouvoirs de ces directeurs sont illimités quand aux mésures ordinaires à prendre pour la conservation des objets d'art confiés à leurs soins : pourtant agissent-ils même en cela d'après des instructions approuvées par le ministère compétent, et auquel ils sont immédiatement responsables.

7°. Comment se font les achats de tableaux ou d'autres objets d'art ? Y a-t-il une somme destinée à cela ?

8°. Si les directeurs achetent sous leur seule responsabilité ; ou y a-t-il un conseil d'experts qu'ils doivent consulter ?

Ad 7

Ad 7 et 8. Les achats de tableaux et objets d'art pour l'état sont dans des collections si nombreuses et complètes comme celles de Bavière, et surtout celle des tableaux, en cas tout exceptionel et non prévu. Un pareil achat n'aurait lieu que pour des tableaux tout-à-fait capitaux, qui malheureusement ne se trouvent presque jamais.

Pourtant a-t-on profité amplement de pareilles occasions dans le tems où les guerres et les révolutions en Europe les amenaient. Alors un crédit particulier fut toujours accordé par le ministère, ou bien la caisse du Roi fournissait les fonds nécessaires. Les achats s'effectuèrent alors par le directeur de la galerie ou par une personne nommée ad hoc par le Roi ou le Ministre, sans qu'on lui ait adjoint d'autres experts. L'expérience faite sur la divergeance d'opinions rélatives à un tableau douteux et d'un auteur contesté, d'un côté, et, de l'autre, l'unanimité des mêmes opinions sur des ouvrages connus et non contestés, a fait croire qu'une marché collégiale dans ces achats serait ou nuisible ou superflue, et l'on s'est toujours bien trouvé de ce système. Il faut pourtant ajouter à cela qu'en dernière analyse le souverain lui-même se reservait souvent le veto, et que les souverains de Bavière étaient toujours grands amateurs et même connoisseurs en fait de beaux arts. Si pourtant dans ce pays l'on voudrait avoir sur un ouvrage d'art quelconque à acheter une opinion de contrôle, ce serait à l'Académie des beaux arts qu'on aurait recours, et il est dans ses attributions de l'émettre : le ministère deciderait alors en dernière analyse.

9°. Les nettoyages, qui les ordonne, et comment se font-ils ?

Ad 9. Comme tout ce qui tient à la conservation des tableaux rentre dans les attributions du directeur des galeries, le nettoyage lui est également confié, et il n'a pas besoin de demander pour cela une autorisation spéciale. Pourtant est il posé en principe qu'un nettoyage qui s'étendrait jusqu-à *l'enlèvement du vernis*, doit être aussi longtems que possible évité, et n'avoir lieu que dans un cas extrême. Cela sera d'autant plus le cas si la nature et l'état du tableau et du vernis qui le recouvre pouvait, en cas de nettoyage, nécessiter des rétouches. Dans ce cas, le directeur aurait à se consulter avec ses conservateurs-inspecteurs dont l'un doit toujours et est spécialement expérimenté dans les travaux de restauration. Si de cette consultation il résulte la conviction d'un danger quelconque pour le tableau en cas de nettoyage, on s'en abstient volontiers, et si, malgré cela, il parait et devient nécessaire pour éviter un plus grand danger encore, le directeur en fera son rapport au ministre, qui en décide immédiatement, ou bien après un examen collectif fait par les professeurs de l'Académie des beaux arts.

10°. Y a-t-il quelque conseil ou commission pour examiner les tableaux et faire un rapport sur leur état ?

Ad 10. Il n'y a aucun conseil ou contrôle régulier de ce genre.

11°. Quel genre ou degré de connaissance exige-t-on des restaurateurs nettoyeurs ?

Ad 11. L'on en exige au moins assez de talent comme peintre, pour, en cas de besoin, être en état d'exécuter les retouches nécessaires pour réparer et remplacer l'anciens repeints. Outre cela, on exige de lui une parfaite connaissance de la palette, de la composition et fabrication des couleurs, huiles et vernis, et assez de notions chimiques pour pouvoir juger de l'effet du mélange des couleurs, de l'influence de l'air, de la chaleur, du froid, et des huiles et vernis employés pour peindre ou conserver les tableaux.

12°. Quel est le contrôle, ou la surveillance, à laquelle leurs opérations sont soumises ?

Ad 12. Ces restaurations n'ont pas d'autre contrôle direct que celui du directeur de la galerie, qui est responsable de leur effet au ministère préposé.

13°. De quel vernis se sert-on pour les tableaux ?

Ad 13. L'on a depuis longtems banni toute autre espèce de vernis que celui de mastic dissout dans de l'huile de térébenthine purifiée et deliviée de toute partie grasse et résineuse, ce qui est reconnu un point tout-à-fait essentiel. Même depuis une dizaine d'années a-t-on employé fréquemment au lieu de mastic, le Damar dissout de la même manière dans une huile volatile. L'on juge ce vernis plus léger et moins enclin à gercer des couches de couleur très minces et pas encore tout-à-fait durcies, comme de même il devrait être moins sujet à jaunir. L'emploi de l'un ou de l'autre vernis rentre dans les attributions du restaurateur de tableaux.

14°. Y mêle-t-on jamais de l'huile grasse, et quel est l'effet de ce mélange ?

Ad 14. Mêler de l'huile grasse dans un vernis quelconque, est pour moi une pratique nouvelle, et me parait aussi inutile d'un côté, que dangereuse de l'autre. Toute huile doit être consumée plus au moins par l'action de l'air, et rapprocherait donc les époques où un tableau demanderait un nouveau vernis, ce qui serait un mal, sans doute ; ou bien elle ferait noircir ce vernis, ce qui serait un mal plus grand encore. Il me semble donc que ce mélange serait à éviter, à moins qu'un connoisseur profond en chimie pratique, ne trouve une raison majeure pour le justifier.

 15°. M. de

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15°. M. de Klenze a-t-il vu les tableaux de la Galerie nationale depuis qu'il se trouve à Londres?

Ad 15. J'ai visité plusieures fois dans des voyages antérieurs, et trois fois pendant mon séjour actuel, la National Gallery, et j'ai examiné avec toute l'attention possible l'édifice, sa situation, et les tableaux qu'il renferme.

16°. Quelle est son opinion sur leur condition actuelle?

Ad 16. Cette collection, quoiqu' encore jeune et peu nombreuse, renferme pourtant non-seulement de très beaux ouvrages de grands maîtres, mais, proportion gardée, moins de tableaux mediocres ou équivoques qu'on en rencontre dans d'autres galeries. Quant à l'état de ces tableaux, il me semble peu satisfaisant, ce qui doit pourtant être attribué plutôt aux défauts du bâtiment et de sa situation, qu'au manque de connaissance et de soins de la part des directeurs.

Ces défauts me paraissent principalement, le jour des salles très mal calculé et distribué; le peu de dignité et convenance du décor; la manière fautive dont il a fallu placer et suspendre ces tableaux pour pouvoir être vus.

17°. Quel changement les tableaux ont-ils subis depuis la dernière visite de M. de Klenze à Londres?

Ad 17. N'ayant vu la collection dans mon dernièr séjour pendant la Grande Exposition d'Industrie, qu'une seule fois, et au milieu d'une foule immense et d'un nuage de poussière, je ne suis pas en état de préciser une différence entre l'effet que m'ont fait ces tableaux pris individuellement alors et aujourd'hui.

18°. Quel est l'effet de la fumée, (moississure ou brouillard (chill)) qui s'observe sur leur superficie?

Ad 18. Une et peut-être la cause principale de l'effet peu satisfaisant de cette interessante collection, est, comme je crois pouvoir le prouver avec la dernière évidence, une couche nébuleuse, bleuâtre, et châtoyante qui couvre leur vernis, et qui, sans le moindre doute, provient de la fumée de charbon de terre, si épaisse et si dense dans ce centre de la ville, et dans une position aussi reserrée où l'édifice est entouré de près par beaucoup d'autres bâtimens.

19°. Le même effet se manifest-t-il à Dresde?

20°. Provient-il de la même cause?

Ad 19 *et* 20. Oui; ce même effet a été observé dans la magnifique galerie de Dresde, *et cela seulement depuis que l'emploi du charbon de terre a été introduit et a augmenté dans cette ville.* Les symptomes sont là absolument les mêmes comme ici, et comme le charbon de Saxe n'est pas aussi bon que celuy d'Angleterre, et contient encore plus de substances nuisibles aux couleurs dorures et vernis, le mal y est aussi plus intense et d'un progrès plus rapide. Il a été la cause principale de la résolution prise, d'abandonner tout-à-fait la galerie actuelle située au centre de la ville, et d'en construire une nouvelle sur un terrain éloigné d'habitations et garanti du danger, que des maisons pourraient y être construites plus tard.

Je crois donc qu'à Londres il n'y aura pas un autre parti à prendre pour obvier au mal indiqué en général, et il serait, outre cela, à ce qu'il me semble, utile et nécessaire de faire examiner la question de détail: *si, par la composition du vernis, ou par une matière quelleconque à y ajouter, il serait possible de neutraliser cet effet de la fumée sans par-là nuire à la qualité du vernis ou au tableau lui-même,* par un chimiste savant et pratique en même tems, comme l'était Sir H. Davy, et comme Liebig l'est aujourd'hui.

21°. Quel est l'effet du nettoyage sur les tableaux?

Ad 21. Il ne peut être que favorable, pourvu qu'on ne s'écarte pas des principes et règles énoncées ci-dessus *ad* 9 et 11. Si cette question se rapportait à des nettoyages faits récemment à la gallerie nationale, les circonstances citées *ad* 17, m'empêcheraient d'y repondre en bonne conscience.

22°. Quel est l'effet du vernis à l'huile de lin, dont on s'est servi dans la Galerie nationale?

Ad 22. Cet effet du vernis mêlé d'huile grasse, soit de lin, de pavôt, ou de noisette, ne me parait pas heureux sous aucun rapport, par les raisons citées ci-dessus *ad* 14.

23°, 24°, 25°, *et* 26°. Quel est l'effet de la poussière sur la superficie des tableaux, sur la toile derrière, et sur les câdres?

Ad 23, 24, 25, *et* 26. Il n'y a pas, autant que je crois, en Europe une galerie dans laquelle il y ait autant de poussière comme dans celle de Londres, et je crois que cela nuit de toute manière aux tableaux et à leur effet. Si même l'on voulait admettre que cette poussière ne pouvait ni atteindre ni séjourner sur la superficie des tableaux à cause de leur position

position inclinée—ce que je ne puis pourtant pas accorder—il fait un effet très désagréable de voir les câdres couverts d'une couche épaisse de cette poussière. De ce séjour où on ne la trouble pas, tandis qu'on la balaye même des trottoirs et des rues, peu-à-peu pourtant elle se repand dans toute la salle et sur les deux côtés des tableaux, lorsque la plus legère oscillation dans l'air produit même par le seul mouvement des visiteurs nombreux, la met en mouvement elle-même.

Or cette poussière est toujours plus ou moins corrosive, et doit peu-à-peu nuire au tableau et au câdre, comme elle nuit à l'idée que les visiteurs se font de la dignité et de la valeur d'objets d'art, pour lesquels on a si peu de soins de propreté; et cela en Angleterre, où la propreté est une qualité nationale.

27°. Quelle est l'opinion de M. de Klenze sur l'inclinaison en avant donnée aux tableaux, et quels sont les motifs de son opinion?

Ad 27. L'on m'a observé que cette manière de suspendre les tableaux avait le but d'empêcher la poussière d'arriver et de séjourner sur leur surface, qui, dans cette position, en était encore mieux garantie par la saillie supérieure des câdres. Mais je ne puis admettre cette raison qu'en partie; car la poussière n'arrive pas seulement en direction verticale, comme la pluie, mais elle se repand beaucoup plus du plancher et du bas des salles, d'où le courant d'air produit par l'ouverture des portes et le mouvement des visiteurs la soulève dans toutes les directions, et la fait arriver sur la surface des tableaux et de leurs câdres.

Cette inclinaison des tableaux, désagréable aux yeux, n'a été choisie et n'est motivée que par la nécessité. La mauvaise disposition des abat-jours, le manque de calcul correcte, les rayons de lumière réflétant de la surface luisante des tableaux, est le seul motif valable pour cette manière de les suspendre, car elle fournit au moins jusqu'à un certain degré le moyen de les voir sans en être empêché tout-à-fait par ce réflet des rayons de lumière, arrivans par les abat-jours. Or, y a-t-il un calcul et une opération géometrique fort simple pour garantir une galerie éclairée par le haut contre cet inconvénient, sans incliner les tableaux; mais il avait échappé au constructeur de la Galerie nationale, et il faut le dire, n'avait pas encore été mis en pratique dans quelqu'autre édifice de ce genre, jusqu'à ce que la construction de la Pinacothéque de Munich fournissait l'occasion de le fixer et de l'effectuer avec une complète evidence.

J'ai dit que cette inclinaison me paraissait désagréable à la vue, et je ne crois pas être contredit sur ce point; j'avoue même qu'elle éveille en moi comme une peur que tous ces tableaux vont, d'après les régles de la gravitation, tomber dans la direction dans laquelle ils inclinent: c'est-à-dire, écraser et enfouir les spectateurs. Elle est outre cela bien sûrement en opposition avec leur origine; parceque le peintre sur le chevalet les exécutait toujours dans une position opposée, c'est-à-dire, inclinée en arrière, et la place pour laquelle les tableaux à l'huile était exécutés: un autel, un mur d'église, un panneau de mur quelconque, ne penche jamais en avant.

Voilà les raisons pourquoi je dois me déclarer contre cette manière de placer les tableaux dans une galerie construite ad hoc, mais justifiée dans la Galerie nationale par les défauts du bâtiment.

28°. A-t-on l'habitude d'épousseter les tableaux dans la Galerie de Munich, et combien de fois par an?

Ad 28. Les salles des collections publiques sont regulièrement nettoyées et balayées une fois par semaine, ce qui suffit pour qu'aucune poussière ne puisse s'y établir, et qu'en époussetant une fois l'année les tableaux et les câdres, le tout soit constamment dans un état de propreté convenable. La partie des tableaux tournée vers le mur ne peut pas être atteinte par la poussière, parcequ'ils sont suspendus tout-à-fait contre ce mur.

29° *et* 30°. Quelle est l'opinion de M. de Klenze du site actuel de la Galerie à Trafalgar-square, et de son entourage?

Ad 29 *et* 30. Ce site me parait complètement inconvenable sous tous les rapports, et il n'y-a, comme il me semble, aucun moyen de le corriger. Le bâtiment est exposé à la fumée et à la poussière: ennemis jurés, pour ainsi dire, des objets d'art, sans compter le danger du feu, qui pourtant plus ou moins doit aussi entrer en ligne de compte. La proximité d'une caserne, qui, à ce que l'on m'a dit, a même une entrée à travers de l'édifice; d'une maison et de bains de pauvres qui exigent beaucoup de feux, et augmentent par conséquent la fumée, sont autant de raisons qui paraissent justifier mon opinion, qui, à ce que je crois, est conforme à l'opinion de tous ceux qui n'ont pas un intérêt personnel à supposer le contraire.

31°. Dans le cas qu'on se décide à changer la place de cette galerie, quelle autre situation serait préférable?

Ad 31. L'énumération des défauts de cette place prouve déjà qu'il n'y a pas moyen de les corriger, et qu'il faut l'abandonner pour arriver à un résultat satisfaisant. En choisissant une autre place, il faut surtout avoir soin qu'elle soit isolée, ouverte de tout côté à la lumière et à l'action de l'air frais; en aucun cas entourée, et même assez éloignée d'habitations et d'établissements qui consument du charbon de terre, et outre cela préservée du

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danger de feu. Outre cela serait-il très désirable que cette place offrit un aspect et ait une vue agréable.

32°, 33°, 34°, *et* 35°. Le nouvel édifice doit-il être isolé et éloigné d'autres bâtimens et habitations? Cela est-il le cas pour la Pinacothèque? A-t-on suivi le même principe à Dresde en considération de la fumée de charbon? Une galerie entourée de fauxbourgs qui s'accroissent de jour en jour ne serait-elle pas exposée aux maux qu'on veut éviter à présent, et enfin le sol de la place à choisir doit-il être de préférence argilleux ou sabloneux?

Ad 32, 33, 34, *et* 35. Le sol de ce bâtiment doit avant tout être assez élevé pour être garanti contre l'humidité; il me semble que dans les environs de Londres le sable ou gravier d'alluvion conviendrait le mieux. L'isolement convenable de toute autre espèce de bâtimens a déjà été indiqué ci-dessus comme une condition principale, et c'est une règle d'après laquelle on a agi à Dresde surtout en égard de la fumée de charbon, et même à Munich on en n'en brûle pas. Ici même le Roi ordonna la démolition d'une grande partie de caserne à peine achevée, parcequ'elle se rapprochait assez de la nouvelle Pinacothèque, et l'on planta des quinconces d'arbres à la place.

La proximité d'arbres pourtant doit être bien calculée, parceque plantés trop près, le reflêt du soleil tombant sur les branches feuillées, et quelquefois agitées par le vent, arrive aux fenêtres, et produit sur les tableaux une lumière vacillante très-nuisible à leur aspect. Il est déjà dit que cette place doit non seulement être en ce moment éloignée des quartiers populeux, et elle doit par conséquent aussi être garantie contre l'éventualité d'une pareille situation qui pourrait surgir dans les tems à venir. La même cause, se produisant tôt ou tard, devrait aussi amener les mêmes resultats.

36°. M. J. Klenze connaît-il bien Hyde Park et Kensington Gardens, ainsi que le terrain nouvellement acquis à Kensington Gore, et quel est son jugement sur les qualités de ces divers sites?

Ad 36. Je connais parfaitement ces divers sites, et l'on m'a fait voir en détail l'emplacement acquis à Kensington Gore ainsi qu'un plan qui donne tous les détails de ses limites et entourages. Cette place me parait d'abord fort bien située par rapport à la partie de la ville dont elle est le plus rapprochée. Si l'on achète, comme il parait être l'intention encore un terrain rempli de constructions appartenant d'après l'inscription du plan à John Aldridge, Esq., ainsi que les petites maisons qui bordent la ruelle de Park-lane, on obtiendrait vers Kensington-road une longueur de 1,000 pieds de façade, et même de 1,200 pieds, si cette place pouvait encore être augmentée par la propriété de Lord Auckland, qui coupe dans le terrain acquis du côte de la ville.

Ces dimensions seraient suffisantes pour le développement d'une façade principale vers la grande rue *si l'on tenait à l'avoir de ce côté-là*, et ne préférait pas de l'éloigner du bruit et de la poussière d'une grande avenue.

Comme en s'éloignant de celle-ci ce terrain s'agrandit et s'élargit de tout côté jusqu'à une dimension de profondeur et de largeur atteignant 2,000 et 2,500 pieds, il est en tout cas suffisant pour y placer toutes les galeries de beaux arts, quelle extension l'on voudrait donner à ce mot. Pourtant doit-on supposer que ni sur ce terrain même, ni dans sa proximité il ne s'établisse plus tard un nouveau faubourg, ou même seulement un certain nombre de maisons d'habitation, ce qui lui ferait perdre définitivement son titre à la convenance pour le but proposé et sa qualité principale. Je dois laisser aux personnes plus que moi en état de juger cette éventualité, de décider si elle est à écarter pour tous les tems.

Quand à la conformation de niveau, l'on doit rémarquer que cette place incline assez fortement vers le fond, ce que pourtant, si la considération d'humidité est à écarter, peut être sans désavantage sur le projet architectonique, si le système à y suivre est convenablement adapté à cette conformation, qui dans cette supposition peut même offrir des avantages.

37° *et* 38°. M. de Klenze connait-il les carrières de gravier au bout de l'allée et en face du Palais de Kensington, et quel serait l'effet probable d'un édifice ou d'une groupe d'édifices, sur ce terrain?

Ad 37 *et* 38. Je connais ce terrain dans Hyde Park, et il est tout-à-fait hors d'usage des visiteurs et promeneurs, parcequ'il est occupé de carrières à gravier épuisées ou en exploitation et entouré de barrières. Sans me permettre de juger la question sous le rapport de la convenance par rapport aux sympathies ou antipathies publiques et sociales, je dois *du point abstrait de la discussion* observer que ce terrain me parait également d'une convenance complète pour y bâtir la Galerie Nationale. Cela n'ôterait d'abord aucune partie en usage à présent aux personnes qui fréquentent le parc; ce terrain est même un peu plus rapproché de la ville que Kensington Gore; il est de niveau et de tout côté un peu élevé; par conséquent parfaitement sec et très favorable à l'effet architectonique de l'édifice qu'on pourrait y élever en face de l'allée et du Palais de Kensington. Il est entouré de belle verdure pas trop rapprochée cependant; hors d'atteinte de fumée, poussière et du feu; et, ce qui est la chose principale, à tout jamais à garantir et garanti contre le danger d'une nouvelle partie de ville dans son voisinage.

Si en conformité, ou même contre une idée établie à ce qu'il parait, de ne rien bâtir dans un parc de Londres, on trouverait pourtant ces avantages assez grands pour se décider de

de choisir cette place pour la Galerie Nationale—ce que je ne puis me permettre de juger —il serait peut-être convenable de se restreindre absolument aux édifices contenans les objets d'art antique et moderne proprement dit, et de reserver le terrain à Kensington Gore, pour les établissemens d'art industriel. La proximité des deux terrains permettrait un contact mutuel equivalent presque à une juxtaposition complète.

Je ne me permettrai pas de développer davantage cette esquisse d'idée, s'étendant au delà des questions qu'on m'a adressés, et je me résume à dire que toutes les deux places peuvent, sous les conditions énoncées, convenir parfaitement au but proposé.

39. M. J. Klenze a-t-il visité le Musée Britannique, et quelles sont ses observations sur cet édifice et son contenu?

Ad 39. J'ai déjà visité ce monument dans d'autres tems, et j'ai répété cette visite ces jours-ci. Il me parait un des morceaux d'architecture le plus correct de Londres, pour la pureté du style choisi très convenablement par rapport à son usage.

Pourtant dois-je observer que la rangée de colonnes qui, outre et des deux côtés du portique octastyle, entourent les aîles laterales et leur pavillons, sont entièrement en contradiction avec le style grèc auquel elles appartiennent; inconvenablement placées; nuisibles à l'usage du bâtiment, et par conséquent dépourvues de beauté. Car la veritable beauté architectonique ne peut exister en contradiction avec la convenance.

Elles n'ont et ne peuvent avoir un autre résultat que d'obscurcir les salles qui se trouvent placées derrière elles, et l'aspect de la salle pour les sculptures romaines, prouve clairement qu'elles atteignent ce résultat obscurcissant.

Le style interieur et du décor au moins du rez-de-chaussée me parait fort bien choisi, et il fait du bien au connoisseur véritable de l'antiquité, qu'on y est retourné à l'emploi des couleurs: emploi si essentiellement inhérent à l'architecture antique.

Quand au double système d'éclairer les salles intérieures (outre la troisième caracterisée ci-dessus en partant de la salle des sculptures romaines), c'est-à-dire, par des fenêtres de deux côtés d'une salle, ou bien par des abat-jours dans son plafond, le premier, quand il s'agit d'éclairer des statues ou bas-reliefs est à rejeter *en principe*, car il prive ces ouvrages de l'effet naturel de lumière qu'ils avaient dans l'atelier du sculpteur, et certainement aussi, généralement parlant, de celui qu'ils avaient dans les lieux pour lesquels ils étaient destinés primitivement. Outre cela ce double jour a l'inconvénient d'être toujours vis-à-vis du spectateur et d'éblouir sa vue. Je crois pouvoir citer comme une preuve de tous ces désavantages, la salle des fragmens tirés de l'Asie Mineure.

Mais je dois d'un autre côté convenir que cette manière de disposer la lumière est plus à justifier dans la galerie égyptienne, où l'immense richesse de la collection, sans pouvoir lui consacrer le double ou même le triple de place, motivait d'autant plus la tendance d'obtenir *beaucoup de jour de tout côté, en préférence d'un jour plus parfait, mais d'un côté seul.* Cela parait même d'autant plus justifié dans ce cas, parceque les sculptures égyptiennes ne sont pas d'une perfection telle à chercher pour elles un jour parfait *avant tout*, et puis encore, qu'elles ont été destinées dès l'origine à figurer dans un pays, où la sérénité eternelle du ciel et un soleil éclatant leur procurait, soit directement, soit par le reflet, une lumière générale.

Quand au jour tiré d'en haut pour les salles de sculpture, on ne doit l'admettre qu'avec une certaine restriction et avec un discernement scrupuleux de la nature des objets d'art à exposer, car la place de toute sculpture doit être choisie toujours en la coordannant exactement avec l'angle sous lequel la lumière doit lui arriver, pour y produire l'effet le plus favorable.

L'on peut dire généralement pourtant, que pour les bas-reliefs antiques, ce jour d'en haut est toujours convenable et d'autant plus que ces ouvrages n'ont ordinairement que peu de saillie. Les exemples de la frise du Parthenon, et des marbres de Ninive, prouvent l'avantage de cette manière d'eclairer dans le cas prédit.

Par contre l'aspect de plusieurs statues, placées encore provisoirement dans une salle entre la galerie égyptienne et celles des marbres d'Elgin, montre le danger de ce jour tombant dans une direction trop verticale: presque, et quelquefois toute la tête, et les trois quarts du corps, sont dans l'ombre portée très noire, et l'effet de ces ouvrages est complètement manqué. Je dois encore observer que la forme toute horizontale des plafonds, percés par des abat-jours, n'est pas d'un bon effet, parceque les parties solides de ces plafonds se trouvent dans une ombre profonde et noire.

Ce désavantage serait pourtant facilement à corriger sans sortir, et même plus en harmonie avec le veritable esprit de l'antiquité classique.

40°, 41°, 42°, 43°, 44° *et* 45°. Quelle devrait être la manière d'arranger un édifice destiné à recevoir les collections de sculpture et de peinture? Comment faudrait-il y disposer la lumière pour les tableaux et les ouvrages plastiques? Quelle est la méthode suivie à cet égard dans la Glyptothèque et la Pinacothèque de Munich? Quel y est le système d'arrangement historique et chronologique, et quelle est la manière de placer les objets d'art?

Il resulte presque déjà de tout ce que je viens de dire ma manière de voir rélativement à ces questions, et je m'en vais essayer d'y suppléer par quelques mots complémentaires en envisageant le but spécial que j'ai à poursuivre ici.

La première question en projettant un pareil édifice pour Londres serait, ce me semble, celle du système général d'architecture à y suivre, et si l'on doit choisir de préfer-

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ence une régularité dite académique, ou bien un groupe plutôt arrangé pour effet pittoresque.

Les deux manières peuvent avoir leur avantage, mais la forme et le niveau surtout de la place à Kensington Gore me feraient plutôt pencher pour un plan pittoresque; qui, outre cela, bien conçu dès le premier moment, offrirait l'avantage de se prêter à des agrandissemens, sans détruire l'effet ou la convenance de ce que serait fait avant.

Une seconde question serait le style architectonique à choisir. Je crois qu'on peut combiner dans le cas présent la véritable beauté avec le rapport toujours désirable entre le contenant et le contenu. Il faut à cet égard d'abord bannir l'idée de choisir pour cet édifice un des styles du moyen âge, et le style grèc le plus pûr serait plutôt indiqué pour un musée qui contient les admirables sculptures d'Athènes et du Parthénon. Mais il doit aussi contenir les belles peintures de la renaissance de l'art, du xv. et xvi. siècles; et, en considération de cela, faut-il et peut-on admettre que ce style grèc, *étudié et compris dans son principe*, et non-seulement borné à l'imitation servile et l'application souvent mala droite de ces quelques fragmens qui nous en restent, offre la latitude d'une combinaison organique avec ce que cherchaient dans ce xv. et xvi. siècle les Philippo Brunelleschi, les Bramante, les Michelozzo, Sangallo, et autres. L'application que ces grands hommes cherchaient des formes antiques aux usages et exigeances des tems modernes, devait se borner à l'antiquité romaine qui seule leur était connue.

Mais nous, plus heureux, pouvons, au lieu d'une renaissance romaine, poursuivre et réaliser une renaissance grècque infiniment supérieure. Ce serait, il me semble, le style et la marche à suivre dans le projet qui nous occupe, pour arriver à un resultat convenable et beau en lui-même.

Resteraient alors les points d'utilité et de convenance à déterminer, et je crois devoir les traiter en séparant les diverses branches de l'art pour lesquelles il s'agit d'établir des localités. Je commence donc:

a) Par *la Sculpture Antique*.

Ce que j'en ai déjà dit à l'article 39, peut se complèter en ajoutant qu'en principe la classification chronologique (qui correspond plus ou moins en ce cas avec celle par écoles) me parait la plus convenable, et c'est celle que j'ai suivie dans la Glyptothéque de Munich comme la seule sûre et positive. La conviction, tous les jours plus raffermie, que la sculpture, comme tout l'art grèc, repose essentiellement sur l'art asiatic et l'art africain: l'assyro-babylonien, phénicien et l'égyptien, indiqueroit donc pour Londres que les premières salles seraient celles des sculptures égyptiennes; suivrait la magnifique collection assyrienne; puis les échantillons de l'art grèc archaistique; puis les marbres d'Athènes; celles d'Asie Mineure, et enfin les ouvrages romains.

Il serait peut-être possible de trouver une combinaison architectonique qui permettrait à co-ordonner avec ces ouvrages de grande dimension, et sans déranger l'effet des uns et des autres, les petites sculptures en bronze et en terre cuite, enfin de remplir autant que possible, tout le câdre de l'art plastique; et d'offrir, près l'un de l'autre, des points de rapprochement et de comparaison à l'étude.

Quant au jour à choisir, celui tiré de côté par des croisées très élévées du parquet, et suffisamment grandes pour éclairer convenablement *toute la salle*, me parait toujours le plus naturel et le plus favorable.

J'ai émis mon opinion sur le jour tiré d'en haut et de deux côtés, et j'ajoute seulement qu'en employant le premier *pour les statues*, il faut que la proportion des salles ne soit pas trop haute à l'égard de leur étendue pour pouvoir placés les sculptures de façon à ce que les rayons de lumière leur arrivent dans une direction suffisamment oblique, et éviter par-là les ombres partés trop étendus et trop foncés. Ayant le choix, ce sera alors à celui qui sera chargé de placer les sculptures, de juger laquelle sera apte pour l'un ou pour l'autre jour—celui de côté, ou celui d'en haut.

Je me suis déjà complètement expliqué sur le jour tiré des deux côtés.

La décoration de ces salles de sculpture doit être digne et riche, et le système de colorisation ornamentale adopté dans le Musée Britannique me semble très convenable, surtout si l'on y introduisait encore des ornemens plastiques qui procureront une transition convenable entre les formes sevères de l'architecture et l'élégance des ornemens peints.

La couleur des murs doit être en tons décidés, qui reflétent agréablement sur la couleur blanche et grisâtre des statues. A Munich j'ai choisi le marbre rouge antique, vert antique, le Syenite, le jaune foncé de Sienne et de Verône; le brêche violette et le verd d'Orezza.

b) *Pour les camées et monnais antiques* qui appartiennent directement à l'art plastique, la classification chronologique par pays, villes, îles, républiques et empires, est par lui-même indiqué. Comme le grand nombre de cette espèce d'ouvrages rend bien difficile de les exposer tous à la vue, c'est à l'intelligence du directeur de la collection d'en décider un choix, capable à donner aux spectateurs une idée générale et juste de la perfection que l'art glyptique a atteint dans l'antiquité. Les pièces choisies et destinées à ce but, doivent être placées dans des vitrines en forme de tables legèrement inclinées en dos d'âne, et ces meubles doivent être placés autant que possible entre deux croisées et avec leur jour de côté. Ces croisées ne doivent être élévées du parquet qu'entre trois et quatre pieds, pour bien éclairer ces petits objets travaillés avec tant de delicatesse. Il s'entend que la décoration du cabinet de camées et medailles doit être riche et élégant.

c) *Les divers petits objets d'art antique, comprises sous le nom anticaglie*, doivent être également placées dans des pièces éclairées par le côté et des fenêtres pas très élévées du parquet. Alors les vitrines qui les contiennent sont le mieux situées au milieu de ces fenêtres et des pièces mêmes. Des morceaux capitaux peuvent trouver place sur des consoles ou bancs

consoles

à consoles fixés au murs, ce qui offre un motif heureux de décoration. Il y a en cela, pourtant, toujours la considération de sureté contre des sympathies poussées à l'extrême des amateurs passionnés, à faire entrer en ligne de compte.

d) *Les vases peints antiques* paraissent devoir être considérés plutôt sous le rapport de leur belles et interessantes peintures, que de leur forme, et devraient par conséquent être classés avec la collection de tableaux. Le meilleur parti à prendre serait, à ce qu'il me semble, de leur faire faire, joints aux morceaux de peinture en mosaïque, une espèce de transition à la collection des peintures proprement dite.

Pourvu que le jour soit suffisant, il serait à mon avis indifférent de le tirer d'en haut, de côté, ou peut-être, pour le mieux même de deux côtés, dans les salles destinées à ces vases. La meilleure décoration de ces pièces trouverait son modèle et ses motifs dans les hypogés de l'Etrurie, et de la grande Grèce, et j'en ai fait le premier essai dans la Pinacothéque de Munich. J'ai risqué là aussi, je crois pour la première fois, de placer cette grande et belle collection sur des étagères, piedestaux et tables, tout-à-fait découverts et sans verre, sans qu'il en soit resulté le plus léger inconvénient, tandis que l'aspect et l'effet de la collection est des plus beaux. Mais je sais bien qu'il y aurait peut-être trop à risquer d'imiter cet exemple là, ou une plus grande, et quelquefois même très grande affluence de spectateurs encombre à la fois ces salles. En cette considération, faudrait-il bien s'en tenir aux vitrines; et je dois seulement rendre attentif au moyen de faire voir le dessous des vases-tasses, en les plaçant sur des miroirs, et dans une position où elles ne jettent pas un ombre portée trop obscure sur la partie du miroir au-dessous d'elles.

e) *La galerie de tableaux proprement dite*, doit autant que possible tirer son jour d'en haut, et il n'y a que les tableaux de petites dimensions qui trouvent un avantage à tirer leur jour du côté, et du côté nord, pour être préservées contre les rayons de soleil. Je distinguerai encore la manière de placer les tableaux sur des paravens dans des galeries à plusieures croiseés, entre lesquelles sont placés ces paravens. Il me semble que les points principaux à observer pour ces trois manières d'exposition sont les suivants. Pour les salles éclairées par le plafond, et destinées principalement aux tableaux de grandes dimensions, il faut donner à l'architecte le hauteur à laquelle les tableaux doivent atteindre, et puis la distance de laquelle les tableaux placés au plus haut doivent être regardés. Quand ces deux mésures, dont le jugement du directeur connaissant sa collection doit décider, sont déterminées, il sera facile à l'architecte à fixer la grandeur et la forme des salles, ainsi que de leurs abat-jours, de façon à ce que tous les tableaux soient également bien éclairés, et garantis, contre tout reflet et luisant, si désolant pour les spectateurs et amateurs.

Il est encore à observer que le plafond de ces salles doit être de préférence en forme de voute, ou de cône ou pyramide tronqué.

Quant aux galeries dans lesquelles on voudrait placer des tableaux de moyenne grandeur sur des paravens ou écrans, il faut régler leur hauteur sur la nature et les dimensions des tableaux à y placer, et, ce qui est très facile, éviter le défaut qu'on remarque dans des galeries arrangées d'après ce système, que le jour de réflet ne se fasse pas sentir sur les tableaux d'un côté, par celui tombant sur les faces vernissées des tableaux placés vis-à-vis.

Les cabinets pour les tableaux de très petite dimension, ne doivent pas dépasser une largeur et longueur de 18 à 20, sur une hauteur de 15 à 16 pieds.

La décoration de toutes ces salles et cabinets d'exposition, pourra et devrait être très riche; pourtant est-il désirer qu'on n'y fasse pas entrer la peinture proprement dite, et des ornemens colorés. Le stuc, réchampi de bleu et verd clair, et même doré, serait à ce qui me parait, le décor le plus convenable, et le Palais Pitti à Florence, la galerie du Louvre à Paris, la Pinacothéque de Munich, comme le Musée de St. Petersbourg, en fournissent la preuve.

Une chose très essentielle est la couleur du fond sur lesquels les tableaux doivent être placés, et je crois qu'il n'y en a que trois parfaitement convenables: *le rouge cramoisi;* le *verd sâle* (merdoi), et le *chocolat au lait.* Il est pourtant bien à éviter que le rouge ne soit pas d'une nuance chaude tirant sur ce qu'on apelle sang de bœuf, ou le vermillon, ce qui serait très nuisible à l'effet des tableaux. Le directeur de la galerie doit savoir juger laquelle de ces trois couleurs est celle qui convient le mieux pour l'une ou l'autre école; pour l'un ou l'autre tableau. Le mieux serait d'exécuter ces fonds en étoffe de soie, ou bien en papier velouté.

Le parquet de ces salles et cabinets serait pour le mieux en bois de chêne, avec quelques lignes et marquetteries noirs, ou brun foncé.

Quand à la manière d'accrocher les tableaux sur le mur, il n'y en a qu'une de tout-à-fait bonne; c'est-à-dire, des cramaillères mouvantes, et de manière à ce que le câdre touche partout sur la surface du mur. On peut en voir le modêle au Palais Pitti de Florence et au Museum de St. Petersbourg.

Je m'abstiens de citer ici quelques formes et manières particulières à employer pour des galeries de tableaux: comme salles à double jour; écrans placés en diagonale ou angle obtus sur la ligne du mur dans lequel sont les fenêtres, cet. Pourtant peuvent-elles donner d'heureux resultats dans des cas donnés, et c'est à l'architecte chargé du projet d'en faire un usage convenable.

Je me suis déjà expliqué sur l'inclinaison des tableaux à rejetter en tous les cas, et il ne me reste qu'à dire qu'il me parait tout-à-fait contraire à leur effet de les couvrir de verre. Si ce verre n'est pas tout-à-fait pûr, il trouble l'effet par ses accidens et défauts; et s'il a la transparance et la purete d'une glace, toute la galerie s'y réflête, et en prémiére ligne de ce mirage le spectateur découvre son propre image, ce qui ne pourrait être agréable—pardon de la citation qu'au beau Narcisse de la fable. Pourtant cette pratique est justifiée quelquefois,

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quefois, ou elle écarte ou diminue un plus grand dommage, comme c'est le cas à la National Gallery, où il s'agit de garantir le tableau contre l'effet de la fumée. Quant à la permission de copier dans les salles de la galerie, elle ne peut pas être refusée en principe. Mais il faut toujours convenir que la vue de tant de chevalets, tables, chaises, et échafaudages, est très désagréable dans une galerie décorée et tenue dignement. Voilà pourquoi j'ai fait dans la Pinacothéque de Munich et dans la galerie de St. Petersbourg, des salles exprès pour les copistes, dans lesquelles on place, en attendant qu'on les copie, les tableaux de la galerie, et où l'on admet également les spectateurs et visiteurs. Ce système a certainement beaucoup d'avantages, mais il serait peut-être difficilement à employer dans une galerie où l'on copie beaucoup, et pouvait se trouver en opposition avec les idées du public. C'est donc une question locale, et non abstraite.

f) *La collection des Mayolicas* doit être comptée dans celle des tableaux, et traitée et placée comme celle des vases antiques, la décoration des salles exceptée.

g) La collection des desseins et gravures appartient nécessairement à la galerie des tableaux ; mais outre le principe généralement adopté d'en exposer toujours un choix dans des câdres et sous verre, il y a une grande divergence d'opinions sur la manière de conserver les feuilles: ou dans des portefeuilles placés dans des étagères en position horizontale, ou bien dans des volumes reliés et rangés verticalement comme dans une bibliothèque. Le dernier système a été adopté à Munich comme le plus conservateur pour les objets d'art eux-mêmes, si même les spectateurs trouvent plus d'agrément à regarder et à manier les feuilles detachés prises dans les portefeuilles.

Le jour pour ces collections doit nécessairement être pris d'un côté, et autant que possible du nord, comme dans un atelier de peintre ou de graveur.

Croyant par ces courtes remarques avoir repondue aux demandes qui m'ont été adressés par le Président du Comité parliamentaire, il ne me reste que quelques mots à dire sur les dernières de ces demandes.

46° *et* 47°. Quelles sont les classes de tableaux qui manquent encore spécialement dans la Galerie nationale? Quels serait les meilleurs moyens pour remplir ces lacunes?

Ad 46 *et* 47. La collection de la Galerie nationale, quoique déjà fournie de beaux tableaux d'à-peu-près toutes les écoles, porte pourtant des signes non à méconnaître de sa jeunesse, et a de grandes lacunes dans toutes les écoles. L'on ne risque donc rien de faire des acquisitions de tous les maîtres, si on en trouve de vrais et beaux ouvrages.

L'on peut pourtant désirer que la collection soit encore augmenté par des tableaux de grande dimension, et que principalement les écoles espagnole et française, ainsi que les anciennes écoles italiennes, germaniques et flammandes soient plus complètement et dignement réprésentés. Il serait à cette fin, je crois, utile, si la direction de Galerie elle-même était chargé de faire un catalogue d'objets désirables, et que ce catalogue serve de base aux personnes à charger des achats.

Quant aux moyens d'effectuer ces acquisitions, il est inutile de dire que d'abord le premier est un des trois qu'un grand général demandait pour faire la guerre : car ce moyen n'entre pas en ligne de compte pour la riche et opulente Angleterre. Mais connaissant à satiété les ennuis et embarras que donnent même à ceux qui veulent en acheter, les marchands de tableaux, je crois plus convenable que de s'adresser à eux, d'avoir dans les villes d'Italie, d'Espagne, d'Allemagne et des Pays Bas, reputées pour entrepôts principaux de tableaux, des agens surs qui seroient à la recherche des bonnes acquisitions à faire. Je m'abstiens à décider ou même à indiquer la marche que ces agens auraient à suivre vis-à-vis du gouvernement ; si en premièr lieu les légations anglaises auraient à y entrevenir, ou si les agens communiqueraient directement avec une direction centrale à nommer auprès, et dans le centre du gouvernement à Londres, qui alors proposerait ou prendrait les mésures convenables pour l'examen des tableaux et pour leur acquisition définitive, soit qu'on s'en rapporterait à l'agent local ; ou qu'on chargea quelqu'autre personne de l'examen sur les lieux ; ou enfin qu'on fasse venir l'objet à examiner à Londres même. Ce système a été suivi en Bavière avec le plus complèt succès, et à procuré a la galerie beaucoup des plus beaux tableaux. Il faut remarquer pourtant que là cette direction générale etait presque toujours concentrée dans la personne du Roi lui-même, qui décidait en dernière analyse du choix du tableau, de l'agent qui devait en estimer la valeur, et enfin de la somme à accorder et payer définitivement.

Je crois devoir me borner à ces aperçus généraux, et abandonner le détail des propositions à faire sous ce rapport aux Membres du Comité, sans doute complètement instruits et en état de décider s'ils peuvent ou non trouver une application utile.

L. de Klenze.

Londres, 15 Juillet 1853.

Appendix, No. IX.

EXTRACT from a LETTER addressed by the Baron *De Klenze* to Colonel *Mure*, M. P., Chairman. Appendix, No. IX.

Munich, ce 3 Août 1853.

Vous me permettrez donc, et je crois même de mon devoir, à vous donner des aujourd'hui quelques notions supplémentaires aux réponses faites, ou par écrit ou verbalement, aux demandes qu'on m'avait adressées.

D'abord, quand au vernis de Damar, il tire son nom de la résine dont il est fait, et qui coule d'un végétal de la famille des conifères dont le nom est *Agathis loranthifolia*, et la patrie l'ile d'Amboina.

Il y a une autre espèce de cette plante nommée *Agathis Australis*, dans la Nouvelle Hollande, et elle donne la résine Cowdée, appelée aussi Dammar d'Australie; mais elle ne se dissout pas dans l'huile volatile; elle est donc facile à distinguer du Dammar des Indes.

Comme je l'ai dit, le vernis de Damar est le produit d'une solution de cette résine dans l'huile térébentine purifiée, et cette résine et tellement legère que dans des cas donnés on la renforce en ajoutant au vernis une petite quantité d'alcohol absolu qui pourtant ne doit jamais excéder $\frac{1}{6}$ de la quantité du vernis même. Voilá des détails qui je crois tireront cette question tout-à-fait au clair, et j'y ajoute seulement encore que la meilleure résine de Damar se paye ici 2 schellings et 4 pences le kilogramme, tandis que le même poids de résine mastic coûte 20 schellings 6 pences, ainsi à-peu-près neuf fois autant.

D'après ce que j'avais indiqué dans ma réponse aux questions No. 19 et 20, j'ai communiqué à M. le Baron de Liebig ce que j'avais dit sur l'influence nuisible de la fumée sur les tableaux; sur le mélange d'huile grasse dans les vernis; sur ces vernis eux-mêmes, et enfin lui ai-je soumis la question s'il y avait un moyen chimique pour neutraliser l'effet pernicieux de la fumée. M. de Liebig a non seulement tout-á-fait approuvé ce que j'avais dit, mais a même rencheri sur moi quand à l'effet destructeur de la poussière et de la fumée sur les tableaux. Quand a la possibilité de les garantir contre l'effet de la derniére par un vernis quelconque, ou par une substance protectrice à mêler au vernis, M. de Liebig la nie entièrement, et croit que le gaz acide, sulphurique, agirait non seulement sur la surface, mais pénétrerait même à travers de tout vernis jusqu'aux couleurs qu'il finirait par attaquer.

Son opinion est donc conforme à la mienne, que le seul remêde efficace est *d'abandonner les bâtimens actuels au milieu de la ville, et d'en construire de nouveaux dans un endroit ouvert et suffisament eloigné des parties habitées de la métropole.*

Appendix, No. X.

LETTER from *R. Ford*, Esq., to Colonel *Mure*, M.P., Chairman, on *Pacheco* and *Andrea del Sarto*. Appendix, No. X.

123, Park-street, 24 May 1853.

MR. FORD begs to forward to the Chairman of the Committee the extract from Pacheco, to which he referred in his evidence, and to state briefly the substance.

Pacheco, the father-in-law of Velazquez, and the official *veedor* or inspector of pictures, when enlarging, in his treatise on the art of painting, on the difficulty of distinguishing what is original in a picture from what is not, observes, that in 1605 the Duke of Alcala brought him an injured Crucifixion painted by Pedro Campana, the Fleming so reverenced of old at Seville. Pacheco having restored it, repainted a blue mantle and the sky, returned it to the Duke, who remarked, "I am sure I have seen in this city exactly the same picture, and one handed down from the time of Campana." When the two were compared, no difference could be found, and the repainted one of the Duke was finally thought the best: "so difficult it is to recognise the touches of the first painter:" p. 458, Arte de la Pintura. F. Pacheco. 4to. Seville, 1649.

The anecdote of Andrea del Sarto, mentioned by Mr. Ford, will be found in Vasari,* a competent authority, and an actual witness, to whom, when at Mantua, a portrait of Leo X. with two Cardinals, was shown by Julio Romano, as the great specimen by Rafael of the city. Vasari in vain questioned its originality: "Must I not be able," said Julio, "to recognise touches of my own in it?" He was finally convinced that he was wrong, and that it was painted by Andrea del Sarto, on being shown a private mark on the edge of the panel put in by Andrea when he made the copy: so exactly can one painter imitate the manner of another.

The Christ in the Garden, bought as the original Correggio by Mr. Angerstein, and on the guarantee of Presidents West and Lawrence; and the Magdalen, bought by Lord Ward at Rome, on that of many supposed best local judges, might be cited as proofs of what can be done in this branch of the imitative arts.

Mr. Ford may have stated his opinion too strongly, in the heat and hurry of an examination neither expected nor prepared for, and would beg to be permitted to observe, that he has such

* Vasari, ed. Bottari, 1759, ii. 236. Roscoe, Leo X. ch. xxii. Bohn, ed. 1846.

Appendix, No. X.

such a conviction of powers of repairers and restorers, that he thinks the damaged Sheba might be very much recovered. To restore or copy a picture, it must be remembered, is quite a different thing from originally conceiving and painting the original. Nicety of touch, knowledge of manner, and mechanical dexterity and practice in "doctoring and trickery," are widely distinct from creative genius.

Extract from *Pacheco.*

"Confirmarè con un raro exemplo la verdad desta dotrina. El año 1605, me entregó el Excelentissimo Señor don Fernando Enriquez de Ribera, tercero Duque de Alcala, una famosa tabla de mano de Masse Pedro Campaña; que avia hallado venturosamente en esta ciudad, en poder de Pedro de Yevenes mercader curioso i rico, i a mucha costa i ruegos se la avia sacado; (porque hazia gran estimacion della) era un Crucificamiento de Cristo entre los dos Ladrones, la Virgen, i San Juan al pie de la Cruz, i muchas figuras pequeñas por lexos; de lo mejor, i mas estudiado de este gran artifice. Yo se la reparè, i restitui el azul del manto de nuestra Señora, los colores del cielo, que estava gastados, i le dore la guarnicion. I llevandosela me dixó que avia visto otra de la misma manera, i tamaño en casa de cierto Cavallero de esta ciudad, que le afirmò que la avia eredado de sus abuelos. Hize instancia con su Excelencia la mandasse traer, traxóse luego. I estando juntas, con mucha atencion i dificultad. Se pudó conocer entre ellas diferencia alguna. Porque cabalmente contenia la una, lo que la otra; i era una mesma cosa el debuxo, i el colorido. Salvo que parecia la del Duque menos antigua, i yo la califiquè por copia de la otra: Sibien juzguè por mejor la copia (cosa que sucede pocas vezes), i si me dieran a escoger escogiera sin duda la del Duque. I assi le supliquè pusieramos el nombre de Mase Pedro en su tabla de que el quèdo satisfecho; porque era copiada de mano de valiente maestro; que en el colorido tenia mas hermosa manera, i mas suave que Mase Pedro; i le pegó al buen debuxo magor gracia. Esta es la cosa mas dificultosa de juzgar de cuãtas se me an ofrecido en mi vida, donde temblara cualquiera en conocer las pinzeladas originales del primer maestro."

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Appendix, No. XI.

LETTERS from *W. Buchanan,* Esq., to Colonel *Mure,* M.P., Chairman.

London, 5 May 1853.

Sir, No. 11, Panton-square.

The Hon. Mr. Charteris having requested I would examine those pictures in the Gallery which had belonged to myself, and the state of which was perfectly known by me when they arrived to me at different periods from Italy, as stated in the "Memoirs of Painting," a copy of which I now send, and also, that I should state to you, sir, what appears to me to have been the cause and the necessity for cleaning these pictures lately, and on former occasions, I now beg leave to say—

That it appears to me, that about the period when the pictures of the Angerstein Collection were purchased for the nation, Mr. Seguier, the keeper of these pictures, must have varnished them with what is termed an oil varnish, *i. e.,* a varnish of gum mastic, in which a small proportion of oil was introduced, for the purpose of preventing the pictures from chilling, occasioned by damp, or the changes of atmosphere so common in this country.

It appears to me that the keeper of the national pictures must have been ignorant of the inevitable evil which arises to pictures when oil is incorporated with a pure mastic varnish, being the only varnish which ever ought to be used to valuable pictures of the old masters; and for this reason, that all oils, when mixed with gums, not only change colour, but hasten a change of colour in the gum itself, to which pure spirits of turpentine should only have been applied. The progress of oil in varnish generally begins to show itself at the end of two years, by the picture so varnished losing its genuine lustre, and becoming flat in appearance, with a tinge of colour on the surface resembling pale buff leather. In the course of two or three years more, it begins to assume a more positive colour of a dirty yellow; with time, that again increases to a muddy orange hue, and that again to a dingy indefinite black, such as that which is now found on the surface of the large picture by Sebastian del Piombo.

Were it possible to remove a varnish by the easy and simple means by which a pure mastic varnish may be effected, very little injury could be done to a fine picture if in able, skilful and patient hands; but this is not the case with an oil varnish. After a certain length of time, the oil forms an encrustation of the thickness of a sparrow's egg, which again, by affinity, or rather positive attraction, attaches itself to the surface of the picture itself, incorporating itself with the patina of the picture, and often the last finishings of the painting. It then becomes a matter of great danger and difficulty, and of patient labour, to get

get rid of the evil. It required the late Chevalier Bonnemaison nearly two years to clean the four pictures by Raphael for the Crown of Spain, which had an oil varnish on them; and if the picture by Sebastian del Piombo, now in the National Gallery, had been placed in his hands for that purpose, he probably would not have ventured to pronounce it perfect in a less time than six months; for salts, alkalis and acids he would on no account permit, as they all change the colours in the painting on which they are used; and alcohol, which does not change colours, can only be used with great caution, and by the modification of powerful opponents. Indeed, the Italian mode to get rid of an oil encrustation is probably the safest, as it cannot attack the glazings or finishings, where it may not have gone so deep, and that is by scaling off the crust with a steel instrument made for the purpose; it is slow, but it is sure.

I shall now come to the pictures which are stated to have been cleaned.

1.—*Titian.* The Bacchus and Ariadne.

When this picture was purchased for the Gallery by Lord Liverpool, it appeared to be in a fine state, and to require no cleaning. I was informed that water had been freely used in taking away some surface dirt, which, if such was the case, was most improvident and destructive to it, for the reason that, being painted on a *gesso*, and so absorbent ground, the water would penetrate through all the little cracks and fissures of the picture, and scale off, in smaller or larger proportions, the body of the paint itself; but supposing this not to have been the case, I have not the smallest doubt but that it was covered with an oil varnish, which has evidently been only partially removed; and the question now is, that in the system which has been adopted in cleaning the pictures of the National Gallery, would it be prudent to go farther? I should decidedly say it would not.

2.—The Lot and his Daughters, by *Guido.*

As this picture is in the same division of the same room, I shall now beg to say, that when purchased it required no cleaning, but appeared in a rich, warm, and beautiful state. After cleaning, it for some time certainly was cold and crude. It has again recovered its original colour, and I do not consider that it has suffered.

3.—Susannah and the Elders, by *Guido.*

What I have said of the companion of this picture I may also say of this; it was, on first being cleaned, excessively cold and crude, but has again recovered, from the varnish having got more mellow through time. I have, however, to hope, that it is not covered with an oil varnish.

4.—The Peace and War, by *Rubens.*

When this magnificent picture was cleaned, some years ago, I was requested to give my opinion on it to a gentleman who took a great interest in the welfare of the National Gallery, and that the fine pictures in it should not be permitted to suffer by injudicious and unskilful cleaning; and my opinion then was, that it appeared to me that all the warm colours in the flesh had been injured, and changed into cold colours by the application of an alkali; but whether that alkali had been applied in the shape of diluted leys of potash, or in the form of strong soap, I could not say; the fact, however, was quite clear, that the brilliancy and original lustre of the picture was materially impaired; and I am still of the same opinion, that although time has softened the crudity and purply effect of the picture, yet it never will or can regain the glowing and rich effect which it once possessed. In proof that my idea was at that time correct, I shall beg leave here to quote an authority in regard to the changes which colours themselves may suffer, which I believe will be regarded as unquestionable. The Baron Liebig, in his Treatise on Chemistry, in its application to Agriculture, published in 1843, has these few lines: "All blue colouring matter capable of being "reddened by acids, and all red colouring substances rendered blue by alkalies, contain "nitrogen;" and I the more give this quotation as regards the three following pictures, which I consider have been very greatly injured by the use of an alkali in one way or another.

5.—The Plague of Ashdod, by *N. Poussin.*

Previous to my leaving town last year for Scotland, I visited the National Gallery in the month of July with Sir John Pringle, and we were both highly delighted with this capital picture, and considered it in the most perfect state of good keeping and harmony; indeed, in equally good state as the beautiful picture of the Dancing Nymphs by the same master in the Great Room, still perfect, "*Flei mihi, qualis erat, quantum mutatus ab illo!*"

The picture is now totally changed; its colours are changed, its whole character is changed, and much of the original glazings and finishings gone; and I shall here give a short extract from a letter which I received when in Scotland, from a most excellent critic on matters of art, with every part of which I fully agree. "The Plague of Ashdod required "no cleaning; it is now most fearfully scoured, and in many parts nearly destroyed, parti- "cularly in the blue and red draperies, which are offensive to the eye, and from all the "delicate glazings and shadows being totally removed, and the flesh tints in many instances

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" deprived of their tender carnations and beautiful transparent greys; besides, the picture " has lost that general harmony which it heretofore possessed in such perfection."

I cannot say anything more to this letter, than that I am convinced alkali has been used in the cleaning of this picture, not only from the neutralised indefinite colour which the breast of the dead woman in the foreground has acquired, but from all colour having departed from the buildings and middle ground of the picture, which were formerly so finely but delicately pronounced, and the group of figures in the upper part of the right-hand side of the picture being nearly obliterated, and the draperies generally forced into disagreeable and unharmonious blues.

6.—The Brazen Serpent, by *Rubens.*

Although this picture does not appear to me to have the lustrous effect which it had while in my possession, and that I fear there may still be oil varnish on it, yet it at present possesses a rich harmony of colouring which contrasts strongly with its unfortunate neighbour, the St. Bavon, which has been most cruelly treated.

7.—The St. Bavon, by *Rubens.*

This being the last of the pictures in the Gallery which did belong to me, and that have been cleaned by some strong lixiviate, I have no hesitation in giving it as my opinion, that, as a fine work of art, and one which was greatly prized by the late Mr. Holwell Carr, it has been ruined.

In regard to the Claude pictures, I shall have the honour of addressing to you, sir, another letter to-morrow.

I have, &c.
(signed) *Wm. Buchanan.*

To Colonel Mure, M.P., Chairman.

London, 21 May 1853.
No. 11, Panton-square.

Sir,

Since I had the honour of last addressing you, I have gone several times to the National Gallery, and on examination of the different pictures which have recently been cleaned, it appears to me, that it has been more a question of quantity with the cleaners, as to how many could be scoured within a given time, than a consideration of the great importance of several of the objects which have undergone this operation, and which ought to have been treated with the greatest delicacy, and in the most patient manner.

I shall probably be pardoned for making two or three general remarks on the subject of picture-cleaning, before I give an opinion on three of the important pictures in the Gallery, which I have again examined with care and attention.

There is probably, sir, no branch of the art, which requires a knowledge of painting, and of the great masters of the different schools, and their different modes of treatment, of more importance than the knowledge which a cleaner ought to possess of the subject generally, besides his having a just idea of harmony, a perfect knowledge of the objects which he employs, as well practically in their various strength and proportions, as chemically in their operation on particular colours, especially such as are materially affected by the use of alkalies, acids or salts.

But beyond this knowledge, as a first requisite, a man ought to possess good taste, patience, and bestow anxious care on the valuable property which is entrusted to him; failing in any of these points, he cannot be considered as a safe person to be entrusted with such property; for it is not merely the pecuniary value which may be attached to it, but the perfect impossibility of replacing works of the highest order of art, which have in our days become so scarce, and seldom present themselves in commerce.

Applying these observations to one of those pictures which I have already remarked on, the Marine Claude, I find that this picture has been cleaned in a general and sweeping manner, instead of with care and patience, and taking it in sections, by which it might be proved, *seriatim*, how far the cleaner could go with safety, in the same manner that the late Chevalier Bonnemaison cleaned the four pictures by Raphael, for the Court of Spain, which had an oil encrustation on them, the same as the oil varnish applied to the pictures in the National Gallery, and which requires skill and much care in its removal. Now, sir, I understand that it has been stated, that the Claude had formerly undergone restorations. Admitting this to be the case, so much greater was the need of the cleaner adapting his method to circumstances, and by patiently removing a portion only of the adjoining parts, contrived to harmonise the whole together, without laying open the old wounds, which very seldom, in skilful hands, becomes necessary; but here the whole seems to have been thrown on the hazard of a lixiviate, probably used with a sponge, over which the operator had no control, but trusted to chance as to the result; the consequence has therefore become obvious to every impartial observer; the fine sparkling and rich colours, which formed the charm of this picture, have been washed away, leaving a blank in art on the surface of this once wonderful picture, which no man living can restore to its pristine state.

Such an occurrence would not, in all reasonable calculation, have taken place with any picture in the French Gallery; there the rule is, "spoil picture, pay picture;" a very whole-

some rule; and it even goes farther than the individual employed, for if the operator cannot pay, which is generally the case, those who have employed him are responsible for the loss sustained.

It has been admitted that soap has been employed in the cleaning of the pictures, and it is well known that soap cannot be formed without containing a certain proportion of an alkali, either produced from wood or from sea plants, the first being potash, the second soda, from kali or from natron. It is also well known that alkalies, in a very small proportion, will change colours, but more especially the delicate warm colours which enter into the finishing and last scumblings, as artists term them, of all historical pictures. Now, where alkali in any form of a solution comes in contact with these tender colours, or with the delicate greys, with which the old masters, and Raphael in particular, finished his pictures, the warm colours may suffer different gradations of change, as fully exemplified in Delaval's learned Treatise on "the Change of Colours," according to the strength of the solution employed, while the beautiful greys are immediately forced into a gradation of blues or purples, entirely changing the glowing hue of a picture. This was fully exemplified in the cleaning of the Peace and War, by Rubens; which, from being a sheet of golden colours was, for a certain period, rendered, comparatively speaking, a sheet of leaden colours, and from which it can never again fully recover, however much a change in the colour of the varnish applied to it may cover the defect.

It is unnecessary therefore to inquire whether l'esprit du savon, diluted, was employed in the cleaning of the Rubens' Peace and War, or soap, containing its usual proportion of alkali; the injury which must ensue by such a mode having been adopted was inevitable; and it is not necessary to inform any person who knows that such changes do occur, by what means this picture or that picture was cleaned, whether by an acid or by the agency of an alkali; the picture speaks for itself; it tells in what manner it has been treated by the change effected.

Returning again to the subject of the Claude; the sea, which was a lamp of light, has now become, through the force of some deleterious solution, a flat blue surface, the various gradations of rich and warm colours having been swept away, while that space which the glorious luminary held, appears to have been washed down to the ground painting, or dead colours, as they are called, of the picture itself.

It is hardly necessary to add that, under such a treatment, the cordage of the vessels has suffered, the buildings lost their force, and the mystical gradations of aërial perspective; and that even the name of the painter himself is now hardly discernible.

The companion picture to the Marine Claude I do not consider to have suffered much, although the blue on the lake has been much forced, from the same cause as is above described. It does not appear to have been so violently treated as its companion, nor by the same person who cleaned the other. It is in much better harmony, and the general aspect of the picture has been improved. It never, however, has been a picture which held the same rank in the world of art as the Marine Claude, which has always been placed at the head of the list of this class of that master's works. The sad change which the last of these has undergone is a cruel loss to the National Gallery.

In regard to the great picture by Paul Veronese, although the white drapery in the foreground of the picture has been so much forced as to render the figures in that part of the picture indistinct, and detract much from their force and value, yet that part of the picture will, after a time, recover its tones. The upper part of this picture is thrown outrageously out of both harmony and good drawing by the drapery of the angel who carries the mitre having been forced in colour, quite out of its place. The glazings in the warm colours have been entirely swept away, and that portion which formerly receded has now been cast forward by the orange and yellow colours having suffered a change from the application of the soap cleaning, which has rendered them quite offensive to the eye, and forms a striking example of how much even the colours of a drapery may tend to place the figure itself in good or in bad drawing, by true or false effects, although the original drawing and outlines of the figure may be, or have been, perfectly correct.

Another part of this picture, which cannot fail to strike every person who has a just notion of harmony, is the upper part of the mitre which the angel carries, and which terminates in two white lines, so strong, that they throw the other part of that object so much into shade, that it requires some time to discover what it really is.

Many of the pictures by minor artists I am not competent to give an opinion on, not knowing the state in which they formerly were; but, in regard to the more important objects of the collection, I shall be ready to answer any question which the Committee may think proper to put to me.

At present, I shall only beg leave to add, that I consider the whole system which has been adopted in cleaning the pictures of the Gallery bad and defective; and that if the same is persisted in, every picture will run the risk of being ruined, and men of good taste, and having a love for the art, no longer visit an establishment which can only create pain, instead of affording them pleasure. This has already become a feeling with many persons, and has, since the period when the great Rubens was cleaned, been much on the increase. I speak my mind frankly and freely, and solely in the interest of the public.

I have, &c.

To Colonel Mure, Chairman. (signed) *Wm. Buchanan.*

Appendix, No. XII.

App., No. XII. LETTER from *C. T. Newton*, Esq., to Colonel *Mure*, M. P., Chairman.

Sir, Rhodes, 28 May 1853.

As a Committee of the House of Commons has been recently appointed to consider (amongst other things) "in what mode the Collective Monuments of Antiquity and Fine Art may be most securely preserved and advantageously exhibited," I take the liberty of addressing you on this subject, in the hope that the views which I would submit in this letter may appear to you not undeserving the attention of the Committee of which you are a Member.

In dealing with the question now before them, the Committee will have to take into consideration the various plans which have been proposed for the formation of a new Museum of Art, and this will lead them to examine the condition of two great collections already existing, in the National Gallery, and in the Department of Antiquities at the British Museum.

In the present letter I do not propose to enter upon the question, whether it be desirable or not to remove the National Gallery and the Department of Antiquities from the situations which they now occupy, and thus to combine all productions of the fine arts in one common collection, nor shall I offer any suggestions with regard to the site, plan, and interior arrangements best suited for a new Museum of Art.

I shall confine myself to the question, whether, in the event of an entirely new arrangement of our national collections, the antiquities now at the British Museum ought to be considered as one entire collection, or whether, as has been recently proposed, the finest specimens only should be transferred to a new museum of art, the rest of the antiquities being left where they are at present, or distributed in other museums, of which the formation is now contemplated.

This question is one of the greatest moment, and demands the most careful consideration on the part of the Committee.

If we appeal merely to precedent, it might be argued that the mass of objects comprised under the general term, Antiquities, have always been united and exhibited in juxtaposition in the most celebrated museums of Europe ever since the first establishment of such collections in the fifteenth century; that the most distinguished writers on archæology, from the time of Winckelmann to the present day, have uniformly in their works advocated this principle of arrangement, and consequently that nothing can justify us in deviating from a system so generally adopted in Europe, and supported by such authorities.

But as such a mode of reasoning might appear to a Committee of the House of Commons something like begging the question, it will be well to discuss the case a little more fully, and to examine it for ourselves, keeping out of sight for the moment all arguments derived from precedent in other countries.

In order to determine how the antiquities in the British Museum may be best arranged, we must first consider in what these antiquities consist, and I will therefore here make a brief and rapid survey of the contents of a Department which occupies a large portion of the whole area of the British Museum.

The simplest mode of classifying the various objects contained in this department, and comprehended under the common term, Antiquities, would be to regard them, first, as the productions of various races of the ancient world, and, principally, of four great nations, the Egyptians, the Assyrians, the Greeks, and the Romans; secondly, the productions of each race may be roughly arranged in three classes, namely, Monuments of Art, or productions of what are called the Fine Arts; Inscribed Monuments, under which term I would include all inscriptions, whether on marble, brass, or any other material; and thirdly, Monuments of Handicraft, or productions of the useful and decorative arts.

These several classes may be again arranged chronologically.

Having thus indicated generally the mode in which the whole mass of antiquities may be classified, I will now pass in review the antiquities of the four great nations of the ancient world collected in the British Museum.

In the case of each nation the same three classes, monuments of art, inscribed monuments, and works of handicraft, will have to be considered, both separately and in relation one to another; and again, we must not only regard the antiquities of each race separately, but also comparatively in reference to the antiquities of other races.

The British Museum further contains a collection of mediæval antiquities, but this is hardly yet sufficiently extensive to be worth taking into account in a general survey; mediæval antiquities, however, may be classified on the same plan as the other collections, and must be included in the same general scheme of archæology.

In

In the following remarks I hope to succeed in proving, first, that in the case of each race the three classes under which I have arranged all antiquities, illustrate each other in so many ways, and, when united by juxtaposition, so completely form one subject, that in any plan of future exhibition such juxtaposition must be considered as a paramount and indispensable condition; secondly, that the antiquities of the several races of the ancient world can never be so well understood and appreciated as when the whole of the Egyptian, Assyrian, Greek, and Roman collections are placed in the same museum, and thus afford the most convenient and ready means of comparison by the eye.

To commence with the Antiquities of the Egyptians: the Egyptian collection at the British Museum is probably the most complete and the most instructive in Europe; it contains a number of colossal statues representing deities or kings, and an immense variety of smaller figures, in which the types of the larger sculptures are repeated in bronze, in alabaster, in porcelain, and in other materials.

In order to understand what these specimens of sculpture and of plastic art represent, we must study the inscriptions, which are in a great many cases graven on the statue itself, and which contain the name and titles of the deity or personage represented.

These inscriptions being in the hieroglyphic character, we are at once led from the study of the monuments of art to the study of the inscribed monuments, and it is therefore found convenient to arrange the hieroglyphic texts side by side with the statues.

This is an arrangement which I do not imagine that any one would wish to disturb. In thus combining the hieroglyphic texts with the sculptures, we are but carrying out the design of the Egyptians themselves; for it must be remembered that with them sculpture and writing were hardly considered as distinct arts, and that the hieroglyphic character communicates thoughts to the mind by presenting to the eye the portraits or likenesses of visible things, not by purely conventional signs, such as constitute later systems of writing.

The inscribed monuments of Egypt, studied in connexion with the monuments of art, are among the chief sources of direct information with regard to the religion and history of the Egyptian people, the more valuable, of course, because this peculiar race never possessed a regularly developed literature.

Historical record, mythical tradition, and religious rituals are blended together in these monuments; the Egyptians had no other chronicles nor religious books; they taught theology and recorded real events, partly by actual representations in sculpture, partly by hieroglyphic texts.

Besides these larger monuments, the Egyptian collection contains a vast treasure of miscellaneous antiquities, which I have here designated monuments of handicraft, to distinguish them from monuments of art on the one hand, and from inscribed monuments on the other.

These miscellaneous antiquities acquainting us with the most minute details in the private life of the Egyptian people, form so completely one subject with the monuments of art, and the inscribed monuments, that no reasonable person would, I conceive, wish to separate them.

This is a question which does not require elaborate reasoning; a survey of these antiquities at the British Museum produces a most vivid impression even on the most superficial observer, because a vast mass of historical information is here condensed into a small space, and exhibited in a popular and intelligible form.

I shall not therefore discuss at greater length the question whether the Egyptian Collection of Antiquities, consisting of sculptures and other works of art, inscribed monuments, and miscellaneous antiquities, should be kept together in one place, and regarded as a whole.

Taking the races of the ancient world in the order which I have laid down, the next collection which we have to consider is the Assyrian. This consists, for the most part, of sculptures in bas-relief, accompanied and doubtless explained by a marginal cuneiform text graven on the stone; so that here the monuments of art and the inscribed monuments are in most cases one and indivisible.

Besides these larger monuments are a variety of smaller objects, such as cylindrical seals, clay impressions of seals, and inscribed tablets, ivory carvings, ornaments, and implements.

The mere fact that the whole of these objects, with the exception of the cylinders, were so recently discovered in one locality, would be in itself a sufficient reason for keeping the entire collection together; but, independently of such considerations, the several classes of objects serve to illustrate and explain one another. The same peculiar style of art, the same figures and groups, the same cuneiform characters which we find in the larger friezes, reappear on a reduced scale in the cylinders and seals; one system of mythography and of historical record pervades the whole of the art.

With the Assyrian collection we must necessarily combine the few specimens which we possess of Persepolitan sculpture, and the interesting collection of Persian cylinders, which clearly exhibit the tradition of Assyrian art, and its degradation in the hands of another race.

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Having considered the antiquities of the two great races of the primeval world, I now pass on to the Greek Collection. Here a much wider and more varied field of inquiry opens out before us; the several classes of antiquities are more clearly defined, and at first sight appear less intimately connected one with another.

Adopting the same threefold classification as before, we have to consider, first, monuments of art; secondly, inscribed monuments; and thirdly, a variety of miscellaneous antiquities.

The collection of Greek sculpture at the British Museum far exceeds in interest that of any of the continental galleries.

The most celebrated statues in the museums of Italy have for the most part little claim to be considered original Greek works. Many of them, as for instance the Apollo Belvidere, and the group of Niobe and her Children, are probably copies executed in the Augustan age, at a period when Greek art had lost its independence, and worked under Roman dictation.

But in the Elgin Marbles we have an unquestionable example of that school of sculpture which the judgment of antiquity pronounced most perfect; these masterpieces, like the *Exemplaria* of classical literature, remain to us as a standard of comparison, to which criticism should ever appeal, as a model by which the taste, not of the English people only, but of all future civilized nations, may be formed and elevated.

But we cannot appreciate the art of Phidias merely by contemplating the scattered fragments of his great design as they are presented to us in the Elgin Room; we must study the larger figures and torsoes as forming part of two great compositions set in the triangular frames of the pediments; we must regard the metopes not merely as individual groups, but as a series of ornaments intended to relieve the monotonous parallelism of horizontal lines in the exterior view of the Parthenon. In criticising the frieze, we must remember that it was intended to be seen from below, in the subdued light of a colonnade, not to be placed on a level with the eye, as it is at present.

Having regarded the Elgin Marbles in their relation to the architecture of the Parthenon, we must next consider them as expressive of the thought of the artist. The design of Phidias was, in fact, a sculptured poem, in which he celebrated the glory of Pallas Athene as the tutelary goddess of the Athenian people. The frieze, the metopes, the pedimental compositions, the chryselephantine statue of the goddess within the temple, all had reference to this main theme. This great design has, unfortunately, not been handed down to us in the perfect state in which Phidias conceived and executed it; but much may be done by the study of collateral evidence, for the illustration and reunion of the fragments which we possess.

This collateral evidence it is the business of archæology to collect and prepare for the general public.

If we would test this evidence for ourselves, we must follow the archæologist through his researches, and we shall then find that, in order to appreciate the motive and meaning of a work of art, we often require a whole museum for collation and reference; that Greek sculptures do not explain themselves, but that for their interpretation we must study not only other sculptures, but other branches of Greek antiquities, vases, coins, gems, bronzes, terra cottas.

All these classes, as I shall show in noticing them separately, deserve to be examined in connexion with Greek sculpture, if we would learn to interpret the meaning, and appreciate the design of the artist to the full.

For instance, we know from Pausanias, that the subject of the composition in the eastern pediment of the Parthenon was the Birth of Pallas Athene; but the central figures in that pediment having been completely destroyed, the character of the original composition would be entirely a matter of conjecture, were it not that this mythic scene is represented on a number of fictile vases, of which the British Museum possesses one of the most perfect specimens.

Having considered the Elgin Marbles as fragments of a great design, and having endeavoured, with the aid of archæology, to fill up the outline of that design in our imaginations, we must next view the work of Phidias in its relation to the whole history of Greek art.

And here the British Museum presents us with a most interesting series of monuments: the Harpy Tomb, in the Lycian Room, a specimen of archaic bas-relief, of which the date is probably not later than B. C. 600; the frieze from the temple of Apollo Epicurius, at Phigalia, which we know to have been executed under the direction of Ictinus, the contemporary and colleague of Phidias; the bas-reliefs from the tomb of Mausolus, at Halicarnassus, more generally known as the Budrum Marbles, of which the date is fixed by historical evidence to about B. C. 350; the friezes from the Xanthian Monument, which are doubtless anterior to the era of Alexander the Great, and which exhibit the curious phenomenon of Greek designs executed by the unskilful hands of less civilised Lycians, and thus, as it were, translated into a barbarous dialect; and lastly, those bas-reliefs from Xanthus, in which, as in the coins of Cilicia, the art has a Persian character, and may be considered as mixo-barbaric.

I trust

I trust that I shall not be thought to exaggerate when I say that this chronological sequence of sculpture is such as no other museum in Europe can boast of. Take away the Elgin Marbles, and the continuity of the series is destroyed; it is as if the keystone had fallen out of the arch.

Besides these undoubted examples of Greek art, and its derivatives, the British Museum possesses a number of sculptures which were probably copied from fine Greek originals in the Augustan age, or even subsequently. The Towneley Venus, the Towneley Cupid, the Discobolus, and probably all the finest statues of the Towneley Collection, are of this later period.

In order to determine the relative merit of these works, and to approximate to their dates, we must refer them to the one standard of comparison, the Elgin Marbles, and endeavour to ascertain what the sculptor really intended to represent by each individual statue. If we do not know what he intended to express, we can judge of his design with but little more certainty than those who venture to criticise a dramatic performance without understanding the language which the actors speak, nor the whole story of the action which passes before their eyes.

How much, for instance, has the interest of the figure in the Gallery of Florence, commonly called "The Listening Slave," been enhanced since this figure has been recognised as part of a group representing the flaying of Marsyas by Apollo; how much of the beauty of the design on the Portland Vase is lost to us, because we cannot be quite sure that the ingenious explanation of this bas-relief proposed by Mr. Millingen is the true one.

The interpretation of ancient sculpture, that is to say, the assigning names to the several figures, and motives for the actions represented, can only be accomplished by the diligent collation of other classes of antiquities.

Greek sculpture, as I before observed, cannot be explained by its own internal evidence, any more than the text of an ancient author can be explained without glosses and commentaries.

In order to make this more clear, I shall now proceed to consider several other branches of Greek art, which must not be lost sight of on account of the paramount interest of sculpture, but which, on the contrary, should be ever studied in connexion with it.

It will be convenient after noticing sculpture in marble to take next in order Bronzes and Terracottas; we thus pass by a natural transition from Glyptic to Plastic Art.

The collection of *Bronzes* at the British Museum, chiefly the bequest of the late Mr. Payne Knight, is a particularly fine one.

These antiquities may be described generally as copies on a reduced scale, cast in metal, with more or less of skill and care, from the larger works of the ancient statuaries. In the art of casting in metal the Greeks possessed a mechanical means of multiplying their finest sculptures, which not only made these works more popularly known at the time, but has been the means of rescuing from oblivion many fine designs; just as, after the frescoes of Italy shall have mouldered away, the conceptions of Michael Angelo and of Raphael, perpetuated by the art of the engraver, will remain to posterity.

Among the finest specimens of this class of art in the British Museum are the bronzes of Paramythia, several of which are thought to be copies from celebrated statues by Lysippus; the Falterona Mars, a very fine example of the archaic style; the Payne Knight Mercury, the head supposed to be of Pindar, or more probably of Sophocles.

Of another kind of metallurgy, the embossed and chased work, the British Museum possesses in the bronzes of Siris an unique and precious example, unrivalled in any of the continental museums.

All these works are of the greatest value in tracing the history of ancient art.

Terracottas, like bronzes, may be regarded as reduced copies, studies, or recollections from the works of the great sculptors, executed in clay somewhat carelessly and hastily, but generally exhibiting the inimitable grace and variety which distinguishes every class of Greek design.

The terracottas deserve far more study than has yet been bestowed on them by the modern artist; many masterly compositions in this material are unheeded by the ordinary observer on account of the roughness of the execution, and the discoloured state of the surface. Amongst the terracottas in the British Museum which specially deserve notice, are some specimens in an archaic style, found in Greek tombs by Mr. Burgon; others from Italian tombs, which still retain their original colours and gilding, are interesting as examples, on a small scale, of polychrome decoration.

The subject of *Terracottas* has a natural affinity to that of *Fictile Vases*, of which the Museum possesses a collection most instructive, as it includes specimens of almost every style of vase hitherto discovered.

A large number of the vases in this collection are decorated with pictures representing mythical subjects. These vase-pictures are of the greatest interest, while the interest attaching to the vase itself as a mere article of ingenious manufacture is comparatively small.

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We have hardly any knowledge of the paintings of the ancients, for none of the works of the great masters have been preserved to us, but we have in the vase pictures a kind of faint reflection of this higher art. At first sight, indeed, these slight and careless outlines may appear quite unworthy of the attention of the artist, but we must bear in mind the peculiar conditions under which the vase-painter worked: the surface on which he had to paint was either convex or concave, never flat; he was limited to the employment of three colours only; his composition was bounded by the form of the vase itself; the material with which he had to deal did not enable him to represent the effects of chiaroscuro. Allowing for all these defects, we can still find in the vase-pictures of the best period much to admire, and the same grand simplicity and strength of outline which distinguishes the bas-reliefs of Phidias is not wanting in the designs of the vases with red figures on a black ground, many of which were doubtless of the same period as the Parthenon. On some vases the compositions of the great masters were probably copied with little modification, as in the celebrated Meidias Vase in the British Museum.

A well-chosen selection of vase-pictures exhibits a variety of styles, which admit of chronological arrangement in periods corresponding generally with the periods into which the whole history of Greek art may be distributed. It is as necessary for the historian of classical art to include a notice of vase pictures in his general plan, as it is for the historian of mediæval art to have recourse to the collateral illustration of illuminated manuscripts or of Mosaics, in treating of those periods in which other and more perfect examples of painting do not occur.

But vase-pictures present to the student of art another and special interest. The subjects of these pictures are almost always mythical scenes; and thus a collection of Greek vases presents to us a complete treasure of those popular legends which circulated through the agency of art and song, and which formed the staple out of which the poet or the sculptor fashioned their immortal works.

The myth, as treated by the vase-painter, differed from the same myth when amplified and adorned by the genius of Phidias and Polygnotus, as the ballad differs from the epic.

The vase-pictures make us familiar with a number of myths which we do not find elsewhere celebrated in art or literature: the compositions in these pictures being continuous, and the several figures in the scene being, in many cases, identified by the inscriptions which accompany them, we are enabled by the illustration thus incidentally furnished to interpret and to restore many isolated fragments of sculpture in the museums of Europe.

The vase-pictures forming a chronological series, we are enabled to trace the gradual development of the myth in the hands of the Greek artist; how, as archaic types and modes of representation became obsolete, he laid them aside, one by one, substituting in their place forms and compositions more attractive to the eye, giving freer scope to his imagination, and less rigidly adhering to traditional rules.

In the case of Christian Art, if we would comprehend and thoroughly appreciate such designs as the Last Judgment, in the Sistine Chapel, and other great religious paintings of the same period, we must study the language of mediæval art generally, and trace back the progress of iconography through a long series of monuments from the first centuries of Christianity, including in our survey much that is unattractive to the eye for the sake of the information which we thus obtain; and, in like manner, the finest designs of Greek artists cannot be appreciated unless we study Greek mythography as a whole, not rejecting the less inviting portion of the subject, if it serve as a commentary on the rest.

There is another point of view in which Greek vases are of the greatest interest. The Greek myth being essentially popular, and the gods and heroes who form its *dramatis personæ* being almost always invested with the outward form, motives of action, manners, and external circumstances of humanity, the vase-pictures on which these myths are represented reflect the image of the real life of the Greek people, and have thus preserved to us a thousand curious details of costume, armour, &c., which we should not otherwise have known.

It will be convenient after this brief notice of vases to pass on to the consideration of *Coins*, of which the British Museum possesses a magnificent collection, formed partly by the bequest of Mr. Payne Knight, and partly by purchases, for which large sums have from time to time been liberally granted by Parliament.

Coins are a most important branch of Greek antiquities, which we may regard from many different points of view.

They are susceptible of a double arrangement; the geographical and the chronological. Geographically, they may be distributed through the length and breadth of the Hellenic world, along the whole line of coast in the Mediterranean, on the shores of the Black Sea, over the continent of Asia as far east as the conquests of Alexander, in the outlying countries, such as Britain, Spain, and Gaul, to which Greek commerce penetrated with difficulty, and at irregular intervals. Wherever the Greeks planted colonies, there we find a coinage more or less Hellenic in character, in proportion to the ascendancy of the new settlers over the barbarians, among whom they were established.

Coins admit of a chronological arrangement, commencing probably about the first Olympiad

piad and co-extensive with the duration of Hellenic civilisation. What are called the types of coins, that is to say, the devices on the obverse and reverse, were among the Greeks always chosen as the expression of some religious idea; and thus the type was either the figure of some tutelary deity or divine personages, or some animal or symbol consecrated by faith.

These religious figures or symbols which formed the types of coins being in fact the seal of the State impressed on a piece of metal, the engraving of these seals was an object not thought unworthy of the artist.

Hence the finest Greek coins present to us a piece of bas-relief, or rather of mezzo-relievo, treated according to the great principles observed by the sculptor in marble, with certain necessary modifications, which, as has been admirably explained by Sir C. Eastlake in his Miscellaneous Essays, constitute the specific style of Numismatic Art.

Coins being, as I have stated, capable of a geographical and of a chronological arrangement, and being worthy to be studied as works of art, a collection such as that of the British Museum contains a store of materials which have not as yet been turned to sufficient account in tracing out the history of ancient sculpture. It will be found that if a collection of coins, of which the dates are ascertained, be arranged chronologically, their juxtaposition will disclose to us with extraordinary distinctness the characteristics of the style of successive periods, thus affording the most valuable collateral evidence in corroboration of those general criteria which European archæology has laid down in pronouncing on the age of sculptures and other works of art.

On the other hand, a survey of a large collection of coins geographically arranged, shows us that Hellenic art was brought to the greatest perfection wherever Hellenic civilisation existed in its fullest intensity, that it took root wherever that civilisation was planted, grew with its growth, decayed with its decay.

Thus the coins of Sicily and Magna Græcia, and of many celebrated States in Greece Proper and Asia Minor, are among the most exquisite productions of ancient art; they are finished with a delicacy happily described by Pliny as "*Argutiæ operum in minimis quoque rebus custoditæ.*"

On the other hand, in the border countries, where civilisation and barbarism met, the fusion or the collision of races had a certain influence on the art, as we see by examining the coins of Lycia, Cilicia, Cyprus, the North of Thrace, the Carthaginian side of Sicily, the Greek colonies in Gaul, Spain, and other outlying places. The types of coins being, like the subjects chosen by the sculptor and vase-painter, mythical, we thus learn a great variety of modes of representing the proper deities and other objects of worship; a collection of coins in fact exhibits the whole Hellenic Pantheon in miniature.

We find on coins the reduced copies of many celebrated statues of antiquity, of which the originals have perished; and on the other hand, we are enabled by numismatic inscriptions to assign titles to many works of sculpture, the subjects of which would otherwise remain unexplained.

Therefore in the arrangement and study of a sculpture gallery we are continually obliged to have recourse to numismatic illustration, in proof of which, I need only appeal to such works on the history of Greek Art as the Denkmäler der Alten Kunst, by C. O. Müller, in which a large proportion of the engravings represent coins.

In addition to their interest as materials for the history of art, coins have a further claim on our attention as forming part of the evidence of general history.

They are not only monuments of art in so far as regards their types, they are also inscribed monuments, and their inscriptions, besides exhibiting to us many curious specimens of Hellenic palæography, are almost the only memorials of the Phœnicians, Iberians, and other races of the ancient world who borrowed the invention of coinage from the Greeks.

Moreover, the inscriptions themselves record a number of historical facts, as any one may see by turning to Eckhel's great work, the *Doctrina Numorum Veterum.*

Those who occupy themselves with the study of palæography, and of historical monuments generally, should always have a collection of coins at hand for collation and reference.

The subject of coins conducts us immediately to that of *Gems* and *Vitreous Pastes.*

The dies of coins are, as I have already stated, seals engraved for the use of the State; gems, on the other hand, are stones engraved or cut in relief, to please the fancy of individuals. Hence it is that though the subjects cut on gems exhibit the same rich variety of mythical type as we find on coins, and are wrought with the same exquisite delicacy of finish, we cannot so readily throw them into chronological and geographical order.

The inscription, which makes the coin an historical document, is for the most part wanting in the gem, the purpose of the engraver not being to give publicity to what the State wished to commemorate, but to attract and flatter the fancy of individuals. Gems, however, and still more the impressions from gems on vitreous pastes, form a most instructive chapter in the history of ancient art.

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In the finest gems, as in the finest coins, we see how the Greek artist contrived to attain breadth and grandeur of effect, even when his design was on the most limited scale; we can form some idea of the amazing fertility of invention which enabled him to repeat the same figure or group on a number of separate works, each time with some happy variation; we can appreciate the general refinement of taste which made such objects the cheap luxury of daily life, and circulated them from hand to hand.

The British Museum possesses a very fine collection of vitreous pastes, which deserves to be better known, and more studied in connexion with the history of ancient sculpture.

Having thus noticed the Monuments of Art in the collection of Greek Antiquities, I now come to the Inscribed Monuments.

The system of Greek palæography is made up from a number of sources; it is the result of a careful comparison of the inscriptions on marbles, bronzes, coins, and a variety of other objects.

The materials of the study being so diversified, it is desirable to concentrate them as much as possible, so as to facilitate the work of collation and reference.

If, in the desire to form a museum exclusively devoted to works of art, we admit the inscribed statue, or vase, or coin, but reject the inscribed tablet or pillar, and consign them as mere raw materials of history to some repository of classical learning, we interrupt the sequence in that long series of specimens which is necessary for the study of palæography, and deprive the student of art of a most valuable auxiliary; because it often happens that the date of antiquities, and of sculpture especially, can only be fixed by first determining the age of the inscription which the object in question bears.

Thus, on a votive helmet, in the British Museum, we find the fact recorded that it was dedicated by Hiero, the first king of Syracuse. The forms of the letters in this inscription are identified with those on a very rare coin of Syracuse, the archaic decadrachm, supposed to be the money struck by Demarete, the Queen of Gelon the First. The date of the inscription on the helmet being known, the coin is consequently contemporary in date, that is to say, about B. C. 490, the year of the battle of Marathon, and a comparison of this coin with others similar in style enables us to assign to the same period a large number of Sicilian coins, many of which do not bear inscriptions.

In like manner, from the very archaic character, and almost Phœnician forms of the letters on the celebrated Panathenaic vase of Mr. Burgon, we are justified in assigning this curious example of fictile art to a very early period of Greek history.

A comparison of the style of drawing on this vase with that of other vases which have not inscriptions, leads us to group together other archaic specimens, and we thus classify the uninscribed monuments by the aid of the inscribed.

I have now to consider those *Miscellaneous Antiquities* which I have called *Monuments of Handicraft*, for want of a better general term.

It is impossible to classify them very exactly, for a collection of antiquities may embrace all the products of human industry.

Now, if we regard this class of Greek antiquities merely as materials for the history of the industrial arts, it might be a question whether they should not be completely separated from monuments of art, and isolated in a museum specially devoted to the exhibition of the industry of all nations, in all time, past and present.

But, if we examine the collection at the British Museum carefully, we shall find that these antiquities can be more truly appreciated, and are more really instructive, when exhibited in combination with the other monuments of the Greek race, than if regarded apart from the question of their nationality, as mere specimens of the proficiency attained in certain branches of industry at a particular period in the world's history.

Many of these antiquities were originally placed in tombs, or designed for some other votive purpose, and cannot therefore be understood if we regard them only as ordinary industrial products.

This remark applies to many of the helmets, and other specimens of armour in the museums of Europe, and to the personal ornaments and other objects found in Etruscan tombs.

We must further bear in mind that in the Hellenic race, art exercised an influence over the grosser work of the craftsman, which unhappily cannot be properly appreciated now that we have established so invidious a line of demarcation between the fine arts and the useful arts, as if there could be no alliance between them.

In fashioning implements for daily and domestic use, the Greek craftsman was, of course, bound to adhere to that general form which was prescribed by the nature of the materials in which he wrought, and by the character of the want which his work was intended to supply; but, so long as he fulfilled the conditions thus imposed on him by an external necessity, and accomplished this purely useful aim, he thought himself at liberty to vary the form and fashion of the object which he had in hand in any manner which a lively and sportive fancy could suggest.

Thus it is that in such simple articles as drinking-cups we see a preference for the most grotesque

grotesque and fantastic forms borrowed from animal life; thus the handles of bronze implements are wrought into all manner of curious devices.

It is needless here to accumulate instances; any one who will take the trouble to examine the miscellaneous Greek Antiquities at the British Museum cannot fail to admire the abundant and felicitous employment of ornament in the domain of the purely useful arts.

In thus giving shape and reality to the suggestions of his fancy, the Greek craftsman profited by the influence of the great artists of his day, and conformed, perhaps unconsciously, to the architectonic and æsthetic laws developed in their works; and thus we find the pure ornaments of Greek architecture recurring again and again on costume, armour, furniture, and a variety of other objects. So again the national myth which was enshrined in the noblest edifices of the Greeks, and was repeated in endless variety on the coins, vases, gems, and terracottas, reappears as the familiar ornament of household implements, whenever the surface admitted of such decoration.

I may notice here, as an example, the bronze mirrors in the British Museum, on the backs of which a variety of mythic subjects are engraved.

On these grounds, I would submit that the miscellaneous antiquities of the Greeks, including all their industrial products, should be exhibited in combination with the finest models of ancient art; and I conceive that, thus combined, they would yield a far more valuable lesson to the modern artisan than if banished to an industrial museum. If indeed the ancients had bequeathed to us a series of specimens of steam-engines and other instruments which might serve to show the progress of mechanical science, it would become a question whether such objects ought to be placed in a museum of art and of historical documents. But in the greater part of the material productions of the Greeks, it is rather the handicraft and taste which we have to estimate and to admire than the mechanical knowledge and appliances.

The wheel of the Greek potter was a simple contrivance, such as many nations might claim the invention of, but the innate sense of beauty which gave to the mass of clay such graceful forms, and the fertile fancy which adorned the surface of the vase with mythic representations, were the special privilege of the Hellenic race.

There is, moreover, another point of view in which we must regard these miscellaneous antiquities; they are historical materials, supplying us with a thousand details of the manners and customs and social condition of the Greeks, which the historians of antiquity have omitted to record, and which are yet precisely the points respecting which modern research is most curious and most indefatigable.

The collection of miscellaneous antiquities at the British Museum should thus be examined in relation to the scenes of domestic life on the vase-pictures. These two classes of antiquities will illustrate each other in many ways, particula ly when the juxtaposition is immediate: the vase-picture, for instance, will show us how a sword or any other piece of armour was worn and used; in the adjoining collection at the British Museum we may find the sword itself. So, if we turn to a well-known work, Smith's Dictionary of Antiquities, and examine the illustrations by which any article is explained, we shall find that the woodcut of the object itself is constantly accompanied by an engraving of some scene from a vase-picture or bas-relief, whereby its use may be demonstrated.

In the Museo Borbonico at Naples this kind of illustration may be seen on a great scale, because there we have the opportunity of studying the vast collection of bronzes and other antiquities in relation to the fresco paintings from Pompeii and Herculaneum.

After this rapid survey of Greek antiquities, it remains for me to notice the Roman collection in the British Museum. This collection is far inferior in extent and interest to the Greek; it consists of sculptures, bronzes, terracottas, coins, inscriptions, pottery, glass, and a variety of miscellaneous antiquities. Roman art being a kind of off-shoot from Hellenic art, and the deities of both countries being for the most part the same, we find the Greek myth repeated everywhere on the bas-reliefs of Roman sarcophagi, on coins, on lamps, on every surface which admitted of such decoration, just as in Augustan and later Roman writers we have a repetition of the subjects celebrated in the earlier epic and dramatic poetry.

But the monuments of the Roman period supply most valuable evidence for the later history of classical art, enabling us to trace its decline, step by step, down to the period of its utter decay, in the fourth century of our era, and supplying us with many links in that continuous chain of tradition which connects Hellenic and Christian art, and traverses the vast interval of time between Phidias and Raphael.

The observations which I have already made with regard to Greek coins apply for the most part to the Roman series. Not so deserving of our admiration as works of art, they are historically of even greater value than Greek coins, because they present to us a kind of pictorial chronicle of the chief events of each emperor's reign. Moreover, it is from the inscriptions on coins that we are enabled to identify the statues and busts of emperors and other Roman personages; they are a most valuable illustration of a gallery of Roman sculpture.

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I have now passed in review the antiquities of four great races; the Egyptians, Assyrians, Greeks, and Romans. I have endeavoured to show that in the case of each race the historical and æsthetic interest of their antiquities may be best appreciated by arranging the whole of these objects in one collection, not by dispersing and subdividing them.

If I have succeeded in establishing this position, it seems to me to follow from it as a necessary consequence that the antiquities of the several races ought to be kept together in one museum; that, if we are not to form separate museums of Sculpture, Inscribed Monuments, Coins, Vases, &c., so in like manner it is not desirable to parcel out the collections of different races into separate museums, but rather to have one museum for the reception of the antiquities of all races.

By placing the Egyptian, Assyrian, Greek, and Roman collections under the same roof, and in immediate juxtaposition, we give to the student of art and to the student of general history the opportunity of exercising the eye in large and suggestive comparisons.

It must be remembered, that in the study of general history, if we have, on the one hand, to trace the tradition of institutions and arts, and to prove how they have been handed down from one race to another; on the other hand, in cases where no such derivation can have taken place, we have to observe, and to speculate on the singular coincidences and contrasts which are to be met with in comparing the inventions and works of different nations.

A museum of antiquities, not of one people or period only, but of all races and of all time, exhibits a vast comparative scheme of the material productions of man.

We are thus enabled to follow the progress of the fine and useful arts contemporaneously through a long period of time, tracking their several lines backwards till they converge to one vanishing point of an unknown past.

Contrasts so marked as that between the Assyrian and Egyptian styles of sculpture cannot fail to strike the eye, and suggest to the mind the inquiry how far these external and visible differences have their origin in essential differences of national character, and are to be taken as evidence thereof. Resemblances so clear as can be traced between some of the earliest specimens of Greek art and the smaller antiquities discovered by Mr. Layard at Nimroud, throw an entirely new light on the relations between Greece and Assyria in ages too remote for our present system of chronology.

The likeness in style between the Assyrian cylinders and clay seals and some of the archaic Greek coins, suggests an Oriental origin for the whole art of coinage; while the supposition, long since entertained, that the designs on the earliest Greek vases were borrowed from the rich embroideries and inlaid art of the Assyrians, receives much confirmation from the general character of the compositions on the Nimroud friezes and other works discovered on the same spot.

Again, the hieroglyphics carved on the ivory panels found by Mr. Layard show a relation between Egypt and Assyria, of which history has left us no direct record.

I will not multiply examples of cases in which unexpected historical relations have been thus disclosed by juxtaposition and comparison of antiquities, because it is not my object here to write a defence of archæology itself, but to recommend that in the arrangement of a National Museum a particular principle be carried out.

Throughout my letter I have endeavoured to show the great advantages of juxtaposition; but these advantages cannot be demonstrated by mere words; they must be learnt by the eye.

The truth of the foregoing remarks respecting the collections in the British Museum, and the reality of the relations thus alleged to exist between the several branches of antiquities, must be tested by a visit to the Museum itself, and by the careful examination of the several classes of objects which it contains.

It may be said that the tone of this letter is somewhat dogmatical, but the assertions which I have made are to me convictions, the result of long and patient labour.

Those who have gone through the course of training which is necessary to enable the eye and the mind to appreciate art properly, those whom the research of years has made familiar with the museums of Europe, and with the works of the most distinguished writers on archæology, will, I trust, allow that the simple facts to which I have had to appeal are not here exaggerated or distorted.

But it may be said that I have dwelt too exclusively on archæological considerations; that the question before the Committee of the House of Commons at this moment is the formation of a Museum of Art, by which the taste of the English people may be educated and elevated, not the arrangement of materials for the use of the historian and the scholar; that the accumulation of collections distracts the eye and confuses the uninformed judgment by the simultaneous exhibition of heterogeneous objects and styles of art; that archæological research and æsthetic culture do not go well together; and that it is better to make a kind of *florilegium* or selection of specimens for a museum of art, so as to separate the beautiful from that which, being simply curious, is fit only to be studied through the spectacles of the antiquary.

To such arguments as these, I would reply that we cannot appreciate art æsthetically, unless we first learn to interpret its meaning and motive, and in order to do this we must study it historically; that if a series of specimens be arranged in schools and periods, according to the time and place of their production, the merit of the more beautiful works of art will be enhanced, not diminished, by contrast and comparison with the rest; that the art of schools

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and races being, like the life of individuals, subject to a certain law of growth, maturity, and decay, we should do well to pursue its history through the whole series of extant specimens, commencing with the earliest; we should thus see how perfection in art is the result of a long series of previous trials and failures; how the climax of success has never been reached *per saltum*, but is rather the legacy of many generations of artists; with what rapidity after this culminating point has been attained the first symptoms of decline begin to show themselves.

If the Elgin Marbles were presented to us completely isolated and detached from the rest of the monuments of art which remain to us from antiquity; did we not know the fact that Greek sculpture passed through a long course of transitions and preparatory stages before it attained perfection in the hands of Phidias; that he did not create art by miracle, but that he had the genius to surpass the utmost efforts of his predecessors; if, I repeat, the Elgin Marbles were presented to us without this preliminary knowledge, would the lesson they would then convey be more instructive to the people generally, and more encouraging to the young artist, than if they were exhibited in connexion with the whole development of Greek art?

Museums should not merely charm and astonish the eye by the exhibition of marvels of art; they should, by the method of their arrangement, suggest to the mind the causes of such phenomena; in our admiration of the sculpture of Phidias, or of the paintings of Raphael, we should not forget what these great masters owed to their predecessors; we should turn from the contemplation of their immortal works with a fresh and lively interest to the study of the earlier schools, out of which such excellence was slowly developed.

In reply to the objections which may be raised against the combination of works of art and of historical antiquities in the same museum, it may be observed that museums are designed for the instruction and recreation, first, of the general public; secondly, of the artist by profession and of the student of art; and thirdly, of the archæologist and historian.

Why should not all these classes meet on common ground? In what respect do they hinder each other's study and enjoyment?

If the statements in this letter be true, I have shown that a collection of antiquities, such as that in the British Museum, presents an interest so varied that there is hardly any class of spectators that may not find there instruction and recreation. Why break up and disperse these vast stores of historical materials? why destroy the breadth and unity of this impressive picture, in which the nations of the ancient world are grouped together in one great historical composition, and long intervals of time and space so abridged and foreshortened, that the mind embraces the whole complicated perspective readily and without fatigue? It may be said that juxtaposition is a relative term, that if so many and so manifest relations may be perceived between different classes of antiquities, these antiquities might be as conveniently compared if distributed in separate museums as if all under one roof. This is not the case; the comparison of objects in contiguous compartments or galleries is a very different thing from that strain on the mind which takes place when we attempt to transport, in our memories, through the thoroughfares of a crowded city, those fine shades of distinction on which classification mainly depends. The trained student of art can with difficulty do this, even with the help of elaborate drawings and notes; the general public would doubtless, in passing from one museum to another, endeavour to institute comparisons; but these comparisons, appealing to recollections already half obliterated, would be partial and inexact; the public would cease to observe resemblances no longer forced on the attention; their minds would no longer be in a state to receive those ennobling impressions which are suggested, even to the most careless observer, when, by the felicitous combination of the monuments of many races, a vast scheme of historical relations is suddenly disclosed and demonstrated.

In antiquities, as in the phenomena of nature, are many truths which may be readily perceived by the eye, and which thousands might discover for themselves, but practically these truths are never made apparent to the careless senses of the multitude till they have been previously arranged by the hand of science in the order most suitable for demonstration.

Were the results of the labours of Cuvier and other illustrious minds to be cancelled and obliterated; were the many series of specimens in our museums of Natural History dispersed and scattered to the winds, the science of comparative anatomy would indeed exist as heretofore, but would no longer admit of popular demonstration; it would be latent instead of patent truth. In like manner, if adopting an arbitrary and uncalled-for system, and setting aside the principles of arrangement which have been so long recognised in the older establishments of the Continent, we break up those collections of antiquities which are the fruit of much learning, taste, and well-directed labour, and which have been brought together by a combination of favouring circumstances such as may not recur, we shall arrest the progress of historical inquiry, which we had an opportunity of accelerating, and those materials which might have been converted into an instrument of sound and popular teaching will be again consigned to that pristine state of chaos from which the patient industry of archæologists was gradually drawing them forth.

I have, &c.
(signed) *C. T. Newton.*

Appendix, No. XIII.

Appendix, No. XIII.

LETTER from *C. R. Leslie*, Esq., to Colonel *Mure*, M. P., Chairman.

2, Abercorn-place, St. John's Wood,
Sir, 20 May 1853.

In reply to your questions respecting the pictures in the National Gallery that have been lately cleaned, I beg to say that I was intimately acquainted with them in their previous condition. I remember the Consecration of St. Nicholas, by Paul Veronese, from the time of its being purchased by the Directors of the British Institution, long before it was presented by them to the National Gallery; and I have no hesitation in saying that from that time it was never fairly seen until the recent removal of the dirt from its surface, and which I think has been done without the slightest injury; and I fully believe that the picture is now, as nearly as a picture of its age can be, in the condition in which it was left by the painter. I think, also, that the Claudes have been restored as nearly as possible to their original condition, and that the same is true of the large Canaletti, by the recent removal of the dirt from their surfaces.

I do not, however, feel so confident with respect to the St. Bavon of Rubens. It looks colder than it did, and it did not strike me that it required cleaning. There can be no doubt but that pictures are often ruined by injudicious cleaning, but at the same time a careful removal of the dirt and smoke that imperceptibly collects on their surface, particularly in such an atmosphere as that of London, and in a place like the National Gallery, where the public are, as I think, much too indiscriminately admitted, there can be no doubt (I must repeat) that careful cleaning, as long as the present system exists of admitting too great a crowd to enjoy the pictures, or to suffer those who could appreciate them to enjoy them, must be much more often resorted to, than is required in collections more carefully preserved from dust and noxious air, which last is as injurious to pictures as to animals.

It may be noticed, in proof of judicious cleaning and restoration, that Turner's magnificent picture of Carthage was literally dropping to pieces in his gallery, and could not have been removed to its present place unless it had been carefully cleaned, repaired, and varnished.

I remember this picture when it was fresh from the hand of the master; I have had frequent opportunities of seeing it since in his gallery, where I grieved to observe its gradual decay, owing to cold and damp, acting on what may be called the bad constitution which it received from its parent; who, like Sir Joshua Reynolds, was too little careful of the means by which he produced the beautiful creations of his pencil. I confess I never hoped to see such a restoration of this great work as has been effected, and which I consider a convincing proof of the necessity of judicious cleaning and reparation. I beg pardon for trespassing so long on your time; and

I am, &c.
(signed) *C. R. Leslie.*

Colonel Mure, M. P.
&c. &c. &c.

Appendix, No. XIV.

Appendix, No. XIV.

Letter from *Geo. Richmond*, Esq.

Sir, 10, York-street, 9 June 1853.

In obedience to your request that I would transmit to you in writing the remarks which had occurred to me on the appearance of the pictures lately cleaned in the National Gallery, and also on the subject of picture-cleaning generally, I beg, with very great diffidence, to submit to you the following remarks; I say with great diffidence, because it seems to me that there is uncommon difficulty in comparing a wholly cleaned picture with the uncleaned state of it, as it must be the comparison of an existing fact with a past appearance, which obviously can never be recovered, so as to put the matter beyond all question, and recollections strangely differ; but an approach to accuracy, as to the general appearance of a work, may be obtained, when, as is the case with the Claudes and Canalettos (but especially the former), you have pictures by the same master similar in character, and in the cleaned and uncleaned state; as, for instance, the "St. Ursula" and the "Queen of Sheba," which latter picture, if my recollection serves me, I should say was in quite as good a state before the cleaning as the "St. Ursula" is now. But the comparison now is greatly in favour of the uncleaned state.

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In the "St. Ursula" you may see foul streaks of discoloured varnish or dirt over the sky, and feel the surface of the picture to be generally degraded; but the picture, as painters say, is in good keeping one part with another, and the effect of the whole most pleasing; but not so the "Queen of Sheba," for, with the dirt the light or luminousness has gone, and that rich golden haze which told so powerfully, although apparently by such gentle means, is now no longer to be traced in the picture.

The other Claude, called a "Grand Landscape," was, ever since I knew it, a somewhat crude picture, but it is now much more so than it was, to the extent of being really disagreeable.

The two Canalettos, marked in the Catalogue 127 and 163, and described as a "View in Venice," and a "View on the Grand Canal, Venice," have suffered as much as the Claudes have, and whatever luminousness these pictures possessed, they have now lost it, and although they will doubtless get yellow again from the darkening of the varnish which is upon them, and from other causes, they will, I fear, never recover that true warmth which I think they formerly had.

I am sorry to say, that the small Claude, marked 58, and known as Sir George Beaumont's favourite picture, now looks harsh and crude to what it used, and has lost a portion of the atmosphere, as well as of the harmony which it formerly had; of this picture I rather speak of as it looked to me some years ago, for I have not observed it carefully within the last four or five years.

"The Plague of Ashdod," by N. Poussin, was never a harmonious picture in colour, but the background and sky were particularly fine, and fine in colour; but in both these particulars it has suffered, for it is less harmonious than it was, and it has lost in beauty of tint, both in the background and sky.

If the injuries in the St. Bavon, attributed to Rubens, existed in the uncleaned state (as I think probable), the late cleaning has made them only more apparent, and as a whole, the picture is not improved.

The Guercino, "A Dead Christ with Angels," I should have liked better if less had been done to it; for although parts of this picture have come out with great beauty, the lights generally seem to have been rather over-cleaned, especially the white drapery over the middle of the Saviour's figure.

Of the Paul Veronese, I should say as of the Guercino, that it had been better if less had been done to it, although this picture appears to me to have gained in parts as none of the others have, although it has obviously suffered in others, and is not perfectly harmonious as a whole, which I suppose arises from unequal cleaning.

Those parts which appear to have been injured by the recent cleaning, or revealed by it (for, no doubt, if former injuries and repairs have been veiled by dirty varnish, the removal of the varnish only would make them much more apparent), are the face of the Saint; the upper part of the face and eye of the boy, who kneels on the right of the picture; the deeper shadows in the folds of white drapery of the priest to the left of the picture; something about the hands of the Saint (but very slight); then the sky is out of harmony with the rest of the picture, either from too much or too little cleaning, or from some change of hue in the original colour used, compared with other parts, I cannot tell which, from the distance at which the picture may be seen. Before it was lately cleaned, every one will remember the brown smears which obscured the light dress of the priest to the left; these are happily removed, and throughout the work the greys now tell, as in all the well-preserved pictures of the master, and the more highly coloured portions of the picture are very bright and splendid, particularly the descending Angel. To so glorious a work the least injury is a calamity, but so is the gain great in having impurities removed from the face of it; and, I think, on the whole, this picture may be said to have gained more than it has lost; that is, supposing the two states to be absolutely permanent. I should prefer the cleaned to the uncleaned. Notwithstanding this opinion on the Consecration of St. Nicholas, by Paul Veronese, with respect to cleaning generally, my experience is, that so much injury is done to pictures in the attempt to clean them, that I would have the cleaning of one of our national pictures to be a very great exception, and then only after the particular picture has been (if I may so say) very solemnly put upon its trial.

A picture may become so obscure and black by dirt or foul varnish, that little or nothing is to be seen of it, and, unhappily, in our National Collection, it seems as if all the pictures, at no very distant date, might become so, judging from the sad change which has come over them during the last quarter of a century, excepting only those pictures which have been glazed, and those are, I hope, almost as unchangeable as they are unchanged. I need only quote the little "Holy Family," by Correggio, which looks just as fresh and pearly in colour as when it was first added to the collection, now, I think, six or seven and twenty years ago.

The same may be said of the Annibal Caracci, of "Our Saviour appearing to St. Peter after his Resurrection," No. 9 in the National Gallery Catalogue; the Leonardo da Vinci, No. 18; the two large Correggio, Nos. 10 and 15. These came into this collection a few years later; but they now look as they did, and I fully believe will long look as they do, if the glasses are kept over them, and they are neither rubbed, washed, oiled, or varnished, or whatever else may have been done or left undone, within the last 25 years, to bring the unglazed pictures to the dingy state in which so many are; but as the pictures under glass, although in the same circumstances, have not suffered, it is to be earnestly hoped that the next move will be to put the whole collection under glass; and it will be some compensation to us, for the inconvenience of such an arrangement, to think that if we cannot see our

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pictures with as much comfort as we would, that future generations may do so, which I fully believe they never will, unless they shall in future be more effectually guarded from injury than they have been. To conclude, I will just recapitulate the substance of the above remarks, which is,

1st. That I think the pictures have been more or less injured by cleaning.

2d. That cleaning generally is so perilous, that it should only be attempted i very extreme cases.

3d. That all the pictures should be put under glass.

I have, &c.

(signed) *Geo. Richmond.*

Appendix, No. XV.

Letter from *M. G. B. Cavalcaselle* to Colonel *Mure*, M. P., Chairman.

Appendix, No. XV.

20, Silver-street, Regent-street,
9 Giugno 1853.

Signore,

Mi credo in dovere di protestare, in questa occasione, come ho sempre fatto, contro il Vandalismo che si commette sotto pretesto di pulire e ristaurare le opere di belle-arti,—Vandalismo, devo confessarlo, commune a tutte le Gallerie d'Europa. E mia intenzione di parlare ora solamente di quei quadri ch' io ho conosciuti avanti la cosi detta pulitura o ristauro; ma farò eccezione del quadro di Velasquez, il quale non ho veduto prima che queste operazioni l'abbiano ridotto allo stato deplorabile in cui ora si trova. Al Museo di Madrid conservasi copia perfettamente simile a questo di Londra. Le parti di questo quadro che dicesi essere state rifatte al suo arrivo in Inghilterra, a causa dei guasti sofferti avanti ancora che la galleria ne facesse l'acquisto, sono senza dubbio quelle che si vedono più o meno imbrattate qua e là da colore, specialmente nelle figure che stanno in ombra, incominciando dall' uomo a cavallo nell' angolo a sinistra dello spettatore, fino al gruppo centrale. Le tre figure in ombra di questo gruppo nel centro, sono tutte rimpasticciate da colore, come anche lo sono parte del vicino cavallo, i due muli, ed il sottoposto terreno. Ognuno vede che questo imbratto non è da confondersi colla pittura di Velasquez. Che il quadro sia stato scorticato ed anche ritocco in altre parti, lo mostra lo stato deplorabile a cui esso è ridotto presentemente. Manca d' accordo d' intonazione, di prospettiva aerea, di vigore e trasparenza di colore, effetti del ridipinto, della pulitura e ristauro fatti, come vien detto, in diverse epoche. Che il quadro adunque sia in gran parte distrutto, non v'è quistione, resta solamente a vedere se la Galleria Nazionale lo abbia acquistato nello stato presente, o se la sua distruzione sia dovuta alle operazioni fatte dopo l' acquisto. Sia nel primo, come nel secondo caso, la Galleria Nazionale è responsabile, o di aver comperato un quadro tanto rovinato, o d' averlo rovinato dapo averne fatto l' acquisto.

I tre Claudi (No. 12, No. 14, No. 61) che sono stati recentemente puliti, erano in perfetto stato di conservazione, e non abbisognavano d' alcuna specie di pulitura. Il quadro No. 12, "Rebecca ed il suo Seguito," è stato privato della vigoria del suo colore, dell' intonazione generale, e della prospettiva aerea. Il cielo è ridotto freddo come di ghiaccio, essendone state portate via le velature e le ultime finitezze: velature e finitezze che da taluni sono chiamate sporcizie. Ma queste sporcizie non erano se non che il risultato d' un lungo studio, d' una lunga pratica e conoscenza delle leggi della natura: quella sorte di sporcizie di cui Tiziano era maestro. Le masse degli alberi che staccano sopra il cielo spogliato, come abbiamo detto del suo colore, compariscono scure. Le estremità poi di questi alberi, le punte all' intorno, sono quasi tutte rifatte; nel gruppo del centro un tronco coi suoi rami, sopra il mulino, è tutto moderno. La parte del quadro meno rovinata è quella in ombra a sinistra di chi guarda, ma questa parte sembra annerita perchè le parti vicine sono private del loro colore. La porzione in luce nel piano anteriore nel mezzo al quadro è stata scorticata fino a scoprire la sottoposta preparazione. Cosi si è fatto sulle figure spogliandole inegualmente delle loro velature, mentre in alcune parti ancora se ne scorge traccia. Non intendo con ciò aver notato tutto, ma credo d' aver detto più che non bisogna per provare che il quadro dal buono stato di conservazione in cui era, è presentemente rovinato dalla pretesa pulitura.

No. 14. "L' Imbarcazione della Regina Saba." Lo stesso processo di pulitura ha portato gli stessi cattivi effetti. Solamente noterò alcune cose p. es°; nella parte in ombra delle onde del mare, vicino alla barca ed alla nave, è stato portato via il colore fino a scoprire nette le trame della sottoposta tela. La barca, la nave, sono ridotte senza forma come le figurette che stanno in quelle hanno perfino perduto la maggior parte del colore delle loro vesti, del quale però rimane ancora traccia per mostrarne il tono originale.

Il cielo, il rimanente delle figure, il fabbricato, sono ridotti allo stato deplorabile, dove più dove meno, come nell' altro quadro di Claudio, No. 12. Il gradino in avanti che mette al tempio, tanto è stato pulito da concellare parte della iscrizione che ci era—ora mutilata. Anche questo secondo quadro di Claudio dal buono stato di conservazione in cui era, è presentemente rovinato dalla pulitura.

Rovinato

Rovinato pure è stato dalle stesse manipolazioni il bel Claudio, No. 61, "Agar nel Deserto." Qui osserverò che l'Agar porta un abito di color azzurro, e chi ha la minima cognizione in arte conosce che il contrapposto dell' azzurro è un giallo-arancio, e tale appunto mostra d'essere stato l'abito dell' Angelo come ancora puo vedersi, specialmente sulla spalla, da traccia di detto colore che è rimasto. La veste la quale ora indossa l'Angelo è il colore della sotto-posta preparazione in azzurro spogliata della sua velatura; egualmente le ali sono state pulite del loro colore fino alla preparazione bianca. Il rimanente è più o meno danneggiato come gli altri due quadri.

Cosi devo dire dei Canaletti, No. 127, No. 163. Il No. 127, "Veduta di Venezia." In questo quadro tutto è posto in confusione; la parte addietro viene avanti, la parte avanti va indietro. Molte delle forme sono indecise e quasi perdute; il terreno nella parte in luce è privato affatto del suo colore, e cosi molti degli oggetti mancano delle loro forme e delle loro ombre. Il No. 163, "Veduta del Canal Grande." Questo quadro ha potuto resistere più alla cosi detta pulitura per la maniera con cui fù dipinto, avendo qui Canaletto fatto meno uso di velature. Rovinati egualmente sono il No. 26, Paolo Veronese, "La Consacrazione di S. Nicola"—il No. 57, detto di Rubens (ma che io credo della scuola), "S. Bavon"—il No. 165, di Nicola Poussin, "La Peste di Ashdod." Il No. 22, Guercino, "Cristo morto fra gli Angeli."

A quelli che dicono di mandare nel bel clima d'Italia questi poveri quadri a prendere un poco di Sole, alla guisa che si espongono le frutta a maturarsi, colla speranza che col tempo riacquisterebbero la loro prima bellezza, ritornando loro tutto quello che è stato tolto, io rispondo, che sono puerilità alle quali non conviene prestar orecchio. Non vi è clima, nè uomo, nè mezzo alcuno che possa restituirli al loro primo stato, alla loro primitiva bellezza.

Se Claudio stesso ritornasse al mondo io lo crederei bene imbarazzato a mettere ordine a questi suoi quadri, e penso che alla fine sarebbe costretto a rifarli tutti di nuovo. I danni ed i Vandalismi che si sono comessi sopra i quadri della Galleria Nazionale di Londra, si sono pure fatti in Italia e nel rimanente delle Gallerie di Europa. In Venezia nè fanno testimonianza le molte opere rovinate nelle gallerie, come lo furono, non molti anni sono, parte dei quadri del Palazzo Ducale. A Vicenza il celebre quadro di Gio^{i}. Bellini nella Chiesa di S^{a}. Corona, "Il Battesimo di Cristo," fù ridotto un cadavere. A Roma anni addietro Camuccini, ex-direttore della Galleria del Vaticano, tagliò la gloria del quadro di S. Sebastiano di Tiziano, riducendolo da forma ovale a forma quadrata. In questo momento trattasi di ristaurare tutti gli affreschi di Raffaelle. A Firenze si è commesso il barbarismo di pulire i capi d'opera di scultura, come il "David" di Michelangelo, il "San Giorgio" di Donatello. Al Bargello, in Firenze pure, antico palazzo del Podestà, fù scoperto il ritratto di Dante dipinto dal suo amico Giotto, e fù poi quasi del tutto svisato col ristauro. A Parigi basta citare il Raffaelle conosciuto sotto il nome della "Madonna del Diadema." A Dresda anni addietro chiamarono dall' Italia il miglior ristauratore per ingiuriare il nome di Raffaelle imbrattando parte d'uno dei suoi capi-lavori, "La Madonna, conosciuta sotto il nome di Sisto V." A Madrid, i quadri del Museo sono rimpasticciati in maniera unica. Da più di 10 restauratori sono stipendiati. A Vienna, a Monaco, a Berlino, in una parola, dove vi è galleria vi sono testimonianze dei Vandalismi commessi dal preteso ristauro.

Giacchè adunque la buona sorte ha voluto che i guasti cagionati dall' ultima pulitura dei quadri in questa Galleria Nazionale richiamasse l'attenzione pubblica fino al punto che fosse creata questa commissione per prendere in esame l'affare; io, mentre mi sono creduto in dovere di esporre più brevemente possibile la mia ferma convinzione, dichiarando distrutti ora e per sempre, dalla cosi detta pulitura, i quadri qui sopranominati; mi offro pronto a dare anche maggiori spiegazioni quando ne fossi addomandato.

Egli è tempo, o Signore, d'arrestare la mano distruggitrice che sotto la maschera dell' amor dell' arte perde per sempre le opere dei grandi maestri.

Il bisogno d'una radicale riforma è urgente, e deve essere immediata. Sarà opera onorevole per la nazione Inglese, se vorrà mettersi per la prima in questa via di riforma—come ne ho fede.

Di lei divotis^{o} servo,

G. B. Cavalcaselle.

Al Signor Col^{o}. Mure,
Presidente del Comitato della Galleria Nazionale.

Sir, 29, Silver-street, Regent-street, 9 June 1853.

WILL you permit me at the present juncture to protest, as I have done before, against the Vandalisms which have been committed in the National Gallery under the name of cleaning and restoring,—Vandalisms, it must be owned, which are common to all the galleries of Europe.

It is not my intention here to speak of any but the pictures which I saw previous to being cleaned and restored, with the exception of the large Velasquez, upon which the result of those operations has been particularly fatal. A complete counterpart of this masterpiece may still be seen in the Museum at Madrid, and the portions of it which have been repainted, in consequence of damage sustained before it came into the hands of the trustees, are doubtless those which may be seen here and there daubed with colour, more particularly the figures in shadow, which, from the man on horseback to the left of the spectator to the group in the centre of the picture, are more or less repainted and retouched. As for this central group, three men in shadow are covered with modern colour, and likewise part of the neighbouring horse and mules, and pieces of the ground, which can never be mistaken for the work of Velasquez.

Appendix, No. XV.

That in other places the picture has been flayed and restored, is proved by the terrible state to which it is now reduced. It no longer possesses unity of intonation, harmony of colour, or aërial perspective. It wants both vigour and transparency of tint, the result of cleaning and restoring at various periods. There is no doubt, in fact, that the picture is almost entirely destroyed, and it remains to be seen merely whether the National Gallery purchased it in its present state, or whether its destruction is owing to proceedings subsequent to its acquisition. In either case the Gallery must bear the responsibility of buying a picture damaged in a serious manner, or of damaging it after purchase.

The three Claudes which have recently been cleaned (Nos. 12, 14, and 61) were pictures in perfect preservation, and which required no species of cleaning or restoration. "Rebecca with her Attendants" (No. 12) has been deprived of the vigour of colour, general intonation, and aërial perspective, which made its charm. The sky has been made as cold as ice by the removal of the glazings and the finishing touches. These, indeed, have been called by many dirt; but this dirt is, in fact, the result of the painter's lengthened study, practice, and knowledge of the laws of nature; that sort of dirt, in fact, of which Titian was the master. The masses of the trees which cut upon the sky are rendered black by the changes in their harmony, and the extreme portions of the foliage are almost entirely repainted. In the central group of trees the trunk and boughs above the mill are altered by retouching. The least damaged portion of the picture is that in shade to the left of the spectator, but it wears a darkened look from the absence of all colour in the neighbouring parts. The sunny portion of the foreground has been cleaned so far as to lay bare the cool undertones of the first preparation, and in general the figures have been unevenly deprived of their glazings, which in many places still remain and give them a spotted appearance. Sufficient has now been said, though certainly not all that might be said, to prove that "Rebecca and her Attendants," well preserved as it was before, is now completely ruined under pretence of being cleaned.

The "Embarkation of the Queen of Sheba" (No. 14) has met with the same ill-treatment. It is merely necessary to add, that near the ship and boat the shaded portion of the waves has been rubbed with so much vigour as to lay bare the canvas, the ship and boat themselves having lost much of their original forms, and the figures in them been deprived of most of their original colour; enough of which, however, remains in places to show the tone in which they were first depicted. The sky and remaining figures are reduced to the same state as those in the other Claude, and so far has the cleaning process been carried, that the signature, which before was clear upon the steps, has been made illegible and mutilated. This picture, also once in perfect preservation, is ruined under pretence of cleaning and restoration.

"Hagar in the Desert" has suffered in a similar manner. The figure of Hagar is clothed in blue, and whoever has the slightest knowledge of the laws of colour is acquainted with the fact that the contrast with a blue is orange, and such undoubtedly was once the colour of the Angel's vestment, as may be seen indeed upon the shoulder, where traces of that tint are visible; but now the greater part of the vestment is merely the blue preparation deprived of its orange glazings. The wings of the Angel are likewise deprived of their glazings, and their original colour consequently gone. The flesh and remaining parts of the picture are similarly damaged with those of the other Claudes.

These remarks apply with equal strength to the Canaletti (No. 127 and 163). The first of these, "A View in Venice," is a mass of confusion, the distant parts coming forward, whilst the foreground dwindles into distance; many of the forms are almost gone; the ground in light is deprived of its colour, and many objects on it want their original form and shadows. "The Grand Canal" has been less hurt, because it resisted better the process used in cleaning, on account of the manner in which it was painted, for Canaletto made less than customary use of glazes.

The following pictures have been also spoiled by cleaning: (No. 26) "The Consecration of St. Nicholas," by Paul Veronese; (No. 57) "St. Bavon," said to beby Rubens, but by a pupil; (No. 165) "The Plague at Ashdod," by N. Poussin; (No. 22) "Christ and the Angels," by Guercino. Those who say that these ruined pictures should be sent to Italy to take a little airing in its sunny clime, as fruit is hung up to ripen, with the hope that time may restore them to their former beauty, and give back all that was taken from them, are guilty of puerility; there is no clime, no men, no means that could make pictures so damaged return to their original state. If Claude himself were to revive, he would be much embarrassed in attempting to restore his own pictures, and would no doubt be forced to repaint them afresh.

The Vandalisms committed on the pictures of the National Gallery are imitated in Italy and other places throughout Europe. In Venice may be shown numerous pictures entirely destroyed; a few years ago almost all the canvasses in the Ducal Palace were damaged. At Vicenza the famous Giovanni Bellino, in the church of Santa Corona, representing the "Baptism of Christ," was reduced to a sort of dead painting. At Rome Mons. Camuccini, ex-director of the Vatican Gallery, cut the glory out of St. Sebastian of Titian; and at this moment it is in debate to restore all the frescoes of Raphael. At Florence the barbarism was perpetrated of cleaning those masterpieces of art in sculpture, the "David" of Michael Angelo, the "St. George" of Donatello, and others. In the Bargello of the same city, formerly the palace of the Podesta, was found quite lately the portrait of Dante, painted by his friend Giotto di Bondone, and immediately destroyed by restorers. In Paris, it is sufficient to mention the Virgin and Child of Raphael, known as the "Madonna of the Diadem." At Dresden the best restorer of Italy was called in to damage the name and

pictures

pictures of Raphael by repainting and dirtying part of one of his chef-d'œuvres, the "Madonna of Sexto Quinto." At Madrid the pictures of the Museo are repainted and retouched in a manner quite unique, for more than 10 restorers daily are employed there. At Vienna, Munich, Berlin, and, in fact, wherever a gallery exists, are to be found numerous proofs of the Vandalism of restorers. Appendix No. XV.

As the damage occasioned by the late cleaning of the pictures in the National Gallery so far attracted public attention as to produce the appointment of your Committee, I have thought it my duty to expose as briefly as I am able my firm conviction that the pictures which I have mentioned are destroyed now and for the future by the operations performed upon them, and I am ready, if necessary, to give further explanations if they are required. It is high time to stop the destructive hand which, under the mask of love of art, has ruined for ever the works of the great masters. Radical reform in this respect is wanting, and must take place immediately; it will be honourable to the English nation to have taken the first step in so honourable a direction.

I remain, &c.

Colonel Mure, M. P. *G. B. Cavalcaselle.*

Appendix, No. XVI.

SUGGESTIONS respecting the FUTURE MANAGEMENT of the NATIONAL GALLERY. Appendix, No. XVI.

It will be inferred from my offering some suggestions on the future management of the National Gallery, that I am not prepared to defend the present system. In admitting this, I would first observe, that it is the system, rather than any individual mismanagement, which I think open to objection. I am even of opinion that the system was, in some respects, well adapted for the commencement of such an establishment; I consider that the public has derived much benefit from the disinterested services of noblemen and gentlemen, who, by such example and by their influence, have greatly tended to diffuse a taste for the fine arts in this country; and I much question whether the National Gallery would, at the period of its formation, have been so acceptable to the nation had it not been so supported and recommended. The chief defects in the original and actual system are, on the one hand, the too restricted powers, and on the other, the too vague responsibility of those to whom the management is confided. A change in these respects is generally felt to be desirable, while it appears to be called for at this time by the prospect of an enlarged local establishment.

With regard to future alterations, I would, above all, recommend that the superintendence of the National Gallery should be entrusted only to persons who can give their whole attention to it. I consider that neither Trustees, as at present constituted, nor artists, both being supposed to have other employments and avocations, are fitted for such superintendence. A constant attention to the subjects which the duties in question embrace, is the more indispensable, as the knowledge which is essential for the connoisseur can only be so acquired. That knowledge would be no less necessary for the artist, in such a position, than for the amateur. The value of an artist's opinion on pictures is commonly confined to the question of absolute merit or demerit; on such points his judgment, as tending to correct an exaggerated deference for mere names, is always useful; but artists are rarely connoisseurs in the strict meaning of the word. The same may be said, generally, of private individuals, though possessed, it may be, of great taste and knowledge; but whatever may be their previous qualifications, neither of these classes of judges can, in ordinary cases, give their undivided attention to the peculiar duties referred to, and such attention, on the part of the principal directors of a National Gallery should, I repeat, be regarded as indispensable.

What the special duties are, will be best understood by considering the purposes of such an institution on the largest scale. The ultimate purposes contemplated are too well known to require to be dwelt on; it will be sufficient to consider the immediate objects—the formation, judicious arrangement, conservation, and historical description of the works composing the collection. The fulfilment of these objects must comprehend and define the chief duties of the superintendents; while all the ulterior benefits of such an establishment must greatly depend on a satisfactory attention to these first requisites. With regard to the selection of specimens, in order to have a tolerably clear idea of the plan proposed, a list should be made of all the Masters and their principal followers in the different Schools. Of those Schools, the most fully illustrated by examples, should be those which had the greatest influence on the progress and ultimate excellence of the art of painting; and in which the earlier specimens best exemplify the foundation of that excellence. The Schools of Tuscany and Venice, and the Early Flemish School, are the most remarkable in this point of view. Examples of the decline of art need not be so numerous.

Such being understood to be the general principle, the number of specimens of particular

Appendix, No. XVI.

Masters should chiefly depend on artistic excellence, in the widest acceptation of the term. There could never be too many Raphaels in a collection; hardly, I think, too many examples of some other great painters.

The idea of a catalogue of the Masters who might, sooner or later, be represented in a National Gallery, has occurred to many; but the actual formation of such a list has only been recently undertaken according to a plan suggested by his Royal Highness Prince Albert, and for his Royal Highness's use. With reference to that list, I may add, that the Catalogue of the Italian Masters was prepared by myself, and that relating to the other Schools by Mr. Wornum. The series cannot be considered complete; there are probably both omissions and redundancies; but it may at least be taken as the groundwork for such a guide.

I proceed to consider the question of efficient superintendence—an object to be best accomplished, I think, on two principles—a division of labour, and individual responsibility. The qualifications for connoisseurship are various, and are rarely united in one and the same person. The connoisseur should first possess the artist's knowledge with regard to pictorial merit in an absolute sense, independently of names of Masters and historical associations. He should, in the next place, be thoroughly acquainted with the history of Schools, and the practice, including the changes of style, of individual painters. He should possess an extensive knowledge of the principal works of the Masters, and of the vicissitudes of those works, in regard to change of place, possessors, and price. The connoisseur should further be acquainted with the works of the imitators of such Masters; he should be aware of the number of repetitions of a given Master's productions, with more or less assistance from scholars, and should ascertain which is the best of those repetitions.

This acquaintance with the examples of painting is generally acquired—more or less accurately, and never completely—by long experience only, and certainly cannot be acquired without experience; but it has always to be learnt afresh by every new student, with very little assistance from the labours of previous investigators. In order to amass and preserve an important part at least of the knowledge necessary for these objects, it would be desirable to form, by degrees, catalogues of the works of all the more distinguished Masters; on the principle of Passavant's Catalogue of the Works of Raphael (the most satisfactory both in plan and execution of any list of the kind). Other works having the same object would be of assistance; such as Orsini's Enumeration of the Works of Pietro Perugino; Rigollot's Catalogue of those of Leonardo da Vinci; the Catalogues of Waagen, Michiels and others, of the Works of Van Eyck; Ticozzi's Description of those of Titian; Pungileoni's List of Correggio's Works; Stirling's Catalogues of the works of Velasquez and Murillo; and, last not least, Smith's Catalogue Raisonné.

A labour of this description would be best undertaken by a Secretary, who might receive, in addition to his salary, an occasional allowance for travelling, with a view to rectify and enlarge his catalogues, and to collect information respecting pictures for sale. Such a secretary should be freed from the ordinary duties of keeping minutes of proceedings and conducting unimportant correspondence, although he should be fully cognisant of all such transactions, and might, in especial cases, undertake such duties himself; an assistant-secretary would, however, be indispensable.

A tabular form, like the following, might be adopted for the catalogues. Should the observations be too copious to be so inserted (as might often happen in the case of "Remarks"), a reference might be made to one of the volumes intended to contain such fuller notices; among those more circumstantial memoranda there should be references to all writers of authority who describe the picture or trace its history. In such notes, also, the state of the picture, at a given time, should, as far as description can answer the purpose, be recorded; and if the work has not been engraved, a description of the composition should be given, and should be referred to under the head "Subject." The known prices of pictures, whether disposed of at sales or by private contract, should, in like manner, be recorded. Lost pictures should also be noticed, with references to the authors who describe them; thus several Giorgiones, enumerated by Ridolfi and others, are at present unknown, but may not impossibly yet come to light. Lastly, destroyed pictures; such as those of Titian and others, destroyed by fire in the Ducal Palace at Venice in 1576, should be described; as original sketches, or even copies of such works, would possess a more than ordinary interest.

Name of Master (for example) PIETRO PERUGINO.

1. *Number.**—1-15. An Altar Piece, originally in the Church of S. Pietro Maggiore, at Perugia, ornamented with a lunette above, and with smaller pictures in the predella and pilasters. Two circular pictures over the adjoining doors of the choir formed part of the decoration. The predella contained five pictures, the pilasters six; making, with the lunette, the two circular pictures, and the altar-piece itself, 15 pictures.

2. *Subject.*

* Each work should be numbered for the sake of easy reference. Pictures might be enumerated as the historical materials come to hand; a chronological order is unnecessary in such notes, although it might be attended to in a catalogue formed from them. In cases like the present, where an altar decoration consisted of several pictures, the number of works should be specified.

2. *Subject.*—Subject of the altar-piece, the Ascension. The lunette contained a representation of the Almighty with two Angels. The subjects of the three centre pictures of the predella were the Adoration of the Kings, the Baptism, and the Resurrection; the remaining two were half figures of S. Costanzo and S. Ercolano. The pilasters were adorned with half figures of the following saints: S. Benedetto, S. Scolastica, S. Mauro, S. Placido, S. Flavia, and S. Pietro Abate, founder, and first abbot of the convent. The two circular pictures contained figures of David and Isaiah.

3. *Size.*—Altar-piece, 10 feet 9¾ inches high, 8 feet 9½ inches wide. The three subjects of the predella, each 1 foot 3¼ inches high, 2 feet 2½ inches wide. The half figures of saints, 11¾ inches high, 10¼ inches wide. Measures of the others unknown.

4. *On what Material painted.*—All originally on wood. The altar piece is now transferred to cloth, as are also the three half figures of saints in the Vatican Gallery.

5. *In what Method.*—Oil.

6. *Inscription and Date; Peculiar Marks.*—

7. *In what Place, Gallery, or Collection.*—The altar piece is in the Public Gallery at Lyons. The three predella pictures, from the New Testament, are in the Public Gallery at Rouen, where they are incorrectly attributed to Raphael. Three half figures of saints, S. Benedetto, S. Placido, and S. Flavia, are in the Gallery of the Vatican. The other five half figures of saints returned to Perugia, and are in the sacristy of S. Pietro Maggiore. Where the other three pictures now are, the lunette and the two circular pictures of Prophets, is unknown.

8. *Repetitions, where.*—An inferior repetition of the principal subject, the Ascension, altered only in some colours of the draperies, is in the Duomo of Borgo S. Sepolchro.

9. *Copies, where.*—Copies, in water colour, of the two round pictures of Prophets, are in the sacristy of S. Pietro Maggiore, at Perugia. The same figures were also copied by Raphael when young, in his sketch-book preserved in the Venetian Academy.

10. *Engravings.*—

11. *Original Drawings and Studies for the Work, where.*—

12. *General History. Remarks.*—Painted 1495, for S. Pietro Maggiore, in Perugia. Removed from the high altar to a chapel in the same church in 1751. When in the chapel (if not before), the pictures of the predella and pilasters were protected with glass; what became of the lunette and the two circular pictures is unknown; the rest were taken to Paris during the French occupation of Italy, in 1797. The Altar Piece was ultimately, in 1815, presented to Lyons by Pope Pius VII., when the smaller pictures, with the exception of the three at Rouen, returned to Italy. *See* also vol. , p.

The result of those constant researches of the Secretary would, as they accumulated, form authentic and valuable materials for a history of painting. As regards their more special utility, if such a system were followed up, there would hardly be a picture of importance which would not be registered, with such particulars as would serve to identify it, and to estimate its worth. Under the head of "peculiar marks," or in notes relating to the state of a given picture, might be mentioned obvious *pentimenti* or original alterations. Thus, when Mengs describes a *pentimento* in a picture by Correggio (in his time in the possession of the Duke D'Alba, and once in the collection of Charles I.), representing Mercury teaching Cupid to read in the presence of Venus; observing that a portion of blue drapery originally passed over the arm of the Mercury, he furnishes the means of identifying the picture with that now in the National Gallery, in which the alteration so described is observable.

It may be objected that the volumes thus formed would gradually amount to many hundreds, but, from their plan, they would admit of easy reference, and with regard to the magnitude of the collection, a portion of the lower part of the proposed building might be consistently appropriated to it. On an approximation to the completion of a catalogue of the works of a given Master, the volume, duly condensed, might be printed and transferred to the library; thus reducing the collection of manuscript notes.

The chief duty and responsibility of the Secretary would therefore consist in amassing materials in an easily accessible form, for verifying the specimens of the Masters, and indirectly, for illustrating the annals of painting and of painters; and although extensive previous knowledge of the subject would be required, it is believed that the concentration of attention to this one object, the constant familiarity with works of art and the gradual acquisition of knowledge respecting the existing specimens of any given Master, would, of itself, hardly fail to form a good auxiliary connoisseur.

The Secretary should be well acquainted with the principal languages of Europe; for there are works on the history of painting in German, Dutch, Italian, French, and Spanish,

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which would be indispensable in the researches above proposed. The compilation of the catalogues would also involve occasional correspondence with foreign critical authorities, as well as visits to the Continent; for both which purposes a knowledge of languages would be requisite.

The Secretary should also be required to make the necessary additions to the printed Catalogue of the Gallery intended for public use, so as always to keep pace with the collection. In the introductory remarks to the list of painters before referred to, I have recommended that a complete library of books on art, comprehending a collection of engraved works on Galleries, should be connected with the picture gallery; the collection of prints now in the British Museum might also eventually be transferred to the vicinity of the picture gallery.

I have named a Secretary first, because his labours would by degrees be of great assistance in the formation of the collection: the important duties more immediately connected with that object would belong to another officer, who might be called the Director of the Gallery. His chief qualification should be a thorough acquaintance with the hands and styles of the different Masters. He should be in constant communication with the secretary furnishing materials for the catalogues, and, in his turn, availing himself of the secretary's researches. He should propose to a Superintendent, or through him to the Treasury, what pictures should be purchased for the Gallery, and at what price: he should be responsible for such selection and valuation, and should he deem it advisable, in any case, to have further advice, artists or connoisseurs might be consulted accordingly. In extraordinary cases, he should visit the Continent to verify the reports of the secretary, to attend important sales, and to recommend the purchase of desirable works; or, acting under general instructions from the Treasury, purchase them at once. He should report to the Superintendent when newly obtained pictures, or pictures already in the collection, might require cleaning, varnishing, or restoring, and should be responsible for such operations; in this instance also, calling in advice when he might deem it requisite.

All details relating to the general care of the establishment should, I conceive, be entrusted to a third special officer, who might be called the Superintendent; thus relieving from such duties those to whom the concerns of the Gallery, properly so called, would be allotted. Like the secretary, the Superintendent should be wholly unconnected with any other occupation. He would have the direction of the establishment; manage its financial concerns; pay the attendants; be responsible for the cleanliness, ventilation, warming, safety, and order of the building; regulate the admission of students, not only to the picture galleries, but to the gallery of drawings and prints, and to the library: his time should therefore be exclusively devoted to such duties.

The arrangement of the pictures should be regulated, in the first instance, in accordance with a scheme to be proposed by the Director of the Gallery, the Secretary and the Superintendent; a scheme being adopted, the details should be carried out by the Director, who should also decide as to the mode of framing the pictures.

It is proposed that the sum of 10,000*l.* should at first be placed at the disposal of the Superintendent for the purchase of such pictures as the Director of the Gallery might recommend, and such as might occasionally and suddenly come into the market. It is assumed that not more than a third of this sum would, on the average, be expended annually, and if less should be expended, the amount required at the commencement of the year for replenishing the allotted fund would not be considerable. In cases of proposed purchases to a large amount there would be time to apply to the Treasury.

It would be requisite that the Superintendent and the Secretary, and perhaps the Assistant Secretary, should reside in the building, the Director attending frequently. The above-named officers, the Superintendent, the Director of the Gallery, and the Secretary, in connexion with such representatives of the Government as might be permanently appointed or occasionally deputed for such purposes, would form a board, and would meet for the transaction of business periodically throughout the year, extraordinary meetings being held when necessary. The Board would, as a matter of course, be in communication either directly with the Treasury or with some public department, and the Superintendent with the assistance of his colleagues, should make an annual report; such report being always published.

Suggestions in some respects analogous to the above have been made by Mr. Dyce, and by others; but as the plan here proposed occurred to myself before those opinions were made known, it is only necessary to advert to the coincidence, and to express my satisfaction at such agreement.

(signed) *C. L. Eastlake.*

May 1853.

Appendix, No. XVII.

Copy of a Letter from Colonel *Grey* to the Chairman, with Plan for a Collection of Paintings, illustrative of the History of the Art.

Sir, Buckingham Palace, 25 April 1853.

I have received the commands of His Royal Highness Prince Albert to forward the accompanying papers to you, as Chairman of the Committee for inquiring into the subject of the National Gallery.

From what he has read of the debates in Parliament on the subject, as well as from a perusal of many pamphlets that have been written upon it, His Royal Highness is induced to believe that there exists at present no difference of opinion as to the objects which should be kept in view in the conduct of a national gallery. Indeed, public opinion seems to be agreed that, as far at least as relates to painting, it should be as complete a school of art as it is possible to create; and with this view, that the endeavour should not be merely to form a collection of pictures by good masters, such as a private gentleman might wish to possess, but to afford the best possible means of instruction and education in the art to those who wish to study it scientifically in its history and progress.

As a step towards effecting this object, His Royal Highness has thought it very desirable that a classified Catalogue should exist, distinguishing the various schools of painting, and enumerating the masters and principal followers of each in historical order; a glance at which would show, not only what the gallery already contains, but what would be wanting to make such a collection complete.

Were a catalogue of this nature to be adopted as the guide to future acquisitions, the Government might often be in a position to make a comparatively cheap purchase of some picture required to complete a particular series, or as a specimen of a particular school; care being always taken that the picture so purchased should be both a standard work of the master whom it was sought to represent, and that it should possess merit in itself as a work of art.

A further advantage would arise from the possession of a catalogue, showing thus the requirements of the gallery, that private individuals, who might possess specimens of the masters required to complete the collection, would thus be made aware of the want, and might be induced to present them to the nation. At present it would seem to be as difficult for any one to know what to offer, as it is for the trustees to know what to accept; and hence it may often happen, that a refusal on the part of the latter, of what might be valuable as an illustration of some particular school, not only injures the collection, but indisposes others to make similar offers in future.

To render such a collection complete, much time, possibly a long course of years, extending far beyond the lifetime of any individual, would be required; but this is a matter of little consequence, where a nation, and not an individual, is concerned; and it is upon the plan above mentioned that all scientific collections and museums intended to convey really useful instruction are generally formed.

Influenced by these considerations, and knowing how wide is the scope of the inquiry into which the Committee is about to enter, and how much their time and attention will be engrossed by it, His Royal Highness has thought it might not be unacceptable to them if a Catalogue, such as that which accompanies this letter, were laid before them, and His Royal Highness begs that they will make any use of it that they may think advisable.

It has been classified according to schools, and historically arranged, showing the masters, and the disciples of each school at different periods. The Italian school has been kindly arranged by Sir Charles Eastlake, and under his superintendence the details of the German and other schools have been chiefly worked out by Mr. Wornum.

This Catalogue will be found to bring down the history of painting from the earliest times to the present day; not including, however, the names of any living artist. And in desiring me to forward it for the use of the Committee, His Royal Highness is anxious that it should be clearly understood that he is actuated solely by the interest he has always taken in the subject of their inquiry, and that nothing can be further from his wish than to influence in any way either the course of that inquiry, or the recommendations in which it may result.

I am, &c.

Colonel Mure. (signed) *C. Grey.*

PLAN for a Collection of Paintings, illustrative of the History of the Art.

Nature of Specimens.

Specimens of the Art of Painting and of its branches, that are adapted for museums, must consist chiefl works executed on materials originally detached and portable. Wall paintings generally can be represente such collections in fragments only, or by means of copies. Other works of art, such as drawings and miniat in illuminated manuscripts of various ages and countries, are to be sought in libraries, for instance, in tha the British Museum. But separate specimens, otherwise eligible, of drawings in every method—miniatu mediæval and modern; drawings by the best masters as studies for pictures; crayon paintings; water-co drawings,—should undoubtedly be contained in an edifice devoted to the illustration of Painting. S examples should be deposited in a separate gallery; and, if exhibited, should be placed under glass, with exceptions in reference to the injurious effects of light.

There might also be galleries or apartments illustrating, by specimens, the history of Mosaic, of Glass paint of Enamel painting, of storied Tapestry, and of Tarsia (inlaid wood), the possible perfection of which last, a imitative art, applied more particularly to perspective appearances, may be judged of from the specimens in sacristy of S. M. in Organo at Verona.

It would further be desirable that a collection of engravings should be near the picture gallery. Conne with the print rooms should be a library restricted to works on art, but containing all illustrated works on for and English galleries.

The catalogue of paintings might, in its introduction, contain short descriptions of the methods of the var arts represented; those, namely, of Fresco, Secco, Tempera, Encaustic, Miniature or Illuminating, Mo Tarsia, Glass painting, Enamel painting, the transfer of Cartoons to tapestry, Crayon painting, Water-co painting, Oil painting. These descriptions should contain notices of the materials on which works in pain have been executed, such as stone, wood, metal, cloth, &c.; and the ordinary modes of preparing them.

With regard to the principles which should regulate the selection of specimens, the special purposes w such a collection is intended to serve must be kept in view, as distinguished from more general uses. Exam of art may be connected with the study of Religion, History, Poetry; and, in more strictly scientific applicati with the study of Natural History, Physiognomy, Costume, and other facts; but, together with the gen requisites of authenticity and due preservation, the qualities more especially to be looked for in the selectio specimens for a gallery, are—artistic merit, considered in relation to periods and schools; the illustration of connexion between various modes of representation; and well adapted and durable technial processes.

REMARKS.

ANCIENT ART.

Specimens of Ancient Art—Assyrian, Egyptian, Greek, Etruscan, and Roman—coming under this description, and which are otherwise fit for a gallery of paintings, consist chiefly in wall paintings from remains of public and private buildings, and, in the case of the Etruscans especially, from sepulchres. The difficulty of obtaining fragments of such works (to say nothing of the duty of not encouraging the demolition of monuments for the purpose of obtaining them) suggests the question—a question also important with regard to the finest examples of fresco painting by the Italian masters—whether it would not be desirable to procure copies of such works? Referring to the conditions above proposed, a copy cannot exemplify technical processes, so as to be a test of their durability; but in respect to artistic merit, it can sometimes reproduce much of the value of the original; and in exemplifying the habits of design and invention characteristic of a given age and people, it can be equally useful. In all other points, more connected with history and less allied to art considered in itself, copies, in some form, are indispensable.

Next to paintings on buildings and in tombs, the Vases, particularly those of the Greeks and Etruscans, form a vast repertory of the artistic skill of those nations, exemplified in a peculiarly limited and admirably defined style. The merits displayed by those works can, however, be studied with sufficient advantage in engravings, and one or two specimens exhibiting the technical method might suffice. To illustrate the technical processes of the ancients, a few examples of painted tiles, painted architectural ornaments, specimens of Mosaic, more particularly such as contain figures, and even fragments of glass and enamel, might be included.

Later Roman and early Christian paintings, and a large proportion of Oriental paintings, are to be found in manuscripts. These, it has been assumed, would be retained in the British Museum; but, except in the case of Oriental paintings of the kind referred to, a considerable number of manuscript illuminations—like those of the Vatican Virgil in the one case, and the Christian examples copied in the work of D'Agincourt, and more recently in that of Bastard, in the other—may be consulted in engravings.

FIRST EXAMPLES OF CHRISTIAN ART.

The earliest examples of Christian art, first in a classic form and then gradually emerging to an independent style, are to be found in the Roman catacombs, in the Mosaics of Rome, Ravenna, Palermo, and other Italian and Sicilian cities, and, as already said, in manuscripts.

REMARKS.

e specimens more especially fitted gallery of paintings commence with ble paintings on wood by the Byzan- representing the Madonna and Child, figures of saints, and sometimes ex- e compositions on a minute scale. lugh these are the earliest pictures, rly so called, and belonging to Chris- art, in existence, their style and l appearance have been transmitted t without change, to the present time. res are still painted in Greece and ntinople, in Venice, in Naples, and, all, in Russia, resembling, in their and unattractive peculiarities, the t known Byzantine works of the For this reason it is not always o distinguish the older examples. a family of painters of the name of mano, of Otranto, were supposed to lived in the 12th century; but pic- earing their name are unquestion- of much later date. Barnaba or was also first placed in the 12th cen- out a specimen by him in the Frank- allery has the date 1367. Andrea of Candia, is, with more probability, in the 11th century. Probably rliest known Byzantine painting on is that representing the death of hraim, now in the Vatican. The Tzanfurnari, lived in the 9th cen-

nes might be enumerated belonging earliest periods of Italian art—such one Scudario of Pisa, 1169; Berlin- f Lucca, 1235; Salvanello, of Siena, —but the works of those painters, recorded, have either perished or with certainty be identified. On her hand, remarkable works exist example, the wall-paintings in the tery at Parma, executed about 1230, ose in S. Pietro in Grado (between nd Leghorn), probably dating from -which remain without a name. , not a few painters are known only que, inscribed, or otherwise certain, ens—specimens thus forming a class hentic but previously unrecorded tions. In the case of works with- mes, or inscribed with names before wn, the test of artistic merit must determine the question of eligi-

aic painters of importance, such as , Tafi, Solsernus and others, belong 13th and 14th centuries. Their , as illustrating the art of the period, however, only be represented, and ectly so, by copies.

EARLY CHRISTIAN ART, from the Byzantines to Giotto.

Byzantine Specimens.

Early Italian Specimens influenced by Byzantine Art.

The earliest specimens of Italian art, strictly so called, though more or less formed on Byzantine models, belong to the 13th century, and are those by

Giunta da Pisa, born 1202; died 1258.
Guido da Siena, painted 1221.
Cimabue, born 1240; died soon after 1300.

Margheritone d'Arezzo, living 1262.
Diodato da Lucca, painted 1288.
Duccio da Siena, painted 1311.

ITALIAN SCHOOLS.

FLORENTINE SCHOOL, from Giotto to Masaccio.

Giotto, born 1276; died 1336; by whom Italian art was entirely freed from the Byzantine manner.
Gaddo Gaddi, died 1312.
Taddeo Gaddi, 1300, living in 1355.
Angelo Gaddi, son of Taddeo, 14th century.
Giottino, 14th century.
Giovanni da Melano, lived in 1365.
Bernardo Orcagna, 14th century.
Francesco da Volterra, painted 1372.
Andrea Orcagna, died 1389.
Spinello Aretino, born 1308; died 1400.
Don Silvestro, painted 1350.
Francesco Traini, 14th century.
Antonio Veneziano (a Venetian settled in Florence), died 1388.
Niccola di Pietro, painted 1389.
Pietro di Puccio d'Orvieto, close of 14th century.
Don Lorenzo, painted 1414.
Lorenzo di Bicci, died about 1450.
Angelico da Fiesole, born 1387; died 1455.
Masolino da Panicale, born 1377; died 1443.
Paolo Uccello, born 1389; died 1472.

(*continued*)

REMARKS.

The style of the Florentine missal painters of this period is allied to that of the Ghirlandaj. Among these painters the names of Don Bartolommeo della Gatta, Gherardo di Firenze, and Attavante, are prominent.

ITALIAN SCHOOLS—*continued.*

FLORENTINE SCHOOL, from Masaccio to Michael Angelo

Masaccio, born 1401; died 1443.
Fra Filippo Lippi, born 1412; died 1469.
Fra Diamante, his scholar.
Andrea dal Castagno, born 1403; died 1477.
Domenico Veneziano (a Venetian settled in Florence), died about 146
Alesso Baldovinetti, born 1425; died 1499.
Antonio Pollaiuolo, born 1427; died 1498.
Pietro Pollaiuolo, about same time.
Giuliano degli Arrighi, called Il Pesello, born 1380; died 1467.
Francesco di Pesello, his son, called Pesellino, born 1426; died 1457.
Benedetto da Mugello, died 1448.
Sandro Botticelli, born 1437; died 1515.
Filippino Lippi, born 1460; died 1505.
Raffaellino del Garbo, born 1466; died 1524.
Cosimo Rosselli, living in 1496.
Benozzo Gozzoli, painted 1447.
Piero di Cosimo, born 1440; died 1521.
Domenico Ghirlandajo, born 1451; died 1495.
Davide Ghirlandajo, Benedetto Ghirlandajo, } Brothers of Domenico.
Ridolfo Ghirlandajo, born 1485; died 1560.
Bastiano Mainardi, 15th century.
Andrea Verocchio, born 1432; died 1488.
Jacopo detto l'Indaco, painted 1534.
Francesco Granacci, born 1477; died 1544.
Luca Signorelli, born 1440; died 1521.
Leonardo da Vinci, born 1452; died 1519. (*See* School of Milan.)
Lorenzo di Credi, born 1454; died after 1531.
Rocco Zoppo, painted about 1500.
Francesco Ubertini, called Il Bacchiacca, painted about 1500. } Florentine Scholars of Perugino.
Niccolo Soggi di Areggo, commencement of 16th century.
Gerino da Pistoja, painted 1529.
Fra Bartolommeo, born 1469; died 1517.
Mariotto Albertinelli, born 1467; died 1512.
Baccio Bandinelli, born 1487.

FLORENTINE SCHOOL, from Michael Angelo to Cigoli and later Painters.

Michael Angelo Buonarroti, born 1474; died 1565.
Giovanni Antonio Sogliano, lived 1530. Scholar of Lorenzo di Credi
Giuliano Bugiardini, born 1481; died 1556.
Sebastiano del Piombo (a Venetian settled in Rome, where he follo M. Angelo), born 1485; died 1547.
Il Rosso, died 1541.
Marcello Venusti, follower of M. Angelo.
Andrea del Sarto, born 1488; died 1536.
Daniello da Volterra, died 1556.
Battista Franco, called Il Semolei, born 1498; died 1561; a nati Venice, but followed M. Angelo.
Fra Paolo da Pistoja, Plautilla Nelli, } Followers of Fra Bartolommeo.
Jacopo Carrucci, called Il Pontormo, born 1493.
Il Franciabigio, born 1483; died 1524. Domenico Puligo, died 1527. } Followers of Andrea del Sar
Giorgio Vasari, born 1512; died 1574; the celebrated biographer.
Francesco de' Salviati, born 1510; died 1563.
Marco da Pino. (*See* Sienese School.)
Angelo Bronzino, living 1567.

REMARKS.

ITALIAN SCHOOLS—*continued.*

FLORENTINE SCHOOL, from Michael Angelo to Cigoli, &c.—*continued.*

Alessandro Bronzino, nephew and scholar of Angelo.

Santi di Tito, born 1538; died 1603.
Battista Naldini, living 1590.
Bernardino Barbatelli, called Poccetti, born 1542; died 1612.
} Scholars of Angelo Bronzino.

Lodovico Cardi da Cigoli, born 1559; died 1613; eclectic painter, as opposed to the mannered followers of M. Angelo.

Gregorio Pagani, born 1558; died 1605.
Domenico da Passignano, born 1560; died 1638.
Giovanni Biliverti, born 1576; died 1644.
} Followers of Cigoli.

Domenico Feti, 17th century.

Jacopo da Empoli, born 1554; died 1640.

Cristofano Allori, born 1577; died 1621.

Matteo Rosselli, born 1578; died 1650.

Giovanni Manozzi da S. Giovanni, born 1590; died 1636.
Franceso Furini, born 1600; died 1646.
} Scholars of Rosselli.

Baldassare Franceschini, called Il Volterrano Giovane, born 1611; died 1689.

Carlo Dolce, born 1616; died 1686.

Pietro da Cortona, born 1596; died 1669.

Ciro Ferri, born 1634; died 1689.
Guglielmo Cortesi, born 1628; died 1679.
Francesco Romanelli, born 1617; died 1662.
Pietro Testa, born 1617; died 1650.
} Scholars of Pietro da Cortona.

Orazio Lomi, called Gentileschi; born at Pisa, 1563; died in London, 1647; studied the works of Cigoli; was invited to England by Charles I.

Artemisia Gentileschi, his daughter, born 1590; died 1642; accompanied her father to England.

Benedetto Luti, born 1666; died 1724.

Francesco Zuccherelli, or Zuccarelli, born 1702; died 1788.

SIENESE SCHOOL.

The Sienese School, in its earlier character, was remarkable for a religious tendency, not merely as regards the choice of subjects (which were then everywhere of the same kind), but in a certain devotional fervour of expression; resembling, in this respect, Angelico da Fiesole, and also the painters of the Umbrian School. The works of all these painters, though conveying the impression of deep feeling, do not exhibit that variety of form and study of nature which are conspicuous in the Florentines generally, to whom Angelico da Fiesole is thus to be regarded as an exception. With the Sienese, the prevailing tendency of feeling referred to involved a certain limitation in the forms and in the character of heads.

Oderico, canonico di Siena, painted 1213.

Guido da Siena,
Duccio da Siena,
} already mentioned (previous to the Florentine School.)

*Ugolino da Siena, died 1339.

Simone Memmi, died 1344.

Lippo Memmi, painted 1333.

Pietro di Lorenzo, painted 1340; called by Vasari, Pietro Lauroti.

Ambrogio di Lorenzo, his brother.

Berna, lived after 1350.

Taddeo di Bartolo, painted about 1410.

Domenico di Bartolo, painted 1440.

Sano di Pietro
Lorenzo di Pietro
} Painted about the middle of 15th century.

Matteo da Siena, painted 1479.

Andrea del Brescianino, painted 1520.

Bernardino Fungai, painted 1512.

Jacopo Pacchierotto, painted 1535.

Gianantonio Razzi (a Lombard, settled in Siena), born 1480; died 1549.

Domenico Beccafumi, died 1549.

Marco da Pino, called Marco da Siena, died about 1587; first a scholar of Beccafumi, then of Daniello da Volterra; imitated Michael Angelo.

Michael Angelo da Siena, born 1491; died 1554.
Bartolommeo Neroni, called Maestro Riccio, painted 1573.
} Scholars of Razzi.

Baldassare Peruzzi, born 1481; died 1536.

Arcangiolo Salimbeni, painted 1579.

Francesco Vanni, born 1565; died 1609.

Domenico Manetti, about same period.

*Two painters named Ugolino—Ugolino Vieri and Ugolino di Prete Ilario, the first a Sienese—left works at Orvieto.

(*continued*)

REMARKS.	ITALIAN SCHOOLS—*continued.*
	UMBRIAN SCHOOL.
See the remarks on the Sienese School, the devotional and expressive character of which was carried still further by the Umbrian painters; who, however, first derived this tendency from Taddeo and Domenico di Bartolo of Siena. The School of Umbria possessed some representatives allied, in their more realistic aim, to the Florentine School; such as Pietro della Francesca and Luca Signorelli, who may be ranked among the most scientific painters of their time.	Gritto da Fabriano, supposed to be the same as Allegretto di Nuzio, painted 1368. Gentile da Fabriano, born 1412; died 1417; resided for a time in and near Venice; was the master of Jacopo Bellini. Ottaviano di Martino Nello, living in the commencement of 15th century. Matteo di Gualdo, about the same period. Pietro Antonio di Fuligno, about the same period. Niccolo da Fuligno, called Niccolo Alunno, painted 1458. Giovanni Santi (father of Raphael), died 1494. Pietro della Francesca, died 1484. Lorenzo di S. Severino, 15th century. Jacopo di S. Severino, same period. Marco Palmezzano da Forlì, painted 1503. Pietro Perugino, born 1446; died 1524. Bernardino Pinturicchio, born 1454; died 1513. Andrea di Luigi d'Assisi, called L'Ingegno, painted 1484.
According to Vasari, both L'Ingegno and Pinturicchio worked with Perugino for a time (between 1480 and 1484), either as assistants or scholars, in Rome.	Raphael. (*See* Roman School.) Giovanni, called Lo Spagna, painted after 1500. Eusebio di San Georgio, painted 1512. Giannicola Manni, born 1478; died 1544. Berto di Giovanni, born 1497; died 1523. Francesco Melanzio da Monte Falco, painted 1498. Tiberio d'Assisi, painted 1521. Sinibaldo Ibi, painted 1524. Girolama Genga, died 1551. Giambattista Caporali da Perugia, died 1560. — Followers of Perugino. Giovanni da Faenza, painted 1506. Domenico di Paris Alfani, painted 1518. Orazio Alfani, his son, died 1583. Melozzo da Forlì (*see* Paduan School); studied also with Pietro della Francesca. Benedetto Buonfigli, born 1420; died 1496. Fiorenzo di Lorenzo, lived 1490. Luca Signorelli. (*See* Florentine School.)
	ROMAN SCHOOL.
The "Roman School" is a somewhat arbitrary designation; it is appropriated to the Roman style of Raphael and that of his followers, including painters of various parts of Italy. On the other hand, a native Roman School can hardly be said to exist; a few obscure names of early painters are sometimes adduced, but the works of those artists are, for the most part, either uncertain or altogether wanting. The wall-painting of Conciolo (Conxiolus), 1219, at Subiaco, is engraved in the work of D'Agincourt, pl. c. Pietro Cavallini chiefly wrought in Mosaic; some specimens by him still exist in Rome. The supposition that he worked as a sculptor on King Edward the Confessor's monument, in Westminster Abbey, erected in 1260 or 1270, a supposition founded on the inscription "Petrus, Civis Romanus," proves to be groundless, from the fact that Pietro Cavallini was not born before 1259.	Raphael, Rafaello Santi d' Urbino, born 1483; died 1520. Giulio Romano, born 1492; died 1546. Pierino del Vaga, born 1500; died 1547. Gianfrancesco Penni, called Il Fattore, died about 1528. Andrea Sabbatini, called Andrea da Salerno, born 1480; died 1545. Polidoro da Caravaggio, died 1548. Giovanni da Udine, born 1494; died 1564. Timoteo Viti, died 1524. Pellegrino da Modena, painted 1509; died 1523. — Scholars of Raphael. Maturino, died 1528. Adone Doni, living 1567. Tommaso Vincidore of Bologna, the "Thomas Polonius" of Albert Durer's Journal. Vincenzio da S. Gimignano, died after 1527. Jacomone da Faenza, painted 1532. Il Bagnacavallo, born 1493; died 1551. Innocenzo Francucci da Imola, painted 1542. Girolamo Marchesi da Cotignola, painted 1518. — Painters of the March of Ancona; followers of Raphael. Luca Longhi, of Ravenna, born 1507; died 1580. Rinaldo Guisoni, living 1568. Fermo Guisoni, living 1568. Giulio Clovio, a celebrated miniature painter, died 1578. Francesco Primaticcio, born 1490; died 1570. — Scholars of Giulio Romano.

REMARKS.

The Roman school of the 17th century was more remarkable than any other in Italy for cultivating the inferior branches of painting. Besides the painters of grotesque scenes, called Bambocciate, artists in flowers and fruit were much employed. Among the latter may be named Pietro Paolo Bonzi, called Il Gobbo da' Frutti, died 1640, and Michael Angelo da Campidoglio, died 1670.

ITALIAN SCHOOLS—*continued.*

Roman School, from its Commencement to Giovanni Bellini—*cont*[d].

Girolamo Siciolante da Sermoneta, living 1572.

Pasquale Cati da Jesi, living 17th century.

Taddeo Zuccaro, born 1529; died 1566.

Federigo Zuccaro, painted 1560.

Michael Angelo Amerigi, called, from his birth-place, Il Caravaggio, born 1569; died 1609; a Milanese, but worked principally in Rome.

Carlo Saraceni, painted in the commencement of 17th century. Scholar of Caravaggio.

Agostino Ciampelli, born 1578; died 1640.

Giuseppe Cesare d'Arpino, died 1640.

Federigo Baroccio of Urbino, born 1528; died 1612. (*See* Correggio.)

Cristoforo Roncalli delle Pomerance, died 1626.
Giovanni Baglione, died 1642. Writer on Art. } Followers of Baroccio.

Andrea Comodi, born 1560; died 1638; scholar of Cigoli (*see* Florentine School); settled in Rome when young, and may therefore be said to belong to the Roman School.

Giovanni Battista Salvi, called, from his birth-place, Sassoferrato, born 1605; died in Rome, 1685; is supposed to have been a scholar of the Carracci and Domenichino; studied various masters, and among others, Raphael.

Angiolo Caroselli, scholar of Caravaggio, born 1585; died 1653.

Filippo Lauri, his scholar, born 1623; died 1694.

Andrea Sacchi, born 1600; died 1661.

Mario Nuzzi, called Mario de' Fiori, born 1603; died 1673.

Jacopo Cortesi, called Il Borgognone, born 1621; died 1626; a native of France; lived chiefly in Rome.

Michel Angelo Cerquozzi, called Michel Angelo delle Battaglie, born 1602; died 1660.

Carlo Maratti, born 1625; died 1713.

Francesco Trevisani, born at Treviso, 1656; died 1746; studied first in Venice, but was chiefly employed in Rome.

Pompeo Battoni, born 1708; died 1787.

Venetian School, from its Commencement to Giovanni Bellini.

Byzantines.

Mosaic Painters.

Magister Paulus, living in the 14th century.

Nicolo Semitecolo, painted 1350.

Lorenzo Veneziano, painted 1357.

Nicolo di Pietro, painted 1394.

Michele Mattei da Bologna, living in the 14th century.

Andrea da Murano, painted about 1400.

Jacobello del Fiore, painted 1434.

Giovanni di Alamagna.
Antonio da Murano. } Painted 1445.

Giovanni Vivarini.
Antonio Vivarini. } Painted 1444.

Donato Veneziano, painted 1459.

Bartolommeo Vivarini, painted 1473.

Luigi Vivarini, about the same time.

Carlo Crivelli, painted 1476.

Rugerius, painted about the middle of 15th century.

Fra Antonio da Negroponte, painted about the middle of 15th century.

Giacomo Bellini da Negroponte. (*See* also Paduan School.)

Gentile Bellini, born 1421; died 1501.

Michele Gianbono, painted in the 15th century.

Marco Basaiti, painted 1520.

Vittore Carpaccio, living 1522.

Lazzaro Sebastiani, living 1522.

Marco Veglia, painted 1508.

Pietro Veglia, about the same period.

(*continued*)

REMARKS.

ITALIAN SCHOOLS—*continued.*

VENETIAN SCHOOL, from Giovanni Bellini to the Followers of Bassano.

Giovanni Bellini, born 1426; died 1516.

Followers of Giovanni Bellini.

- Giovanni Mansueti, painted 1500.
- Andrea Cordelli Agi, painted 1504.
- Girolamo Mocetto, painted about the close of 15th century.
- Giambattista Cima da Conegliano, living 1517.
- Pietro degli Ingannati, painted in the commencement of 16th century.
- Giovanni Buonconsigli, same period.
- Vittore Belliniano, painted 1520.
- Pier Maria Pennacchi, painted 1520.
- Francesco da Santa Croce, painted 1507.
- Girolamo da Santa Croce, living 1549.
- Vincenzo Catena, died 1530.
- Andrea Previtali, painted 1528.
- Sebastiano Florigerio da Udine, painted 1535.
- Marco Marcone, painted 1507.
- Francesco Bissolo, painted 1520.
- Martino da Udine, called Pellegrino da S. Daniello, died about 1545.

Benedetto Diana, painted in the commencement of 16th century.

Marco Marziale, same period.

Andrea Busati, painted 1500.

Marco Bello, painted in the commencement of 16th century.

Giorgio Barbarelli, called Il Giorgione, born 1477; died 1511.

Followers of Giorgione.

- Sebastiano del Piombo, born 1512; died 1574.
- Jacobo Palma, called Palma Il Vecchio, painted 1550.
- Lorenzo Lotto of Bergamo, born 1490; died 1560.
- Pietro Luzzo, called Morto da Feltre, born 1468; died 1513.
- Rocco Marcone, living 1505.
- Paris Bordone, born 1500; died 1570.
- Giovanni Antonio Licinio da Pordenone, born 1484; died 1539.
- Bernardino Licinio, painted in the first half of 16th century.
- Giovanni Cariani of Bergamo, painted 1519.
- Giovanni Paolo dell' Olmo, painted in 16th century.

Tiziano Vecellio, born 1477; died 1576.

Followers of Titian.

- Bonifazio Veneziano, born 1494; died 1553.
- Orazio Vecellio, son of Titian, born 1540; died 1576.
- Francesco Vecellio, brother of Titian, born 1483; living 1551.
- Cesare Vecellio, younger brother of Titian, lived 1590 (the date of the Costumes).
- Marco Vecellio detto Marco di Tiziano, nephew of Titian, died 1611.
- Tizianello, son of Marco.
- Domenico Campagnola, painted 1543.
- Andrea Schiavone, born 1522; died 1582.
- Polidoro Veneziano, died 1565.
- Santo Zago, painted in 16th century.
- Alessandro Bonvicino, called Il Moretto of Brescia, painted 1516.
- Girolamo Savoldo, of Brescia, painted about 1540.
- Girolamo Romanino, of Brescia, born 1504; died 1566.
- Girolamo Dante detto di Tiziano, painted in 16th century.
- Damiano Mazza of Padua, 16th century.
- Alessandro Varottari, called Il Paduanino, born 1590; died 1650.

Jacopo Robusti, called Il Tintoretto, born 1512; died 1594.

Followers of Tintoretto.

- Domenico Tintoretto, his son, born 1562; died 1637.
- Marietta Tintoretto, his daughter, born 1560; died 1590.
- Palma Giovane, great nephew of Palma Vecchio, born 1544; died 1628.

REMARKS.

li Eredi di Paolo Veronese (the heirs
. Veronese), who completed the mas-
unfinished works and commissions,
rehend Benedetto, Carletto, and,
rding to Ridolfi, Gabrielle.

ncesco da Ponte, the father of
mo, born about 1475, died 1530,
d at Bassano, where some of his
exist, in a style resembling the earlier
r of Bellini.

ITALIAN SCHOOLS—*continued.*

VENETIAN SCHOOL from Giov. Bellini to the Followers of Bassano—*cont^d.*

Flaminio Floriano, painted in 16th century.	Followers of Tintoretto.
Melchiore Colonna, about the same period.	
Cesare dalle Ninfe, about the same period.	
Odoardo Fialetti, of Bologna, born 1573; died 1638.	
Paolo Cagliari, called Paolo Veronese, born 1532; died 1588.	Followers of P. Veronese.
Benedetto Cagliari, brother of Paolo, about same period.	
Carletto Cagliari, son of Paolo, born 1570; died 1596.	
Gabrielle Cagliari, a younger son of Paolo.	
Luigi Benfatto detto dal Friso, nephew of P. Veronese, born 1551; died 1611.	
Maffeo Verona, born 1576; died 1618.	
Francesco Montemezzano, born 1555; died 1600.	
Pietro Longhi, living at the end of 16th century.	
Parrasio Michele, living 1590.	
Giambattista Zelotti, of Verona, born 1532; died 1592.	Contemporaries of P. Veronese, and resembling him in style.
Paolo Farinato of Verona, born 1522; died 1606.	
Lorenzo Luzzo, painted 1511.	
Paolo Pino, living 1565. Writer on Art.	
Pomponio Amalteo, born 1505; died 1576.	Scholars of Pordenone.
Giovanni Maria Calderari da Pordenone, died about 1564.	
Giacomo da Ponte, called Il Bassano, born 1510; died 1592.	Followers of Bassano.
Francesco da Ponte, son of Giacomo, born 1548; died 1591.	
Giambattista da Ponte, second son of Giacomo, born 1553; died 1613.	
Leandro da Ponte, third son of Giacomo, born 1558; died 1623.	
Girolamo da Ponte, youngest son of Giacomo, born 1560; died 1622.	

VENETIAN SCHOOL, from the Followers of BASSANO to the Close of the 18th Century.

Lionardo Corona, born 1561; died 1605.
Andrea Vicentino, born 1539; died 1614.
Antonio Vasilacchi detto L'Aliense, born 1556; died 1629.
Carlo Ridolfi, scholar of L'Aliense, and writer on art, born 1602; died 1660.
Pietro Malombra, born 1556; died 1618.
Giovanni Contarini, born 1549; died 1605.
Pietro Liberi, born 1605; died 1687.
Pietro Vecchia, born 1605; died 1678.
Carlo Lotti (Loth), born 1632; died 1698.
Sebastiano Ricci, born 1659; died 1734.
Giovanni Antonio Pellegrini, born 1674.
Rosalba Carriera (crayon), born 1675; died 1757.
Jacopo Amiconi, born 1675; died 1758.
Giambattista Piazzetta, born 1682; died 1754.
Giambattista Tiepolo, born 1697; died 1770.
Pietro Rotari, born 1707; died 1762.
Giovanni Bettino Cignaroli, born 1709; died 1770.
Antonio Canal, born 1697; died 1768.
Bernardo Bellotto, his nephew, called Il Canaletto, born 1724; died 1780.
Francesco Guardi, born 1712; died 1793. Scholar of Canaletto.

(*continued*)

REMARKS.

ITALIAN SCHOOLS—*continued.*

SCHOOL OF PADUA, allied by some of its Representatives to the Venetian School.

Giunto Padovano, or da Padua, is also called Justus. The only authentic specimen—being inscribed and dated—of this painter at present known, forms part of the Öttingen-Wallerstein Collection, now in the possession of His Royal Highness Prince Albert. (Kunstblatt 1841, No. 36.)

Giunto Padovano, born in Florence; painted 1367.

Giovanni Padovano, } His scholars.
Antonio Padovano, }

Guariento da Padua, painted about 1360.

D'Avanzo Veronese, painted 1376.

Altichieri da Zevio, painted 1376.

Giovanni Mireto, painted 1420.

Girolamo Mireto, painted 1441.

Squarcione, born 1394; died 1474.

Giacomo Bellini was father of Giovanni and Gentile Bellini.

According to Vasari, Andrea Mantegna married the daughter of Giacomo Bellini.

The less noted scholars of Squarcione were numerous; among them are Bono Ferrarese, Ansuino da Forlì, and Niccolo Pizzolo: all three assisted Mantegna in the frescoes of the Eremitani at Padua.

Marco Zoppo was also a scholar of Squarcione. (*See* School of Bologna.)

Giacomo Bellini (scholar of Gentile da Fabriano), born 1405; died 1470.

Andrea Mantegna, born 1431; died 1506.

Gregorio Schiavone, painted in 15th century.

Dario da Treviso, about the same period.

Francesco, son of Gentile da Fabriano, about the same period.

Antonio da Fabriano, about the same period.

Stefano da Ferrara, painted in the latter part of 15th century.

Melozzo da Forlì. (*See* School of Umbria).

} Scholars of Squarcione

Giulio Campagnola, painted in the commencement of 16th century.

The principal works of Girolamo da Treviso are in a church near Faenza; he is called Juniore to distinguish him from another of the name, less celebrated.

Bernardo Parentino, born 1437; died 1531.

Girolamo da Treviso, born 1508; died 1544.

Girolamo Padovano, painted in the middle of 16th century.

Gualtieri, about the same period.

Dario Varotari, of Verona (father of Il Paduanino), born 1539; died 15

Pietro Damino, born 1592; died 1631.

(Other painters, natives of Padua, have been enumerated among t painters of the Venetian School.)

SCHOOL OF VERONA, allied in its later Character to that of Venice.

Stefano da Zevio, painted in 15th century.

Turoni, living 1360.

Francesco Monsignore, born 1455; died 1519.

Liberale, born 1451; died 1536.

Girolamo dai Libri, born 1472; died 1555.

Francesco Il Vecchio and Francesco Il Giovane (the father and son of Girolamo dai Libri) were also distinguished by the surname "dai Libri."

Vittore Pisano, called Pisanello, celebrated also for his medals; living 14

Bartolommeo Montagna, of Vicenza, living 1500.

Benedetto Montagna, his brother.

Antonio Badili, born 1480; died 1560; he was the Master of Pac Veronese and Zelotti.

Giovanni Francesco Carotto, born 1470; died 1546.

Fra Giovanni da Verona, painted in the commencement of 16th century

Two Veronese painters named Morone are not to be confounded with Giovanni Battista Morone, of Bergamo, celebrated for his portraits. (*See* School of Bergamo.)

Francesco Morone, born 1474; died 1529.

Paoli Farinati. (*See* Venetian School.)

Alessandro Turchi, called l'Orbetto, born 1552; died 1648.

Nicolo Giolfino, painted in 16th century. The Master of Farinato.

Francesco Torbido, detto Il Moro; born about 1500; died 1581.

Giovanni Battista d'Angeli, detto del Moro, born about 1512. Scholar Francesco Il Moro.

Domenico Riccio, called Brusasorci, born 1494; died 1567.

Paolo Cavazzola, painted in 16th century.

(Later Veronese painters, not distinguished from the Venetian School

REMARKS.

ITALIAN SCHOOLS—*continued.*

SCHOOL OF BRESCIA, allied to that of VENICE.

Pietro Rosa, painted in 16th century; follower of Titian.
Lattanzio Gambara, born 1541; died 1574.
Alessandro Buonvicino, called Il Moretto.
Girolamo Savoldo.
Girolamo Romanino.
} *See* Venetian School.
Giovita Bresciano, called Il Brescianino, painted 1580. Scholar of Lattanzio Gambara.
Girolamo Muziano of Brescia, born 1528; died 1592; scholar of Romanino (he is sometimes classed with the Venetian School); resided chiefly in Rome.

SCHOOL OF MANTUA, allied to that of PADUA by the Influence of Mantegna, to that of ROME by Giulio Romano, and to that of FERRARA by Dosso Dossi and Lorenzo Costa.

Battista Spagnoli, born 1448; died 1516.
Lodovico Mantegna, eldest son of Andrea Mantegna, died 1511.
Bernardino Mantegna, son of Andrea, born 1490; died 1528.
Francesco Mantegna, son of Andrea, about the same period.
Carlo del Mantegna, scholar of Andrea, painted in the commencement of 16th century.
} Followers of Mantegna in Mantua.
Rinaldo Mantovano, about the same period.
Giambattista Brizziano, called Giambattista di Mantova, about the same period.
Ippolito Costa, brother of Lorenzo Costa, first half of 16th century.
} Followers of Giulio Romano in Mantua.
Benedetto Pagni, about the same period.
Teodoro Ghisi, born about 1500; died 1567; relative of the engravers Giorgio, Adamo, and Diana.
Marcello Venusti, of Mantua. (*See* Florentine School.)
Lorenzo Leonbruno, born 1489; died 1510.

Andrea Andreani, the engraver, was of Mantua.

Leonbruno is the chief name in the ve Mantuan School.

SCHOOL OF BERGAMO, allied by its best Representatives to that of VENICE.

Fra Damiano da Bergamo, born about 1500; died 1549 (Tarsia).
Enea Salmeggia, detto Il Talpino, born about 1556; died 1626.
Giovanni Cariani, follower of Giorgione. (*See* Venetian School.)
Giovanni Battista Morone, scholar of Il Moretto, of Brescia, painted 1557; celebrated for his Portraits.

BOLOGNESE SCHOOL, from its Commencement to FRANCESCO FRANCIA.

Franco Bolognese, painted 1313.
Vitale, first half of the 14th century.
Lippo di Dalmasio, close of 14th century.
Beata Caterina Vigri, 15th century.
Simone di Bologna, about 1400.
Jacobus Paulus, about same date.
Lorenzo di Bologna,
Cristoforo di Bologna,
} Close of 14th century.
Tomaso di Modena (Thomas de Mutina), 1357.
Pietro de Lianori, 1415.
Marco Zoppo, scholar of Squarcione, close of 15th century.

(*continued*)

REMARKS.

Marc Antonio Raimondi and Giulio Bonasone, the celebrated engravers, were natives of Bologna; 16th century. The engravers Agostino Veneziano and Marco Ravignano were scholars of Marcantonio.

ITALIAN SCHOOLS—*continued.*

BOLOGNESE SCHOOL, from Francesco Francia to the Carracci

Francesco Raibolini, called Francesco Francia, born 1450; died 1517.
Giacomo Francia, his son, first half of 16th century.
Giulio Francia, his relative, same period.
Timotei Viti. (*See* School of Umbria.)
Guido Aspertini, born 1460.
Amico Aspertini, born 1472; his brother.
Lorenzo Costa. (*See* School of Ferrara.)
} Followers of Francia.

Bartolommeo Ramenghi, called Il Bagnacavallo.
Innocenzo Francucci, called Innocenzo da Imola.
} *See* Roman School.

Biagio Pupini, painted 1530.
Francesco Primaticcio, born 1490; died 1570. Scholar of Giulio Romano
Niccolo dell' Abate, born 1512; died 1572; accompanied Primaticcio to France.
Pellegrino Tibaldi, born 1527; died 1600. Scholar of Bagnacavallo; followed Michael Angelo.
Orazio Sammachini, born 1532; died 1577.
Prospero Fontana, born 1512; died 1597. Scholar of Innocenzo da Imola
Lavinia Fontana, his daughter, born 1552; died 1614.
Lorenzo Sabbatini, born 1540; died 1577.
Bartolommeo Passerotti, born 1540; died 1595.
Denys Calvart (of Antwerp), born 1555; died 1619.
Ercole Procaccini. (*See* School of Milan.)
Bartolommeo Cesi, born 1556; died 1629.
Cesare Aretusi, painted 1590. (*See* School of Parma.)
Cesare Baglione, died 1590.

BOLOGNESE SCHOOL, from the Carracci to Carlo Cignani.

Lodovico Carracci, born 1555; died 1619.
Agostino Carracci, cousin of Lodovico, and elder brother of Annibale, born 1558; died 1602.
Annibale Carracci, born 1560; died 1609.
Francesco Carracci, a younger brother, born 1595; died 1622.
Antonio Carracci, called Il Gobbo, son of Agostino, born 1583; died 161
Guido Reni, born 1574; died 1642; first a scholar of Calvart, then of Lodovico Carracci.
Francesco Albani, born 1578; died 1666; first a scholar of Calvart, then of the Carracci.
Domenico Zampieri, called Il Domenichino, born 1581; died 1641; first a scholar of Calvart, then of the Carracci.
Alessandro Tiarini, born 1577; died 1668; first with Fontana and Cesi, afterwards studied the works of the Carracci.
Giovanni Francesco Grimaldi, called Il Bolognese, born 1606; died 1680—chiefly Landscape.
Pietro Facini, born 1560; died 1602; studied for a time with the Carracci.
Agostino Tassi, born 1566; died 1642—Landscape. Studied under Paul Brill, at Rome, as well as under the Carracci; he was the master of Claude Lorraine.
Giovanni Andrea Donducci, called Il Mastelletta, born 1575; died 1655; for a time, a scholar of the Carracci.
Giovanni Battista Viola, born 1576; died 1622—Landscape.
Giacomo Cavedone, born 1577; died 1660; studied with the Carracci, and also at Venice.
} Followers of the Carracci

Francesco Gessi, born 1588; died 1649.
Giacomo Semenza, or Sementi, born 1580.
Giovanni Andrea Sirani, born 1610; died 1670.
Elisabetta Sirani, his daughter, born 1638; died 1664.
Simone Cantarini, detto Il Pesarese, born 1612; died 1648.
Guido Cagnacci, born 1601; died 1681.
Flaminio Torre, born 1621.
Domenico Maria Canuti, born 1620.
} Followers of Guid

REMARKS.

ITALIAN SCHOOLS—*continued.*

Bolognese School, from the Carracci to Carlo Cignani—*continued.*

Leonello Spada, born 1576; died 1622.

Giovanni Lanfranco. (*See* School of Parma.)

Pietro Francesco Mola, born 1609; died 1665; a Milanese, but studied under Albano, at Bologna—Figures and Landscape.

Giovanni Battista Mola, born 1620; a native of France—Figures and Landscape. Scholar of Albano.

Giovanni Battista Passeri, follower of Domenichino, and a writer on art, born about 1610; died 1679.

Giovanni Francesco Barbieri, called Il Guercino da Cento, born 1590; died 1666.

Benedetto Gennari, born 1633; died 1715; nephew of Guercino.
Cesare Gennari, his brother, born 1641; died 1688.
Lorenzo Gennari, same family, painted 1650.
Giovanni Mattia Preti, called Il Calabrese, born 1613; died 1699.
Paolo Antonio Paderna, born 1649; died 1708.
} Followers of Guercino.

Carlo Cignani, born 1628; died 1719.

Giovanni Maria Crespi, called Lo Spagnuolo, born 1665; died 1747. Scholar of Canuti and Cignani—(not to be confounded with the Crespi of Milan).

Giovanni Andrea Lazzarini, native of Pesaro, born 1710; died 1801. Writer on Art.

SCHOOL OF FERRARA, allied by some of its Representatives to the Bolognese School; by others, to the Schools of Venice and Rome.

Gelasio da Ferrara, painted 1240.

Cristoforo da Ferrara, lived 1380.

Galasso Galassi, painted in the first half of 15th century.

Cosimo Tura, called Il Cosmè, born 1406; died 1469.

Francesco Cossa, painted 1474.

Lorenzo Costa, painted 1490. Scholar of Francesco Francia.

Lodovico Mazzolino, born about 1481; died 1530.

Ercole Grandi, called Ercole da Ferrara, born 1491; died 1531. Scholar of Lorenzo Costa.

Dosso Dossi, born 1490; died 1560. Scholar of Costa.

Giovanni Battista Dossi, his brother, about same period.

Domenico Panetti, born 1460; died 1530.

Benvenuto Tisi, called Il Garofalo, born 1481; died 1559. Studied first under Domenico Panetti, afterwards under Raphael, in Rome.

Giambattista Benvenuto, called L'Ortolano, born 1490; died 1525.

Caligarino, painted in the commencement of 16th century.

Sigismondo Scarsella, born 1530; died 1614.

Ippolito Scarsellino, his son, called Scarsellino da Ferrara, born 1560; died 1621.

Giuseppe Caletti, called Il Cremonese, born about 1600; died 1660.

ppolito Costa, the son, and Lorenzo, grandson, of Lorenzo Costa, appear ave settled in Mantua.

SCHOOL OF MILAN, allied by some of its earliest Representatives to the School of Padua; by later Masters, to the Style of Leonardo da Vinci; ultimately, under the Procaccini, eclectic.

SCHOOL OF MILAN, from its Commencement to Leonardo da Vinci.

Leonardo di Bisuccio, of Milan, painted in Naples 15th century.

Vincenzo Foppa, the elder, painted 1455.

Vincenzo Civerchio, the elder, painted 1500.

Bernardo Zenale, born 1436.

Bernardino Buttinone, born 1451; died 1481.

Bernardo de' Conti, painted 1496.

Bramantino, the elder, lived 1450.

onato Lazzari, or Bramante, was the brated architect, the friend of Raphael; ived in Milan, from 1476 to 1499.

Donato Lazzari, called Bramante d'Urbino, born about 1450; died in Rome, 1514. First a scholar of Bramantino.

Bartolommeo Suardi, called Bramantino Giovane; living in the commencement of 16th century. Scholar of Bramante.

(*continued*)

REMARKS.

ITALIAN SCHOOLS—*continued.*

School of Milan, &c.—*continued.*

Ambrogio Fossano, called Ambrogio Borgognone; painted in the latte part of 15th and commencement of 16th century.

Giovanni Donato Montorfano, painted 1495.

Vincenzo Foppa, Il Vecchio, a native of Brescia, died 1492.

Vincenzo Foppa, Il Giovane, painted in the commencement of 16th centur

Vincenzo Civerchio, Il Giovane, painted 1539.

Cesare Magni, painted 1530.

Pietro Francesco Sacchi, painted 1514.

Andrea da Milano, commencement of 16th century; a distinct painter fro Andrea Solario, who was a scholar of Leonardo da Vinci.

Girolamo Giovenone, painted 1516.

Gaudenzio Ferrari, born 1484; died 1550. First a scholar of Giovenone studied under various masters, and, for a time, under Raphael, in Rom

Bernardino Lanino, born 1522; died 1578. Scholar of Guadenzio Ferrari afterwards studied the works of Leonardo da Vinci.

Giovanni Battista Cerva, painted in 16th century.

Giovanni Paolo Lomazzo, his scholar, and a writer on art, born 153 died 1600.

Albertino Piazza, of Lodi, painted about 1500.

Martino Piazza, his brother.

Calisto Piazza, son of Martino, painted 1556.

Ambrogio Figino, scholar of Lomazzo, painted in the latter part of 16 century.

SCHOOL OF MILAN, from Leonardo da Vinci to the Procaccini and their Followers.

Leonardo da Vinci (*see* Florentine School), resided in Milan from 1482 t 1499, and formed a School there. Writer on Art.

Lomazzo (Rime, p. 100) enumerates three sons of Bernardino Luini—Evangelista, Pietro, and Aurelio—all painters.

Bernardino Luini, born about 1480; living 1530.

Aurelio Luini, his son, died 1593.

Marco D'Oggione, born about 1480; died 1530.

Andrea Salaino, painted 1530.

Giovanni Antonio Beltraffio, commencement of 16th century.

Francesco Melzi, living 1568.

Cesare da Sesto, died 1524.

Andrea Solario, living 1530.

Gaudenzio Vinci, first half of 16th century.

Girolamo Alibrando, of Messina, born 1470; died 1524.

Followe of Leonard da Vinci.

Bernardino Fassolo, born about 1518.

Bernazzano, painted 1536 (landscape); assisted Cesare da Sesto.

Ercole Procaccini, born 1520; living 1591.

Camillo Procaccini, his son and best scholar, born 1546; died 1626.

Giulio Cesare Procaccini, younger brother of Camillo, born 1548; di 1626.

Giovanni Batista Crespi, called Il Cerano, born 1557; died 1633.

Daniello Crespi, born 1590; died 1630.

Ercole Procaccini, the younger, born 1596; died 1676.

Enea Salmeggia, called Il Talpino (*see* School of Cremona); first a scholar of the Campi, then of the Procaccini.

Followe of the Pr caccini.

SCHOOL OF CREMONA, allied to that of Milan.

Bonifazio Bembo is not to be confounded with Bonifazio Veronese, called also Veneziano, of the Venetian school, a follower of Titian.

Bonifazio Bembo, of Cremona, painted in 1461.

Boccaccio Boccacino, commencement of 16th century.

Camillo Boccacino, his son, died 1546.

Bernardino Gatti, follower of Correggio. (*See* School of Parma.)

Giulio Campi, born 1500; died 1572.

Antonio Campi, his brother, living 1586.

Bernardino Campi, born 1522; died 1584; a relative of the foregoing; best artist of the school.

Sofonisba Angussola (or Anguisciola), born about 1533; died 1626.

REMARKS.

ITALIAN SCHOOLS—*continued.*

SCHOOL OF PARMA, including Painters of Modena and of other Neighbouring Places, from the earliest Masters of note to Correggio.

Tommaso da Modena (Thomas de Mutina), painted 1357. (*See* also Bolognese School.)

Cristoforo Parmense, painted 1499.

Alessandro Araldi da Parma, died about 1528.

Filippo Mazzuoli, father of Parmigianino, painted about 1500.

Macrino d'Alba, called also Giangiacomo Fava, painted about 1500.

Niccoletto da Modena, born 1460.

Giovanni Munari, painted in 15th century.

Alessandro da Carpi, about same period.

Pellegrino Munari (son of Giovanni Munari), called Pellegrino da Modena, painted 1509. Studied at a later period with Raphael in Rome.

Francesco Bianchi Ferrari, called Il Frari, painted 1447; died 1510. Supposed to be an early Master of Correggio.

Giovanni Massone d'Alessandria, painted at the close of 15th century.

SCHOOL OF PARMA, from Correggio.

Antonio Allegri, called from his birthplace, Il Correggio, born 1494; died 1534.

Francesco Mazzuoli, called Il Parmigianino, born 1503; died 1540.

Pomponio Allegri, son of Correggio, born 1522.

Francesco Maria Rondani, born 1505; died about 1548.

Michael Angelo Anselmi, born 1491; died 1554.

Bernardino Gatti, called Il Sojaro, died 1475.

Giorgio Gandini, called Del Grano, died 1538.

Lelio Orsi da Novellara, born 1511; died 1587.

Federigo Baroccio, of Urbino, born 1528; died 1612.

} Followers of Correggio.

Ugo da Carpi is less celebrated as a ...ter than as the inventor of a mode of ...ting impressions in chiaro-scuro from ...eral wood blocks. His prints are chiefly ...n Raphael and Parmigianino.

Ugo da Carpi, born about 1486.

Girolamo da Carpi. (*See* School of Ferrara.)

Niccolo dell' Abate, of Modena. (*See* Bolognese School.)

Bartolommeo Schidone, born 1560; died 1616.

Giovanni Lanfranco, born 1581; died 1647; a native of Parma. First studied the works of Correggio; afterwards scholar to Annibale Carracci, in Rome.

Lodovico Lana, born 1597; died 1646.

Giovanni Paolo Pannini, born at Piacenzi 1691; died 1758. Painted chiefly Architectural Views.

SCHOOL OF NAPLES, from its Commencement to Giuseppe Ribera, called Lo Spagnoletto.

Tommaso degli Stefani, born 1231.

Filippo Tesauro, his scholar, born 1260.

Maestro Simone, painted in 14th century.

Stefanone, Francesco, } Di Maestro Simone, his scholars, latter part of 14th century.

Colantonio del Fiore, died 1444.

Antonio Solario, called Lo Zingaro, born 1382; died about 1455.

REMARKS.

Antonello da Messina is celebrated for having introduced the Flemish mode of oil painting into Italy. He repaired to Flanders to study the new method, in consequence of seeing at Naples a picture by J. Van Eyck. He ultimately settled in Venice, and influenced the earliest school of oil painters there.

Three scholars of Raphael—Andrea da Salerno, Francesco Penni, called Il Fattore, and Polidoro da Carravaggio—resided for a time in Naples, and, to a certain extent, influenced its school. Francesco Santafede and his son Fabrizio were followers of Andrea da Salerno, and Leonardo da Pistoja was among the scholars of Penni.

Lo Spagnoletto went to Naples when a boy, and remained chiefly in Italy. He is, however, claimed also by the Spanish School.

The followers of Pierino in Genoa were numerous, but in general of little note.

ITALIAN SCHOOLS—*continued.*

SCHOOL OF NAPLES, from its Commencement to Giuseppe Ribera—*continued*

Antonello da Messina, born about 1414; died about 1493.

Simone Papa, Il Vecchio, born about 1430; died 1488.

Pietro Donzelli, } Scholars of Lo Zingaro; painted in 15th century.
Ippolito Donzelli, }

Silvestro de' Buoni, about same period. Studied under Lo Zingaro and the Donzelli.

Antonio Amato, Il Vecchio, born 1475; died 1555; said to have been a scholar of Silvestro de' Buoni.

Andrea da Salerno. (*See* Roman School.)

Simone Papa, Il Giovane, born 1506; died 1569.

Giambernardo Lama, painted in 16th century.

SCHOOL OF NAPLES, from Giuseppe Ribera, called Lo Spagnoletto.

Giuseppe Ribera, called Lo Spagnoletto, born in Spain about 1589; died at Naples 1656.

Belisario Corenzio, born 1568; died 1643. Studied first at Venice under Tintoret.

Giambattista Caracciolo, born about 1580; died 1641.

Massimo Stanzioni, born 1585; died 1656. Scholar of Caracciolo.

Paolo Domenico Finoglia, died 1656. }
Giuseppe Marullo, died 1685. } Scholars of Massimo Stanzioni.
Andrea Vaccaro, born 1598; died 1670. }

Giovanni Mattia Preti, called Il Calabrese, born 1613; died 1699. (*See* Bolognese School.)

Aniello Falcone, born 1600; died 1666. Scholar of Lo Spagnoletto.

Salvator Rosa, born 1615; died 1673—History and Landscape. First studied with Lo Spagnoletto, and was afterwards a scholar of Aniello Falcone.

Pietro Novelli, called Monrealese, living 1660.

Domenico Gargiuoli, called Micco Spadaro, born 1612; died 1679—Landscape. Scholar of Aniello Falcone, and Salvator Rosa.

Bartolommeo Torreggiani, died about 1673—Landscape. Scholar of Rosa.

Luca Giordano, called Fra Presto, born 1632; died 1705.

Paolo de Matteis, born 1662; died 1728.

Francesco Solimene, detto L'Abbate Ciccio, born 1657; died 1747.

Sebastiano Conca, born 1676; died 1764.

Corrado Giaquinto, died 1675. Scholar of Solimene and Conca.

SCHOOL OF GENOA, from its Commencement to Giovanni Battista Paggi.

Giusto di Allemagna, painted in Genoa, 1451.

Lorenzo di Pavia, } Close of 15th century.
Donato di Pavia, }

Giovanni Massone. (*See* School of Parma.)

Carlo del Mantegna. (*See* School of Mantua.)

Pierino del Vaga. (*See* Roman School.) Formed a school at Genoa.

Luzio Romano, first half of 16th century. }
Lazzaro Calvi, 16th century. } Followers of Pierino del Vaga.
Pantaleo Calvi, his brother, died 1595. }

Antonio Semini, born 1455; living 1547. Follower of Perugino.

Andrea Semini, his son, born 1510; died 1578. Studied the works of Raphael.

Ottavio Semini, son of Antonio, born 1515; died 1604.

Giovanni Cambiaso, born 1495.

Luca Cambiaso, his son, born 1527; died 1585.

Cesare Corte, born 1554.

REMARKS.

About this time (the close of the 16th d beginning of the 17th century) the enoese School was much influenced by eign painters, and among the rest by ubens and Vandyck.

Not to be confounded with Ippolito lantini, born 1627, died 1706, also led Il Prete Genovese.

Tutilo painted a picture of the image of Virgin, long revered at Metz. He is posed by Lessing to be the Theophilus esbyter, who wrote the Latin treatise painting, "De omni Scientiâ Artis gendi."

The convents of Germany afford other mples of skilful artists; but the earliest dence of a school in Germany is the ntion of the painters of Cologne in "Parcival" of Wolfram of Eschen-h.

The works of this school, to be seen efly at Cologne and Munich, are all in pera, and generally upon gold grounds on panel, and are remarkable for bril-nt colouring, and careful detail; the wing is mannered and angular.

Painting was encouraged also very early Prague in Bohemia by the Emperor arles IV. 1346-78.

ITALIAN SCHOOLS—*continued.*

SCHOOL OF GENOA, from Giovanni Battista Paggi.

Giovanni Battista Paggi, born 1554; died 1629. Studied the works of Cigoli and Baroccio. Writer on Art.

Domenico Fiasella, called Il Sarzana, born 1589; died 1669.

Bernardo Castelli, born 1557; died 1629.

Valerio Castelli, his son, born 1625; died 1659.

Giovanni Battista Carlone, born 1594; died 1680.

Andrea Carlone, his son, born 1639; died 1697.

Giovanni Andrea Ansaldo, born 1584; died 1638.

Bernardo Strozzi, called Il Cappuccino, also Il Prete Genovese, born 1581; died 1644.

Giovanni Benedetto Castiglione, born 1616; died 1670.

Giovanni Battista Gauli, called Baciccio, born 1639; died 1709.

Domenico Piola, born 1628; died 1703.

Domenico Parodi, born 1668.

Padre Andrea Pozzi, born 1642; died 1709.

Claudio Beaumont, born at Turin, 1694; died 1766.

GERMAN SCHOOLS.

EARLY PAINTERS OF THE MIDDLE AGES.

Alfred and Ariram, two Bavarian monks, painted in the palace of the Emperor Arnulph, at Regensburg, A. D. 887-899.

Tutilo, or Tuotilo, and Notker, painted in the convent of St. Gall, Switzerland, 891-921.

Ellinger, Abbot of Tegernsee, living 1017-1048.

Conrad, a monk of the convent of Scheyern, living about 1250.

THE OLD SCHOOL OF COLOGNE, or of the Lower Rhine.

14th Century.

Meister Wilhelm (of Herle), painted 1370-1388.

Meister Stephan (painter of the Dom-bild at Cologne), painted 1410.

Israel van Meckenen, painted 1482; died 1503.

Meister Christoph (Peter Christophsen?), painted 1471.

Zuan Alemanno, painted 1440.

Jarenus of Soest, in Westphalia, painted about 1500.

BOHEMIA.

Thomas von Mutina, at Prague, living about 1250-1297.

Niclaus Wurmser, of Strasburg, painted in 14th Century.

Kunze, of Prague, about the same period.

Theodorich, of Prague, about the same period.

SCHOOL OF ULM AND COLMAR.

15th Century.

Early Masters, but of whom scarcely any Works are known.

Beham, about 1450.

Jacob, Peter, and Hans Acker, 15th Century.

Lindenmayer, painted about 1450.

Stocker, about the same period.

Lucas Knechtelmann, about the same period.

Lucas Moser, about the same period.

REMARKS.

Martin, called by the Italians Martino d'Anversa, was the pupil of Rogier van der Weyden, and is the head of the old school of Colmar.

GERMAN SCHOOLS—*continued.*

School of Ulm and Colmar—15th Century—*continued.*

Martin Schoen, the elder, Ulm, living 1394–1416.

Barthel Schoen, the elder, Ulm, living 1429–1440.

Martin Schoen, or Schongauer, born about 1420; painted in Ulm, 1441; in Colmar, 1470; died 1488.

Ludwig Fries, Ulm; died about 1499.

Barthel Schoen, the younger, Ulm, living 1471.

Hans Schoen, Ulm, living 1498–1514.

Ludwig Schongauer, Ulm, living 1480–1491; Colmar, 1493 (sometimes called Ludwig Fries, the younger).

} Brothers of Martin Schongauer.

Friedrich Herlin, of Nordlingen, painted 1455; died 1491.

Bartolomäus Zeitbloom, Ulm, living 1468–1517.

Martin Schaffner, of Ulm, living 1508–1539.

Hans Largkmaier, painted 1483.

EARLY SCHOOL OF NÜRNBERG.—FRANCONIA.

15th Century.

Michael Wohlgemuth, born 1434; died 1519. (The Master of Albrecht Dürer).

Jacob Walch, died about 1500.

Martin Zagel, painted 1503.

Matthäus Grünewald, Asschaffenburg, born 1450; died 1510.

Gabriel Mächselkircher, Munich, painted 1470.

Ulrich Füterer, Landshut, painted 1480.

Hans von Olmdorf, painted 1490.

Hans Baldung Grün (Upper Rhine School), born at Gmünd, in Swabia, about 1470; died 1545.

Melchior Feselen, died 1538—Battle painter.

Bartolomäus de Bruyn, painted 1520–1550.

Hans von Mehlem, painted 1530.

Hans Schöpfer, painted 1569.

SAXONY.

Allied in character to the School of Nürnberg is that of the Cranachs, established in Saxony, but of inconsiderable influence.

Johann Raphon, born 1499; died 1508.

Lucas Sunder, commonly called, from his birth-place, Cranach, born 1472; died 1553.

Lucas Cranach, the younger, his son, born 1515; died 1586.

SCHOOL OF AUGSBURG.—SWABIA.

16th Century.

Thomas Burgkmaier, died 1523.

Hans Burgkmaier, his son, Augsburg, born 1472; died 1559.

Lukas Cromburger, scholar of Thomas Burgkmaier.

Ludwig Schongauer, painted in Augsburg, 1486.

Hans Holbein, the grandfather, painted 1459–1499.

Hans Holbein, the father, born 1450; living 1507.

Sigmund Holbein, his brother, born 1456; died about 1540.

Hans Holbein, the younger, born 1498; died 1554.

Johannes Herbst, of Strasburg, born 1468.

Christopher Amberger, born at Nürnberg about 1490; died about 1568.

Matthäus Kager, born 1566; died 1634.

THE UPPER RHINE.

Basel.

16th Century.

Hans and Sigmund Holbein, about 1507. (*See* Augsburg School.)

Ambrosius Holbein, born 1484.

REMARKS.

If we except the very earliest period, the tory of Art in Germany does not exhibit se peculiar local developments which find in Italy. And from the time of bert Durer, or rather from the esta- shment of the Italian influence in Ger- ny, a very uniform expression of nting prevailed throughout the Empire. e Emperors, or the wealthier electoral nces, generally attracted the chief ta- t of the country to their courts from all ts, not only of Germany, but from Netherlands and from Italy.

GERMAN SCHOOLS—*continued.*

The Upper Rhine—Basel—16th Century—*continued.*

Hans Holbein the younger, born 1498; painted at Basel, 1519; died in London, 1554. (*See* Augsburg School.)
Niclaus Manuel, born 1484; died 1530.
Hans Asper, Zurich, born 1499; died 1571.
Herri de Bles, painted 1510. (*See* Flemish School.)

Strasburg.

14th Century.

Niclaus Wurmser, painted about 1350.

15th Century.

Johannes Herbst, or Hirtz, born 1468.
Hans Memling (Flemish), painted 1475.
Hans Baldung Grün. (*See* School of Nürnberg.)

THE GERMAN SCHOOL.

Albrecht Dürer and his Followers.

15th and 16th Centuries.

Albrecht Dürer, Nürnberg, born 1471; died 1528.

Followers of Albrecht Dürer.

Heinrich Aldegrever, Soest, painted 1522–1562.
Hans Scheuffelein, died about 1540.
Barthel Beham, died 1540.
Hans Sebald Beham (his brother), died 1530.
Albrecht Altdorfer, born 1488; died 1548. (Called by the French, with reference to his engravings, le Petit Albert.)
Jost Amman, Zurich, born 1539; died 1591.
Hans von Kulmbach, painted 1513; died about 1545.
Jacob Bink, born about 1504.
Georg Pentz, born about 1500; died 1550.
Hans Springinklee, died about 1540.
Hans Grimmer, died about 1570.
Hans Christian Ruprecht, born about 1600; died 1654.

16th Century.

The Influence of Italy.

Johann von Calcar, born 1500; died 1546.
Georg Pentz, born about 1500; died 1550. Follower of Albert Durer, and subsequently in Italy attached to the School of Raphael.
Hans Mielichs, born 1515; died 1572. Copied Michael Angelo.
Christopher Schwartz, born 1550; died 1597 (Munich).
Niclaus Lucidel (called Neufchatel), painted 1561; died about 1600.
Johann van Aachen, born 1553; died 1615.
Joseph Heintz (his scholar), born 1560; died 1604.
Johann Rottenhammer, born 1564; died 1622. Scholar of Tintoretto.
Adam Elzheimer, born 1574; died 1620.
Johann Georg Fischer, born 1580; died 1643.

LATER GERMAN SCHOOL

17th Century.

Carl Screta, born 1604; died 1674 (Prague.)
Joachim von Sandrart, born 1606; died 1688. Scholar of Honthorst.
Matthäus Merian the younger (his scholar), born 1621; died 1687.
Johann Heinrich Schönfeld, born 1609; died about 1675.
Christoph Storer, born 1611; died 1671. Scholar of Ercole Procaccini.

(*continued*)

REMARKS.

GERMAN SCHOOLS—*continued.*

Later German School—17th Century—*continued.*

Christoph Pauditz, born 1618; died 1666.
Ulrich Loth, born 1611; died 1660.
Daniel Preisler, born at Prague 1627; died 1665.
Johann Carl Loth, son of Ulric Loth, born 1632; died 1698.
Johann Heiss, born 1640; died 1704.
Johann Franz Ermels, Cologne, born 1641; died 1693.
Georg Asam, died 1696.

17th and 18th Centuries.

Johann Rudolph Bys, born 1660; died 1738.
Johann Kupetzky, born 1667; died 1740.
Andreas Wolf, born 1652; died 1716.
Johann Albrecht Angermeyer, born 1674; died 1740.
Johann Georg Bergmüller, born 1688; died 1762.
Johann Christian Sperling, born 1691; died 1746.
Christian Seybold, born 1697; died 1768.
Joseph Maximilian Schinnagel, born 1697; died 1761.
Cosmas Damian Asam, died 1739.

18th Century.

Balthasar Deuner, born 1685; died 1749.
Paul Trogger, born 1698; died 1777.
N. Lauterer, born 1700; died 1735.
Konrad von Mannlich, born 1701; died 1759. Scholar of Kupetzky.
Johann Georg Plazer, born 1702; died 1760.
Johann Philip von Schlichten, painted 1720.
J. M. Brettschneider, painted 1720.
Johann Holzer, born 1709; died 1740. (Considered the founder of the new era of Fresco painting in Germany.)
Philip H. Brinckmann, born 1709; died 1761.
Christian W. E. Dietrich, born 1712; died 1774.
Adam Friedrich Oeser, born 1717; died 1799.
Johann Franz von Schlichten, born 1725; died 1795.
Johann Heinrich Tischbein, the elder, born 1722; died 1789.
J. H. Wilhelm Tischbein, born 1751; died 1829. (Called the Neapolitan.)
Franz K. Palko (Breslau), born 1724; died 1770.
Christian Bernhard Rode, born 1725; died 1797.
Martin von Knoller, born 1725; died 1804.
Anton Raphael Mengs, born 1728; died 1779. Writer on Art.
Christoph Fesel, born 1738; died 1806. } Scholars of Mengs.
Nicolaus Guibal, born 1725; died 1784. }
Karl Pitz (Prague), born 1753; died 1793.
Asmus Jacob Carsteus, born 1754; died 1798.

18th and 19th Century.

Anton Graff, born 1736; died 1813.
Christian von Mannlich, son of Konrad von Mannlich, born 1740; died 1822.
Jacob Dorner, the elder, born 1741; died 1813.
Bartholomäus Weiss, born 1743; died 1815.
Heinrich F. Füger, born 1751; died 1818.
Joseph Bergler, born 1753; died 1829 (Prague).
Heinrich Meyer, born 1759; died 1832.
Gerhard von Kügelgen, born 1772; died 1820.
Erwin Speckter, born 1806; died 1835.
Gustav Heinrich Naecke, born 1785; died 1835.

REMARKS.

GERMAN SCHOOLS—*continued.*

LATER GERMAN MASTERS.—GENRE, LANDSCAPE, &c. &c.

17th Century.

Wilhelm Bauer (Vienna), painted 1600–1640—Genre.
Abraham Mignon, born 1610; died 1672—Fruit, &c.
Johann Lingelbach, born 1625; died 1687—Genre.
Johann Heinrich Roos, born 1631; died 1685—Cattle.
Wilhelm von Bemmel, born 1630; died 1708—Landscape.
Johann Anton Eismann, born 1634; died 1698—Landscape.
Johann Franz Ermels, born 1641; died 1693—Landscape.
Philip Roos (Rosa di Tivoli), born 1655; died 1705—Landscape.
F. W. Tamm, called Dapper, born 1658; died 1724—Dead game, &c.
Christian Bernetz, born 1658; died 1722—Flowers.

18th Century.

Peter Caulitz, died 1719—Game, &c.
Christian Reder, died 1729—Battle.
Joachim Franz Beich, born 1665; died 1748—Landscape.
Georg Philip Rugendas, born 1666; died 1752—Battle.
Johann Alexander Thiele, born 1685; died 1752—Landscape.
Johann Elias Riedinger, born 1695; died 1767—Animals.
August Querfurth, born 1696; died 1761—Animals.
Johann B. Haelszel, born 1710; died 1776—Flowers.
Christian Georg Schütz, born 1718; died 1792—Landscape.
Franz Schütz, his son, born 1751; died 1781—Landscape.
Christian Georg Schütz, the younger, born 1758; died 1823—Landscape.
Daniel Nic. Chodowiecky, born 1726; died 1801—Genre.
Johann F. Pascha Weitsch, born 1723; died 1803.
Jacob Philipp Hackert, born 1737; died 1807—Landscape.
Ferdinand Kobell, born 1740; died 1799—Landscape.

19th Century.

Joseph Anton Koch, born 1768; died 1839—Landscape.
Karl von Kügelgen, born 1772; died 1832—Landscape.
Max Joseph Wagenbauer, born 1774; died 1829—Cattle.
Dominicus Quaglio, born 1787; died 1836—Architecture.
Dietrich Monten, born 1799; died 1843—Battle.
Carl Philipp Fohr, born 1798; died 1818—Landscape.

THE SCHOOLS OF THE NETHERLANDS.

THE EARLY FLEMISH SCHOOL.

The Brothers VAN EYCK, and their Followers, at Bruges.

Hubert van Eyck, born about 1366; died 1426.
Johann van Eyck, born about 1390; died 1441.
Lambert van Eyck, painted 1445.
Margaretha van Eyck (their sister), painted about 1420.

SCHOOL OF THE VAN EYCKS.

Peter Christophsen, painted 1417–1449.
Gaeraert van der Meire, painted 1447.
Rogier van der Weyden, of Brussels, born about 1401; died 1464, (the same as Meister Rogel, and Rogier van Bruges, called also Rogerius de Salice).
Goswin van der Weyden, living 1535.
Hans Memling, painted 1450–1499; died in Spain about 1506.
Livin van Antwerpen—Architecture. } His scholars.
Gerhard van Ghent—Miniature. }
Antonello da Messina, painted 1450.
Albert van Ouwater (of Haerlem), living 1467; contemporary with John van Eyck. (Founded the old Dutch School; introduced oil painting into Holland.)
Gerhard van Haerlem, his scholar.

ere is a great affinity between this ol and that of Cologne, which was little anterior to it; but the whole ical conditions of the art were changed ne Van Eycks, about 1410, by the itution of oleo-resinous varnish in the of tempera, as the vehicle of painting. y painters, however, continued to te their pictures in tempera after change, owing partly to want of ledge of the exact method of the Eycks, and partly perhaps to pre- ce.

the titles of schools which follow, e Dutch and Flemish Schools" and e Schools of the Netherlands" are to nsidered synonymous.

REMARKS.

THE SCHOOLS OF THE NETHERLANDS—*continued.*

THE OLD FLEMISH SCHOOL OF BRUGES.

Dirck van Haerlem (Stuerbout), born 1410; died 1470. (Called by Vas Diric da Lovanio).

Lieven de Witte (Livieno d'Anversa), painted in the first half of 1 century—Architecture, &c.

Hugo van der Goes, painted 1467–1480.

Jeronymus Bosch, painted 1450–1500.

Justus van Ghent, painted 1474.

Anton Claessens, the elder, painted 1498.

Quintin Metsys, Antwerp, born 1450; died 1529.

Cornelis Engelbrechtsen, born at Leyden 1468; died 1533.

Aert Claessens, born 1498; died 1564.

Lucas van Leyden, born 1494; died 1533.

Hendrik de Bles, called by the Italians, Civetta, born 1480; died 155

Jan de Mabuse (Gossaert), painted 1490; died 1532. (Signed hims Joannes Malbodius.)

DUTCH AND FLEMISH SCHOOLS of the 16th Century.

The Influence of Italy, from Jan Schoorel and Floris to Rubens a Rembrandt.

Jan de Mabuse (died 1532) may be considered to belong to both this a the previous period. His scholar Schoorel, who visited Italy, was the f to adopt the Italian style.

Schoorel was one of the first who treated landscape as an accessory, with success. He studied at Venice and Rome. He visited the latter city shortly after Raphael's death in 1520.

Jan van Schoorel (Haerlem and Utrecht), born 1495; died 1562.

Antonio Moro (Sir Anthony More), born 1525; died 1581. } Scholars o

Jan Swart, painted in the first half of 16th century. } Schoore

Bernard van Orley (Brussels), painted 1500–1550; studied Raphael.

Michael Coxsie (his scholar), born 1497; died 1570.

Lambert Lombardus (L. Sustermans), born 1506; died 1560.

Martin van Hemskerck (Van Veen), born 1498; died 1574.

Frans Floris (called the Flemish Raphael), born 1520; died 1570.

Jan Metsys, painted 1540–1563.

Jacques de Bakker (Antwerp), painted 1530–1560.

Lancelot Blondel, painted 1530–1560.

Joost van Cleef, born about 1500; died 1536.

Jan van Hemmeson, painted 1537–1568.

Willem Key, died 1568.

Lucas de Heere, born 1534; died 1584

Marten de Vos, born 1520; died 1604.

Jan Mostaert (Haerlem), born 1499; died 1555.

Frans Mostaert, born about 1520; died 1601.

Joachim Patenier (Dinant), painted 1520–1535.

Pieter Aertsen, born 1507; died 1573.

Jan Swart (Groeningen), painted 1525.

Adrian de Weerdt (Brussels), died 1570.

Nicolas Lucidel, painted 1561; died about 1600. (*See* German Schoo

Antoni van Monfort, called Blocklant, born 1532; died 1583.

Frans Pourbus, the elder, born 1540; died 1580.

Frans Pourbus, the younger, born 1572; died 1622.

John Stradanus, born 1530; died 1605.

Frans Franck, the elder, born 1540; died 1606.

Bartholomeus Spranger, born 1546; died 1625.

Joseph van Winghen, born 1544; died 1603.

Carel van Mander, born 1548; died 1606. Writer on Art.

Cornelis Ketel, born 1548; living 1590.

Otto Venius, or Van Veen, born 1556; died 1634. (The Master of Rube

Adam van Oort, born 1557; died 1641.

Hendrik van Balen, born 1560; died 1632.

Hendrik Goltzius, born 1558; died 1617.

REMARKS.

THE SCHOOLS OF THE NETHERLANDS—*continued.*

Dutch and Flemish Schools of the 16th Century—*continued.*

Denis Calvart, born 1555; died 1619.
Abraham Bloemaert, born 1564; died 1647.
Joachim Uytewael, born 1566; died about 1624.
Paul van Somer, born 1576; died 1621.
Michael Mierevelt, born 1568; died 1641.
Abraham Janssens, born 1569; died 1631.
Pieter Lastman, born 1581. (The Master of Rembrandt).
Bartholomeus van Bassen, painted 1624.
Cornelis Janssens, born 1590; died 1665.
Gerhard Honthorst, born 1592; died 1660. (Called by the Italians Gherardo dalle Notti.)

THE FLEMISH SCHOOL.

Rubens and his Followers.

Peter Paul Rubens, born at Cologne 1577; died 1640.

Followers of Rubens.

Antony Vandyck, born 1599; died 1641.
Abraham Janssens (already noticed).
Justus van Egmont, born 1602; died 1674.
Jacob Jordaens, born 1594; died 1678.
Abraham Bloemart (already noticed).
Theodor van Thulden, born 1607; died about 1676.
Jan van Hoeck, born 1600; died 1650.
Caspar de Crayer, born 1582; died 1669.
Gerhard Seghers, born 1589; died 1651.
Abraham van Diepenbeck, born 1607; died 1675.
Pieter van Mol, born 1580; died 1650.
Erasmus Quellinus, born 1607; died 1678.
Daniel Mytens, the elder, born about 1590; living 1656.
Cornelius Schut, born 1590; died 1655.
Nicholas van der Horst, born 1587; died 1646.
David Teniers, the elder, born 1582; died 1649.
Samuel Hofmann, born at Zurich, 1592; died 1640.
Nicolas Liemaeker, born 1575; died 1646.
Frans Leux, living at Prague, 1652.
Gerard van Harp, painted about 1650.
Theodor Rombouts, painted 1660-1690.
Frans Snyders, born 1579; died 1657.
Jan Wildens, born about 1584; died 1644.

s is the date given by Descamps; e facts of Diepenbeck's life seem to that it is about 10 years too late.

THE DUTCH SCHOOL.

Rembrandt and his Followers.

Rembrandt Gerritz, called Rembrandt van Rhyn, born 1606; died 1664.

Followers of Rembrandt.

Gerard Dow, born 1613; died 1680.
Gerbrand van den Eeckhout, born 1621; died 1674.
Ferdinand Bol, born 1611; died 1681.
Govert Flink, born 1615; died 1660.
Philip de Koning, born 1619; died 1689.
Samuel van Hoogstraten, born 1627; died 1678. Writer on Art.
Nicolas Maas, born 1632; died 1693.
Joris van Vliet, born about 1610.
Jan Lievens, born 1607.
Salomon Koning, born 1609; living 1663.
G. Horst, painted 1650.

(*continued*)

REMARKS.

Those qualities which distinguish Dutch and Flemish Art in the 17th century, have been its general characteristics throughout, down to the present time. The subjective styles of Rubens and Rembrandt are exceptional. The works of all subsequent masters who are characteristic of these schools, amount to little more than a variety of more or less exact examples of the same essential development of Art —Imitation.

In such a classification of masters as the present, the most prominent only of any given period can be selected. Of the remoter periods the list is more complete, as almost every name preserved to posterity, in the earlier stages of the development of an art, is of historic importance. Subsequent, however, to Rubens and Rembrandt, painters became so numerous in the Netherlands, that only the more conspicuous, comparatively few, have been selected, such as appear to constitute the chief representatives of the various art developments of these schools: otherwise, the works of many of the artists omitted might, in the absence of more characteristic specimens, worthily occupy a place in a comprehensive gallery of pictures.

THE SCHOOLS OF THE NETHERLANDS—*continued.*

DUTCH AND FLEMISH SCHOOLS, subsequent to Rubens a Rembrandt.

17th Century.

The Historical and Portrait Painters.

Salomon de Bray, born 1579; died 1664.
Jacob de Bray, born 1625; died 1664.
Peter Valks, born 1584.
Jansens van Keulen, painted 1647.
Pieter Bronkhorst, born 1588; died 1661.
Frans Hals, born 1584; died 1666.
Jan van Ravestyn, born 1580; living 1655.
Cornelis Poelenburg, born 1586; died 1666.
Jan van de Lys, born 1600; died 1657.
Michiel Mierevelt, born 1567; died 1641.
Paul Moreelze, born 1571; died 1638.
Theodor de Keyser, born about 1595; died about 1660.
Jacob van Oost, the elder, born 1600; died 1691.
Jacob van Oost, the younger, born 1637; died 1713.
Philip de Champagne (French School), born 1602; died 1674.
Emanuel de Witt, born 1607; died 1692.
Bartholomeus van der Helst, born 1613; died 1670.
Ary de Vois, born 1641; living 1678.
Eglon van der Neer, born 1643; died 1703.
Gerard Lairesse, born 1640; died 1711. Writer on Art.
Johannes Vorstermans, born about 1643.
David Vanderplaas, born 1647; died 1704.
Jacob Huysman, born 1656; died 1696.
Augustus Terwesten, born 1649; died 1711.
Adrian van der Werff, born 1659; died 1722.
Pieter van der Werff, born 1665; died 1718.
Joseph van der Kerkhove, born 1670; died 1724.
Carl de Moor, born 1656; died 1738.
Victor H. Janssens, born 1664; died 1739.
Johannes Antiquus, born 1702; died 1750.
Herman van der Myn, born 1684; died 1741.
Cornelius Froost, born 1697; died 1750.

SCHOOLS OF THE NETHERLANDS.

Early Landscape, Architectural, and Battle Painters.

16th Century.

Lucas Gassel, painted 1539–1548.
Matthys Kock, died 1570.
Pieter Koek van Aalst, born 1502; died 1553—Architecture.
Pieter Balten, born 1540; died 1611.
Georg Hoefnagel, born 1540; died 1600.
Jacques Grimmar, born 1546.
Hans Schnellink, born 1544; died 1633—Battles.
Hendrik van Cleef, born 1510, died 1589.
Giles van Koningsloo, born 1544.
Roelant Savery, born 1576; died 1639.
Lucas van Valkenborg, } painted 1530–1566.
Marten van Valkenborg, }
Lodewyk de Vadder, born about 1560.
Jodocus de Momper, born 1580.
Matthew Bril, born 1550; died 1584.
Paul Bril, born 1554; died 1626.

REMARKS.

THE SCHOOLS OF THE NETHERLANDS—*continued.*

EARLY LANDSCAPE, ARCHITECTURAL, AND BATTLE PAINTERS—*continued.*

17th Century.

Adrian van Stalbent, born 1580; died 1662.
Daniel Seghers, born 1590; died 1661—Flowers.
Jesaias van de Velde, born about 1597; died 1648—Battles.
David Vinckebooms, born 1578.
Peter Snayers, born 1593; died 1662—Battles.
Lucas van Uden, born 1595; living 1662.
Lucas Achtschelling, born 1570; died 1631.
Adam Villarts, born 1577; died 1640—Marine.
Jan van Goyen, born 1596; died 1656—Marine, &c.
Hendrik van Steenwyck, the elder, born about 1550; died 1603—Architecture.
Jacob Kierings, born 1590; died 1646.
Pieter Neefs, painted about 1600—Architecture.
Pieter Saenredam, born 1597; died 1666—Architecture.
G. Hoekgeest, painted 1621—Architecture.
Hendrik van Vliet, painted 1620—Architecture.
Emanuel de Witt, born 1607; died 1692—Architecture.
Antoni Frans Vandermeulen, born 1634; died 1690—Battles, &c.
Jan van der Heyden, born 1637; died 1712—Architecture.

DUTCH AND FLEMISH SCHOOL, from RUBENS and REMBRANDT.

17th Century.

THE GENRE PAINTERS, ANIMAL PAINTERS, &c.

Joachim Beucklaer (Antwerp), born 1530; died 1610.
Peter Breughel, called Old Breughel, born 1510; died 1570.
Jan Breughel, called Velvet Breughel, born 1568; died 1625.
Peter Breughel the younger, called Hell Breughel, painted 1606.
Cornelis Poelenburg, born 1586; died 1666.
Adrian Brouwer, born 1608; died 1640.
Gerard Dow (already noticed).
Jan van Hugtenburg, born 1646; died 1733.
Karel du Jardin, born 1640; died 1678.
Pieter Laer, called Bamboccio, born 1613; died 1674.
Jan Lingelbach, born 1615; died 1687.
Cornelis Bega, born 1624; died 1683.
Nicolas Maas, born 1632; died 1693.
Gabriel Metzu, born 1615; died 1658.
Frans van Mieris, born 1635; died 1681.
Gasper Netscher, born 1639; died 1684.
Adrian van Ostade, born 1610; died 1685.
Isaac van Ostade, born 1613; died 1671.
Paul Potter, born 1625; died 1654.
Johann Fyt, born 1625; died about 1700.
Karel Rutharts, painted 1660.
Thomas Wyck, born 1616; died 1686.
Jan Steen, born 1636; died 1689.
David Teniers, the younger, born 1610; died 1690.
Egidius van Tilburg, painted 1658.
Gerard Terburg, born 1608; died 1681.
Philip Wouverman, born 1620; died 1668.
Pieter and Jan Wouverman, his brothers.
Melchior de Hondekoeter, born 1636; died 1695.
Pieter van Slingeland, born 1640; died 1691.
Godfried Schalken, born 1643; died 1706.
Jan Verkolje, born 1650; died 1693.

(*continued*)

REMARKS.

THE SCHOOLS OF THE NETHERLANDS—*continued.*

DUTCH and FLEMISH SCHOOL, from Rubens and Rembrandt, &c.—*cont*

Nicolas Verkolje, born 1673; died 1746.
Frans Decker, born 1684; died 1751.
Abraham van Stry, born 1753; died 1824.
Jan Kobell, born 1782; died 1814.

DUTCH AND FLEMISH SCHOOL.

LATER LANDSCAPE AND MARINE PAINTERS.

17th Century.

Bonaventur Peters, born 1614; died 1652—Marine.
Jan Peters, born 1624; died 1677—Marine.
Ludolp Bakhuizen, born 1631; died 1709—Marine.
Michiel Madderstag, born 1659; died 1709—Marine.
Jacob van Artois, born 1613; died 1655.
Nicholas Berchem, born 1624; died 1683.
Jan Miel, born 1599; died 1664.
Jan Both, born 1610; died 1656.
Andries Both, died 1650.
Jan Asselyn, called Krabbetje, born 1610; died 1660.
Bartolomeus Breenberg, born about 1615; died 1660.
Albert Cuyp, born 1605; living 1683.
Jan Wynants, born about 1600; living 1677.
Simon de Vlieger, born 1614.
François Milet, born 1644; died 1680.
Jarie van der Kahel, born 1631; died 1695.
Jan Glauber, born 1646; died 1726.
Jan Vermeer (Van der Meer), painted 1650.
Willem Romein, painted 1650.
Jan Parcelles, painted 1650—Marine.
Jan van de Kapelle, painted 1650—Marine.
Aart van der Neer, born about 1613; died 1683.
Jan Hendrik Roos, born 1631; died 1685. (*See* German School.)
Jacob Ruisdael, born 1636; died 1681.
Salomon Ruisdael, his brother, died 1670.
Mindert Hobbema, painted 1660. } Scholars of Jacob Ruisdael.
Jan Renier de Vries, painted 1650. }
Herman Sachtleven, born 1609; died 1685.
Aldert van Everdingen, born 1621; died 1675.
Herman Swaneveld, born 1620; died 1690.
Jan Loten, died about 1680.
Adam Pynaçker, born 1621; died 1673.
Abraham Begyn, born 1650; died 1697.
Adrian van de Velde, born 1639; died 1672.
Willem van de Velde, the elder, born 1610; died 1693.
Willem van de Velde, the younger, born 1633; died 1707.
Wigerus Vitringa, born 1657—Marine.
Antoni Waterloo, born about 1618; died 1662.
Abraham Stork, born about 1650; living 1689.
Simon van der Does, born 1653; died 1717.
Pieter van Bloemen, born 1649; died 1719.
Jan Frans van Bloemen, called Orrizzonte, born 1656; died 1740.
Pieter Rysbraeck, born 1657.
Philip Roos, Rosa di Tivoli, born 1655; died 1705. (*See* German School.
Abraham van Borssum, painted 1650.
Johan van Assen, born 1635; died 1695.
Jan Griffier, born 1645; died 1718.
Albrecht Meyering, born 1645; died 1714.
Cornelius Huysman, born 1648; died 1727.

REMARKS.

The French School of Painting was, til the latter part of the 18th century, all respects a branch of the schools of aly. Its more mature development com- ences with the close of the 16th cen- ry, and is due to the efforts of Francis I., o employed many distinguished Italian inters in the decoration of the then new lace of Fontainebleau. The works execu- l in this palace by Il Rosso, Primaticcio, d Niccolo del' Abate, were the imme- ate examples to which the art owed its dden development in France.

The Mediæval Art, such as is exhibited old Byzantine works and in illumi- ted MSS., flourished in France as else- here. Glass painting and enamel paint- g appear, indeed, to have there sur- ssed the average character of those anches of art in other parts of Europe.

Some of the glass paintings of the Abbot ger of St. Denis, of the 12th century, e still preserved; and the enamels of moges were celebrated even in the time St. Louis.

THE SCHOOLS OF THE NETHERLANDS—*continued.*

Dutch and Flemish School.—Later Landscape, &c. Painters—*cont^d.*

18th Century.

Isaac Moucheron, born 1670; died 1744.
Nicholas Bauer, born 1767; died 1822—Marine.
Johann Christian Schotel, born 1787; died 1838—Marine.

DUTCH AND FLEMISH SCHOOL.

Painters of Still-Life, &c.

16th and 17th Centuries.

Jan Davidsz de Heem, born 1600; died 1674.
Evert van Aelst, born 1602; died 1658.
Willem van Aelst, born 1620; died 1679.
Maria van Oosterwyk, born 1630; died 1693.
Theodor van Apshoven, died about 1660.
Abraham Mignon, born 1639; died 1747.
Rachel Ruisch, born 1664; died 1750.
Jan van Huysum, born 1682; died 1749.
Jan Weenix, born 1644; died 1719.
Jan Wynants, painted 1650.
Alexander Adriaensen, painted 1650.
Adrian van Utrecht, born 1599; died 1651.
Willem Kalf, born 1630; died 1693.

18th Century.

Pieter de Hooge, born 1659; died 1722.
Jacob Campo Weyerman, born 1679; died 1747. Writer on Art.
Jan van Os, born 1744; died 1808.
Peter Gerard van Os, born 1776; died 1839.

THE FRENCH SCHOOL.

The Early French Painters, anterior to Vouet.

King René of Anjou, born 1409; died 1480.
Jean Cousin, born about 1492; died about 1589.
François Clouet, called Jeannet, painted 1547.
Corneille de Lyon, contemporary with him.
Toussaint Dubreuil, died 1604.
Martin Freminet, born 1567; died 1619.

16th and 17th Centuries.

Simon Vouet, born 1582; died 1641.
Jacques Blanchard, born 1600; died 1638.
Quintin Varin, painted 1620. (The Master of N. Poussin).
Nicolas Poussin, born 1594; died at Rome, 1665.
Jean le Tellier, his heir.
Gaspar Poussin, born 1613; died 1675.
François Perrier, born 1590; died 1650.
Jacques Stella, born 1596; died 1657.
Jean le Maire, born 1597; died 1659.

17th Century.

Jean Mosnier, born 1600; died 1656.
Pierre Mosnier, son of Jean.
Moise Valentin, born 1600; died 1632.

(*continued*)

REMARKS.

Lesueur, the ablest of the French painters of the 17th century, had no influence on the Art of his time: the predominant religious sentiment in his works was little in accordance with the luxurious magnificence of an ostentatious Court; he was obscure, in comparison with his less able though more fortunate rival, Lebrun, whose Art was the truer exponent of the spirit of his age. Posterity has reversed the judgment. There is great vigour, but little real taste, and less refinement of sentiment, in the works of Lebrun: war and tumult are the elements of his style.

THE FRENCH SCHOOL—*continued.*

17th Century—*continued.*

Jean-Baptiste Mola, born 1600; died 1670. Scholar of Albani, in Italy.

Jacques Callot, born 1593; died 1635.

Eustache Lesueur, born 1617; died 1655. (Called the French Raphael.) Scholar of Vouet.

Nicolas Colombel, born 1646; died 1717. Scholar of Lesueur.

Laurent de Lahire, born 1606; died 1656.

Claude Vignon, born 1590; died 1673.

Michel Dorigny, born 1617; died 1665. Scholar of Vouet.

Louis Dorigny, his son, born 1654; died 1742. Scholar of Lebrun.

Claude Gelée le Lorrain, born 1600; died 1682—Landscape. Acquired his art at Rome, with Agostino Tassi, a scholar of Paul Bril.—(Roman School.)

Sebastien Bourdon, born 1616; died 1671—Painted History and Landscape.

Charles Alphonse Dufresnoy, born 1611; died 1685. Writer on Art.

Charles Lebrun, born 1619; died 1690.

Pierre Mignard, born 1610; died 1695. (Called Mignard the Roman, to distinguish him from his brother, called Mignard d'Avignon).

Scholars of Vouet.

Nicholas Mignard, D'Avignon, born 1608; died 1668.

Philippe de Champagne, born 1602; died 1674; a native of Brussels; classed also in the Flemish School. (*See* Schools of the Netherlands).

Jean-Baptiste Champagne, born at Brussels 1657; died 1693.

Louis Testelin, born 1615; died 1655. Scholar of Vouet.

Thomas Blanchet, born 1617; died 1689.

Claude Audran, born 1638; died 1684.

René-Antoine Houasse, born 1645; died 1707.

François Verdier, born 1691; died 1730.

Scholars of Lebrun.

Nicolas Loir, born 1624; died 1679.

Robert Nanteuil, born 1630; died 1678.

Paris Corneille, born 1603; died 1664.

Michel Corneille, born 1642; died 1708.

Jean-Baptiste Corneille, born 1646; died 1695.

Sons of Paris Corneille.

Jacques Courtois, called Le Bourguignon, born 1621; died 1676—Battle painter.

Joseph Parrocel, born 1648; died 1674—Battle painter.

Louis de Boullonge, born 1609; died 1674.

Bon Boullonge, born 1649; died 1710.

Louis de Boullonge, born 1654; died 1733.

His sons.

Noël Coypel, born 1628; died 1707.

Antoine Coypel, his son, born 1661; died 1722.

Daniel Hallé, died 1674.

Claude-Guy Hallé, his son, born 1651; died 1736.

François Detroy, born 1645; died 1730.

Jean-Baptiste Santerre, born 1651; died 1717.

Charles de Lafosse, born 1640; died 1716.

François Marot, born 1667; died 1719.

Antoine Pesne, born 1683; died at Berlin, 1757. (Painter to Frederick the Great.)

Nicolas Veugle or Vleughel, born 1670; died 1738.

Jean Jouvenet, born 1644; died 1717.

Elisabeth-Sophie Chéron, born 1648; died 1711.

Louis Chéron, born 1660; died in London, 1723.

François Desportes, born 1661; died 1743—Animal painter.

Claude Lefebure, born 1633; died in London, 1675.

Nicolas de Largillière, born 1656; died 1746.

Jean-Baptiste Oudry, born 1685; died 1755.

Hyacinthe Rigaud, born 1659; died 1743. (Called the French Vandyck.)

Jean Ranc (scholar of Rigaud), born 1674; died at Madrid, 1736.

REMARKS.

THE FRENCH SCHOOL—*continued.*

17th Century—*continued.*

Joseph Vivien, born 1657; died 1735. Scholar of Lebrun.
Robert Tournières, born 1676; died 1752.
Antoine Dieu, born 1662; died 1727.
Michel Ange Houasse, born 1675; died 1730.
Jacques Antoine Arlaud, born 1668; died 1743.
Charles Lami, born 1699; died 1753.
Louis Lenain, died 1648.
Antoine Lenain, died 1677.
Jean-Baptiste Monnoyer, called Baptiste, born 1635; died in London, 1699.—Flower-painter.
Jean-Baptiste Blain de Fontenay, born 1654; died 1715. Scholar of Monnoyer.
Antoine Watteau, born 1684; died 1721—Painted Fêtes Champêtres.
Jean-Baptiste Pater, born 1694; died 1736. Scholar of Watteau.
Nicolas Lancret, born 1690; died 1745; imitated Watteau.

18th Century.

Noël-Nicolas Coypel, born 1692; died 1735.
Charles Antoine Coypel, born 1694; died 1752.
François Lemoine, born 1688; died 1737.
Charles Natoire, born 1700; died 1777.
François Boucher, born 1704; died 1768.
Clément-Louis-Marie-Anne Belle, born 1742; died 1806.
} Scholars of Lemoine.
Nicolas Bertini, born 1667; died 1736.
Pierre-Jaques Cazes, born 1676; died 1754.
Louis Tocqué, born 1695; died 1772.
Louis Silvestre, born 1675; died 1760; resided long at the Court of Augustus III. at Dresden.
Jean Raoux, born 1677; died 1734.
Jean-Pierre Zanotti, born 1674; died 1765.
Jean-Jérôme Servandoni, born at Florence, 1695; died in Paris, 1766. (Elected a member of the French Academy in 1731.)
Jean-Pierre Rivalz, born 1625; died 1706.
Antoine Rivalz, born 1667; died 1735.
Pierre Subleyras, born 1699; died 1749.
Jean-François de Troy, born 1676; died in Rome, 1752.
Jean Restout, born 1692; died 1768.
Noël Hallé, born 1711; died 1781.
Pierre Antoine Baudouin, died 1770.
Michel Ange Challes, born 1718; died 1778.
Jean-Baptiste Leprince, born 1733; died 1781.
Jean-Baptiste-Henri Deshayes, born 1729; died 1765.
Jean-Honoré Fragonard, born 1733; died 1807.
} Scholars of Boucher.
Jean-Baptiste Vanloo, born 1684; died 1746.
Charles André Vanloo, his brother; born 1705; died 1765.
Jean Denys Attiret, born 1702; died at Pekin, 1768.
Louis-Michel Vanloo, son of Jean Baptiste; born 1707; died 1771.
Pierre-Charles Tremolière, born 1703; died 1739.
Louis Jean François Lagrenée, born 1724; died 1805.
Michel-François d'André Bardon, born 1700; died 1783.
Claude Joseph Vernet, born 1714; died 1789—Landscape and Marine.
Jean-Baptiste-Siméon Chardin, born 1699; died 1780—Genre.
Jean-Baptiste Greuze, born 1726; died 1805—Genre. (Sometimes called the French Hogarth.)
Maurice-Quantin Latour, born 1705; died 1788.
Jean-Baptiste-Marie Pierre, born 1715; died 1789.
Jean-Jacques Bachelier, born 1724; died 1805—Fruit and Flowers.

(*continued*)

REMARKS.

Vien, considered the regenerator of painting in France, revived the art from the vapid insipidity to which it had been reduced by Vanloo and Boucher, by an earnest substitution of the study of Nature and the Antique, in the place of fashion and affectation.

The principles of Vien were carried to an extreme, or rather were only partially developed by David and his followers. The School of David, distinctively characterised by the influence of the Antique, exhibited this element so exclusively, and to such excess, as to amount to an abuse of the ideal of form.

THE FRENCH SCHOOL—*continued.*

18th Century—*continued.*

Joseph Marie Vien, born 1716; died 1809. (Count of the Empire.)
François André Vincent, born 1746; died 1816.
Jacques Louis David, born in Paris 1748; died in Brussels, 1826. } Scholars of Vien.

19th Century.

Jean Germain Drouais, born 1763; died in Rome, 1788.
Anne Louis Girodet-Trisson, born 1767; died 1824.
Antoine Jean Gros (Baron), born 1771; died 1835.
François Gerard, born 1770; died 1837.
Pierre Narcisse Guerin, born 1774; died 1833.
Jean Louis Gericault, born 1790; died 1824. Scholar of Guerin.
Mathieu Cochereau, born 1793; died 1817.
Martin Drolling, born 1752; died 1817—Genre.
Pierre Paul Prudhon, born 1760; died 1823.
Achille Etna Michallon, born 1797; died 1822—Landscape.
Leopold Robert, born 1793; died 1835—Genre.
Clement Boulanger, died 1843.

THE SPANISH SCHOOLS.

The Spanish Schools of Painting appear to be of the more recently established in Europe. They have a close connexion, historically and æsthetically, with the Schools of Italy, more especially those of Venice and Naples. The earliest development, however, of painting in Spain seems due to the immigration of Flemish artists.

The principal works undertaken in Spain date from the time of Philip II.; these were, for the most part, executed by Italians, and nearly all the earlier great Spanish painters of repute studied some time in Italy.

The Spanish painters have been classified generally into three principal Schools, those of Madrid, Seville, and Valencia; but these distinctions are as much local as characteristic.

EARLY PAINTERS.

13th Century.

Rodrigo Esteban, painted 1291. (Castille.)

14th Century.

Juan Cesilles, painted 1382. (Catalonia.)
Ferrand Gonzalez, painted 1399. (Toledo.)

15th Century.

Gherardo Starnina, Dello, } of Florence, about 1420.
Maestro Rogel (Rogier van der Weyden?) 1445.
Juan Flamenco (Hans Memling?) painted, 1496–1499. } *See* Flemish School.
Maestro Jorge Ingles, painted 1455.
Pedro Sanchez, painted 1462. (Seville.)
Juan Rodriguez, called Garcia del Barco, painted, 1476, in fresco, the Castle of Barco d'Avila, belonging to the Duke of Alba.

These were decorators, who adorned the Palace of the Duke of Alba with Arabesques (obra Morisca).

Santos Cruz, painted 1483. (Avila.)

These painters of the 15th century belong to what may be termed the Gothic period of Spanish Art.

THE SCHOOL OF TOLEDO.

15th Century.

Juan Alfon, painted 1418.
Diego Lopez.
Martel.
Pedro Berruguete. } Painted 1483.
Alonzo Sanchez.
Juan Gonzalez Becerril.
Luis de Medina. } Painted 1498.
Alvar Perez de Villoldo, painted 1499.

REMARKS.

THE SPANISH SCHOOLS—*continued.*

The School of Toledo—15th Century—*continued.*

The influence of the Italian Schools in Spain dates from Rincon.

Antonio del Rincon, born 1446; died 1500. Studied in Italy.
Fernando del Rincon, his son, painted 1503. } Scholars of Rincon.
Antonio and Iñigo de Comontes, painted 1495. }

16th Century.

Alonzo Berruguete, born about 1480; died 1561.—Studied some years with Michel Angelo in Italy, from 1503.
Juan de Borgoña, painted 1495; died about 1533.
Juan de Toledo, his scholar, painted 1498.
Francisco de Comontes, died 1565.
Juan del Campo, born 1530; went to America in 1557. } Scholars of
Blas del Prado, living in 1593. } Comontes.
Nicolas de Vergara, the elder, painted 1542; died 1574.
Nicolas de Vergara, the younger, born about 1540; died 1606.

17th Century.

Dominico Theotocopuli, called El Greco, painted 1577; died 1625.
Juan Bautista Mayno, his scholar, born 1569; died 1649.
From this period the School of Toledo merges into that of Madrid.
Luis Tristan, born 1586; died 1640. (The Master of Velazquez.)

THE SCHOOL OF SEVILLE (comprising that of Cordova).

15th Century.

Juan Sanchez de Castro, painted 1454–1484.
Pedro Sanchez, painted 1462.
Juan Nuñez, painted 1475.
Gonzalo Diaz, painted 1499.

16th Century.

Luis de Vargas, born 1502; died 1568.
Antonio de Arfian, his scholar, painted 1551–1587.
Pedro Campana (a Fleming), born 1503; died 1580.
Juan Bautista Vazquez, living 1556–1579.
Pedro de Villegas Marmolejo, born 1520; died 1597.
Pablo de Cespedes, born at Cordova 1538; died 1608.
Juan Luis Zambrano, died 1639. }
Antonio Mohedano, born 1561; died 1625. }
Juan de Peñalosa, born 1581; died 1636. } Scholars of Cespedes.
Antonio de Contreras, born 1587; died 1654. }
Cristobal Vela, born 1598; died 1658. }
Alonso Vazquez, painted 1598; died about 1645.

17th Century.

Juan de las Roelas, born 1560; died 1625.
Francisco de Varela, died 1650. } Scholars of Roelas.
Francisco Zurbaran. }
Francisco Herrera, the elder, born 1576; died 1656.
Francisco Herrera, the younger (el Mozo), born 1622; died 1685.
Juan del Castillo, born 1584; died 1640.
Antonio del Castillo de Saavreda, born 1603; died 1667.
Francisco Pacheco, born 1571; died 1654.

(*continued*)

REMARKS.

THE SPANISH SCHOOLS—*continued.*

The School of Seville—17th Century—*continued.*

Francisco Zurbaran, born 1598; died 1662. (Called the Spanish Caravaggio.) Scholar of Roelas.

Bernabé d'Ayala, painted 1660.
The two Polancos, painted 1650. } Scholars of Zurbaran.

Pedro de Moya, born 1610; died 1666.
Alonso Cano, born 1601; died 1667. (Established the School of Granada.) } Scholars of Juan del Castillo.

Miguel Geronimo de Cieza; died 1677.
Sebastian de Herrera Barnuevo, born 1619; died 1671.
Ambrosio Martinez, died 1674.
Pedro Atanasio Bocanegra, died 1688. } Scholars of Can

Fray Juan del Santisimo Sacramento, born 1611; died 1680.

Bartolomé Estéban Murillo, born 1618; died 1682. Scholar of Juan d Castillo.

Francisco Perez de Pineda, painted 1664–1673.
Francisco Antolinez y Sarabia, died 1700.
Pedro Nuñes de Villavicencio, born 1635; died 1700.
Alonso Miguel de Tobar, born 1678; died 1758.
Sebastian Gomez (el Mulato de Murillo), died about 1685.
Francis Meneses Osorio, painted 1666; died about 1710. (The nearest imitator of his master.) } Scholars of Murillo.

Juan de Valdez Leal, born 1630; died 1691.

Josef Antonez, born 1639; died 1676—Landscape.

Ignacio Iriarte, born 1620; died 1685—Landscape. (Murillo painted th figures in some of the landscapes of Iriarte.)

Pedro de Camprobin, painted 1660—Fruit and Flowers, &c.

Juan de Arellano, born 1614; died 1676—Flowers, &c.

SCHOOL OF MADRID.

16th Century.

Fernando Gallegos, born about 1475; died 1550.

Fernando Yañez, born about 1490; died about 1555.

Alonso Sanchez Coello, painted 1541; died 1570. (Valencia.)

Isabel Sanchez Coello, born 1564; died 1612.

Felipe di Liaño, born about 1560; died 1625. (Called the Little Titian, from the excellence of his small Portraits in oil.)

Bartolome de Cardenas, born in Portugal, 1547; died 1606.

Geronimo Mora, painted 1600. } Scholars Coello.

Gaspar Becerra, born 1520; died 1570. Studied under Michel Angelo.

Teodosio Mingot, born 1551; died 1590. (Valencia.)

Juan Fernandez Navarrete, el Mudo (the Dumb), born about 1526; di 1579. (Called the Titian of Spain.)

Luis de Morales el Divino, born about 1509; died 1586. (Called th Spanish Bellini.)

Juan Labrador, born about 1520; died 1600—Flowers. Scholar of Morale

Miguel Barroso, born 1538; died 1590.

Juan Pantoja de la Cruz, born 1551; died 1610.

Pedro de las Cuevas, born 1568; died 1635.

Francisco Lopez, painted 1595–1603. Scholar of Bartolommeo Carduc

Vincenzo Carducci (Carducho), son of Bartolommeo, born in Floren 1568; died at Madrid, 1638. Writer on Art.

17th Century.

Antonio Lanchares, born 1586; died 1658.

Eugenio Caxesi, born at Madrid 1577; died 1642. (Son of Patr Caxesi of Arezzo.)

Juan Rizi, born 1595; died 1675.
Francisco Rizi, born 1608; died 1685. } Landscape. (Sons of Antonio R

REMARKS.

The Picture Gallery and Collection of sts in the Escorial were established by ilip IV.

THE SPANISH SCHOOLS—*continued.*

School of Madrid—17th Century—*continued.*

Peter Paul Rubens, 1629. (*See* Flemish School.)

Diego Velazquez de Silva, born at Seville 1599; died 1660.

Juan de Pareja, el Esclavo (the Slave), born 1606; died 1670—Portrait and Genre.

Juan Martinez del Mazo, died 1687—Painted Portrait, Genre, and Landscape.

Nicolas de Vallacis, died 1690—Amateur.

Juan de Alfaro y Gamez, born 1640; died 1680.

} Scholars of Velasquez.

Miguel de la Cruz, painted 1633; died young. He executed several copies for Charles I. of England.

Juan Antonio Escalante, born 1630; died 1670.

Alonso Cano. (*See* School of Seville.)

Antonio de Pareda, born 1599; died 1669—Painted History, Genre, and Still-life.

Francisco Collantes, born 1599; died 1656—Painted History and Landscape.

Francisco Camilo, died 1671.

Joseph Leonardo, born 1616; died 1656—Battles.

Juan de Segovia, painted 1650—Marine.

Juan de Cardenas, painted 1620—Fruit and Flowers.

Francisco Zurbaran. (*See* School of Seville.)

Antonio Arias Fernandez, died 1680.

Juan Carreño de Miranda, born 1614; died 1685.

Mateo Cerezo, born 1635; died 1685.

Juan Martin Cabezalero, born 1633; died young.

} Scholars of Carreño.

Juan Niño de Guevara, born 1632; died 1698.

Alonso del Barco, born 1645; died 1685—Landscape.

Claudio Coello, died 1693. Scholar of F. Rizi.

Sebastian Muñoz, born 1654; died 1690.

Teodoro Ardemans, born 1664; died 1726.

} Scholars of Coello.

Juan Cano de Arevalo, born 1656; died 1696—Genre painter.

18th Century.

Antonio Palomino y Velasco, born 1653; died 1726. Writer on Art.

Juan Vicente de Ribera, painted 1725.

Juan Bautista Peña, painted 1744; died 1773.

Garcia de Miranda, born 1698; died 1738—Landscape.

Pedro Rodriguez de Miranda, born 1696; died 1766—Painted Landscape, &c.

Antonio Gonzales Ruiz, painted 1744; died 1785.

Anton Raphael Mengs. (*See* German School.)

Antonio Ponz, born 1725; died 1792.

Joseph del Castillo, born 1737; died 1793.

Fernando del Castillo, born 1740; died 1777—Genre.

Manuel de la Cruz, born 1750; died 1792.

Augustin Navarro, born 1754; died 1787—History and Genre.

THE SCHOOL OF VALENCIA.

16th Century.

Pablo de Aregio.

Francisco Neapoli.

} Painted 1506.

Nicolas Falco, painted 1515.

Alonso Sanchez Coello, died 1570. (*See* School of Madrid.)

Cristobal Ramirez, illuminator, died 1577.

(*continued*)

REMARKS.

THE SPANISH SCHOOLS—*continued.*

The School of Valencia—16th Century—*continued.*

Vicente Joanes, born 1523; died 1579.
Juan Vicente Joanes, his son, painted 1606.
El Beato Nicolas Factor, born 1520; died 1583.
Fray Nicolas Borras, born 1530; died 1610.
Jayme Terol, painted 1607. Scholar of Borras.
Bartolomé Matarana, painted 1602.
Fray Augustin Leonardo, painted 1610-1623—History and Genre.

17th Century.

Francisco Juan de Ribalta, born about 1521; died 1628.
Juan de Ribalta, born 1598; died 1628.
Gregorio de Castañeda, died 1629.
Gregorio Bausa, born 1590; died 1656.
Francisco Zariñena, died 1624.
} Scholars of Ribalta.

Cristobal Zariñena, died 1622.
Juan Zariñena, died 1624.
} Sons of Francisco.

Pedro Orrente, died 1644—History and Genre.
Pablo Pontons, living 1668.
Estéban March (de las Batallas), died 1660.
} Scholars of Orrente.

Joseph Vidal, painted 1686—Battle painter. Scholar of March.
Geronimo Rodriguez de Espinosa, born 1562; died 1630.
Jacinto Geronimo de Espinosa, his son, born 1600; died 1680.
Josef Ribera, called Spagnoletto, died at Naples 1656. (*See* Neapolitan School.)
Fray Vicente Guirri, died 1640.
Pedro Garcia Ferrer, painted 1630.
Vicente Salvador Gomez, living 1662.
Luis de Sotomayor, born 1635; died 1673.
Tomas de Yépes, died 1674—Painter of Still-life.
Jusepe Martinez, born 1612; died 1682. (Zaragoza.)
Mateo Gilarte, born about 1648; died 1700.
Diego and Bernardo Sanz de Lloza, painted 1680—Genre.
Gaspar de la Huerta, born 1645; died 1714.
Vicente Vitoria, born 1658; died in Rome, 1712.
Augustin Gasull, died about 1710. Scholar of Carlo Maratta, at Rome.

18th Century.

Antonio Villadomat, born at Barcelona, 1678; died 1755—Painted History, Genre, Battles, and Landscape.
Fray Antonio de Villanueva, born 1714; died 1785.

THE ENGLISH SCHOOL.

EARLY PAINTERS IN ENGLAND.

The native school of England is of comparatively very recent date. The art of painting, however, seems to have been advanced, during the early middle ages, as far in this country as in any other in Europe; but its maturer development was very much retarded by the iconoclastic spirit engendered by the Reformation.

16th Century.

Jan Mabuse, painted in England about 1498; died 1532. (*See* Schools of the Netherlands.)
Lucas Cornelisz, born about 1495; died 1552.
Hans Holbein, the younger, born 1498; died in London, 1554; settled in England, 1526. (*See* Augsburg and Upper Rhine Schools.)
John Bossam, painted in the reign of Edward VI.
Sir Anthony More, of Utrecht, born 1525; died 1581. Scholar of Schoorel. (*See* Schools of the Netherlands.)

REMARKS.

What the Italian painters did immediately in Spain and France, was done by Flemish and German masters in England; the Art of Italy, however, operating mediately in this country.

We have very scanty records of English artists of consequence previous to the reign of Charles I., and then of portrait painters only. All important works anterior to Charles were executed by foreigners; also, during and subsequent to the reign of that monarch, foreign artists almost engrossed the higher patronage. The genuine English School commences with the 18th century, and Sir Joshua Reynolds is considered its founder, as regards its distinctive character.

On 24th April 1613, Norgate was paid 10 *l.* for writing in gold and limning (illuminating) certain letters from James I. to the Shah of Persia.

THE ENGLISH SCHOOL—*continued.*

Early Painters in England—16th Century—*continued.*

Joost van Cleef, born about 1500; died 1536.
Lucas de Heere, born 1534; died 1584.
Cornelis Ketel, born 1548; died 1604.
(*See* Schools of the Netherlands.)

Federigo Zucchero, born 1543; died 1609.

Marc Garrard, born 1651; died 1635.

Henry Cornelius Vroom, born 1566; died 1640—Marine painter.

Nicholas Hilliard, of Exeter, born 1547; died 1619—Miniature painter.

Isaac Oliver, born 1555; died 1617—Miniature painter. The scholar of Hilliard.

17th Century.

Paul van Somer, born 1576; died 1621.
Cornelis Janssens, born 1590; died 1665.
(*See* Schools of the Netherlands.)

Daniel Mytens, the elder—Painted in England, 1623-1632. (*See* Flemish School.)

Robert Peake, painted 1612.

Henry Lilly, illuminator, died 1638.

Edward Norgate, "Illuminator of Royal Patents," and Windsor Herald; living 1564.

Peter Oliver, the son of Isaac, born 1594; died 1654—Painted Miniatures.

Isaac Oliver, the nephew of Peter (?), born 1616; living 1700—Glass painter.

William Price, the elder, died 1722.
William Price, the younger, died 1765.
Glass painters.

In the Reign of Charles I.

Sir Peter Paul Rubens, visited England in 1629.
Abraham van Diepenbeck, painted in England about 1630.
Sir Anthony Vandyck, born 1599; died in London, 1641; settled in England in 1632.
(*See* Flemish School.)

David Beck, of Arnheim; born 1621; died 1656.

Cornelis Poelenburg, born 1586; died 1666. Inserted the figures in Steenwyck's pictures. (*See* Schools of the Netherlands.)

Henry Steenwyck, the younger, painted 1629—Architecture. (Died in England.)

Jacob Keirincx, born 1590; died 1646.

George Jamesone, born 1586; died 1644—Portrait. (Called the Vandyck of Scotland.)

James Gandy, born 1619; died 1689—Portrait.

Gerard Honthorst, born 1592; died 1660. (*See* Schools of the Netherlands.)

Orazio Gentileschi, born 1563; died 1646.
Artemisia Gentileschi, his daughter, born 1590; died 1642.
(*See* Florentine School.)

Nicholas Lanière, born 1568; died about 1649.

Francis Wouters, born 1614; died 1659. (Visited England in 1637)—Painted chiefly Landscapes.

William Dobson, born in London 1610; died 1646. (Called by Charles I. the English Tintoret.)

Henry Stone, called Old Stone, died 1653.

Adrian Hanneman, born 1610; died 1680.

Francis Barlow, born in Lincolnshire, about 1626; died 1702—Painted Birds on the wing.

Francis Cleyn, born at Rostock, died 1658—Designed for Tapestries.

John Hoskins, died 1664—Miniature painter. (The Master of Alexander and Samuel Cooper.)

Ann Carlisle, died about 1680.

John Petitot, born 1607; died 1691—Miniature and Enamel.

Robert Walker, died about 1659—Portrait.

(*continued*)

REMARKS.

Griffier was remarkable for his imitations of Ruysdael, Sachtleven, Rembrandt, Teniers, Elsheimer, Berchem, Lingelbach, Poelenburg, Wouverman, Salvator Rosa, and several others. Many of these imitations are said to have been purchased as originals, even in Griffier's own time.

THE ENGLISH SCHOOL—*continued.*

17th Century—In the Reign of Charles I.—*continued.*

Isaac Fuller, died 1672.

Robert Streater, born 1624; died 1680. (First Sergeant-painter t Charles II.)

Henry Anderton, his scholar, died about 1665—Painted Landscape an Still-life.

Francis Vanzoon, born 1661; died 1700—Still-life.

Samuel van Hoogstraten, born 1627; died 1678—Portrait and Still-lif (*See* Dutch School.)

Abraham Hondius, born 1638; died in London 1695—Animals.

Sir Peter Lely, born at Soest, in Westphalia, in 1618; died in London i 1680; settled in England in 1641.

John Greenhill, born 1649; died 1676.
Henry Tilson, born about 1655; died about 1690.
William Wissing, born 1656; died 1687.
Prosper Henry Lankrink, born about 1628; died 1692.
John Baptist Gaspars, died 1691.
John Vander Eyden, died about 1697.
Joseph Buckshorn, died young.
John Dixon, died about 1715.
Davenport, living 1690.
} Scholars o Assistants of Sir Pete Lely.

Mary Beale, born 1632; died 1697—Portrait. Scholar of Lely and o Walker.

Thomas Flatman, born 1663; died 1688.

Henry Gascar, a French Portrait-painter, born 1635; died in Rome 1701 one of the principal rivals of Sir Peter Lely.

Simon Verelst, painted 1666; died about 1710—Flowers, &c.

Antonio Verrio, born about 1639; died 1707.

Jacob Huysman, born 1656; died 1696—Portrait. (*See* Schools of th Netherlands.)

Michael Wright, painted 1672—Portrait.

Peter Raestraten, born 1627; died 1698—Still life.

Gerard Zoust (or Soest), born 1637; died 1681—Portrait.

Jan Loten, died in London about 1680—Landscape. (*See* Schools of th Netherlands.)

Adam Coloni, born 1634; died 1685—Genre, &c.

Henry Adrian Coloni, his son, born 1668; died 1701—Genre, &c.

Jan Griffier, born at Amsterdam, 1645; died in London, 1718—Land scape, Genre, &c. (*See* Schools of the Netherlands).

Peter Stoop, born 1610; died 1686—Battles.

Willem Vandevelde, the elder, born 1610; died at Greenwich, 1693.
Willem Vandevelde, the younger, 1633; died in London, 1707.
(Both Marine Painters to Charles II. and James II.)
} *See* Dutch School.

Samuel Cooper, born 1609; died 1672—Miniature.

Richard Gibson, the dwarf, born 1616; died 1690.

Henry Cooke, born 1642; died 1700.

Simon Dubois, painted in England 1685; died 1708—Portrait and Battles

Sir Godfrey Kneller, born at Lubeck, about 1648; died 1723.

John Riley, born 1646; died 1691.

John Closterman, born 1656; died 1713. (Assisted Riley.)

Sir John Baptist Medina, born at Brussels, 1659; died at Edinburgh, 171 —Portrait.

Adrian Vandiest, born 1655; died 1704—Landscape.

Thomas van Wyck, born 1616; died 1686—Marine.

John van Wyck, his son, died 1702—Battles.

Jean Baptiste Monnoyer, born 1635; died in London, 1699—Flowers (*See* French School).

Thomas Murray, born 1666; died 1724—Portrait.

John van der Vaart, born 1647; died 1721—Still-life.

Charles Boit, died 1726—Enamel.

Louis Laguerre, born 1663; died 1721. Scholar of Verrio.

REMARKS.

Sir Joshua Reynolds was elected first President of the Royal Academy, December 1768.

Penny was the first Professor of Painting to the Royal Academy.

THE ENGLISH SCHOOL—*continued.*

18th Century.

Michael Dahl, born at Stockholm, 1656; died 1743—Portrait.
Peter Angelis, born 1685; died 1734—Landscape, Genre, &c.
Luke Cradock, died 1717—Birds and Animals.
Charles Gervas, born 1675; died 1739—Portrait.
Jonathan Richardson, born 1665; died 1745—Portrait. Writer on Art.
William Aikman, born 1682; died 1731—Portrait. Scholar of Sir John Medina.
Sir James Thornhill, born 1676; died 1734.
Robert Brown, his scholar and assistant.
Francis Paul Ferg, born 1689; died 1740—Landscape and Figures, &c.
Peter Monamy, died 1749—Marine.
Peter Villemans, born 1684; died 1734—Landscape with Figures, &c.
John Vanderbank, born 1694; died 1739—Genre.
Enoch Zeeman, died 1744—Marine.
Robert Woodcock, born 1692; died 1728—Marine.
William Hogarth, born 1697; died 1764. Writer on Art.
John Stephen Liotard, born 1702; died about 1776—Miniature.
Christian Frederic Zincke, born about 1684; died 1767—Enamel.
Francis Cotes, R.A., born 1725; died 1770—Miniature.
Thomas Hudson, born 1701; died 1779—Portrait. The scholar of Richardson, and the Master of Reynolds, Wright and Mortimer.
Peter Toms, R.A., died 1776—Painted chiefly the Draperies in the Portraits of Hudson and Cotes.
Thomas Smith, of Derby, died 1769—Landscape.
William Hoare, R.A., born 1706; died 1792.
Richard Wright, born at Liverpool; died 1775.
Francis Zuccarelli, R.A., born 1702; died 1788—Marine Landscape.
Francis Hayman, R.A., born 1708; died 1776.
Allan Ramsay, born 1713; died 1784.
John Hamilton Mortimer, born 1741; died 1779.
George Barret, R.A., born about 1732; died 1784—Landscape.
David Allan, born 1744; died 1796.
Richard Wilson, R.A., born 1713; died 1792.
Edward Penny, R.A., born 1714; died 1791.
Sir Joshua Reynolds, P.R.A., born 1723; died 1792. Writer on Art.
John Zoffany, born 1735; died 1810.
Giovanni Battista Cipriani, R.A., born about 1727; died 1785.
Thomas Gainsborough, R.A., born 1727; died 1788.
Joseph Wright, of Derby, born 1734; died 1797—Landscape.
George Romney, born 1734; died 1802.
James Barry, born 1741; died 1806. Writer on Art.
Alexander Runciman, born 1730; died 1785.
Henry Fuseli, R.A., born 1741; died 1825. Writer on Art.
John Singleton Copley, R.A., born 1737; died 1815.
Richard Cosway, R.A., born 1740; died 1821.
Benjamin West, P.R.A., born 1737; died 1820.
Philip James De Loutherbourg, R.A., born 1740; died 1812—Landscape.
Maria Angelica Kaufmann, R.A., born 1742; died 1807.
Sir Henry Raeburn, R.A, born 1756; died 1823.
Robert Smirke, R.A., born 1751; died 1845.
Sir William Beechey, R.A., born 1753; died 1839.
James Northcote, R.A., born 1746; died 1831. Writer on Art.
John Hoppner, R.A., born 1759; died 1810.
Sir George Howland Beaumont, born 1753; died 1827.
Gilbert Stuart, born 1755; died 1828.
Henry Bone, R.A., born 1755; died 1834—Enamel.

(*continued*)

REMARKS.

THE ENGLISH SCHOOL—*continued.*

19th Century—*continued.*

Thomas Stothard, R. A., born 1755; died 1834.
William Blake, born 1757; died 1828.
John Opie, R. A., born 1761; died 1807.
George Morland, born 1763; died 1804.
Henry Singleton, R. A., born 1766; died 1839.
Edward Bird, R. A., born 1772; died 1819.
Richard Westall, R. A., born 1765; died 1836.
John Glover, born 1767; died 1849—Landscape.
Alexander Nasmyth, born 1758; died 1840—Landscape.
Thomas Daniell, R. A., born about 1749; died 1840.
William Daniell, R. A., his nephew, born 1769; died 1837. } Landscape.
Sir Thomas Lawrence, P. R. A., born 1769; died 1830.
William Owen, R. A., born 1769; died 1825.
Thomas Barker, of Bath, born 1769; died 1847—Landscape.
John Jackson, R. A., born 1778; died 1831.
John Constable, R. A., born 1776; died 1837—Landscape.
Benjamin Barker, born 1776; died 1838—Landscape.
Sir David Wilkie, R. A., born 1785; died 1841.
William Hilton, R. A., born 1786; died 1839.
Benjamin Robert Haydon, born 1786; died 1846. Writer on Art.
Thomas Phillips, R. A., born 1770; died 1845.
George Henry Harlow, born 1787; died 1819.
Sir Augustus Wall Callcott, R. A., born 1779; died 1844.
Henry Howard, R. A., born 1769; died 1847.
Washington Allston, born 1779; died 1843.
Sir Robert Ker Porter, born 1780; died 1842.
Samuel Prout, born 1783; died 1852—Architecture.
William Collins, R. A., born 1787; died 1847—Landscape.
William Etty, R. A., born 1787; died 1849.
Andrew Geddes, born about 1789; died 1844—Portrait.
Gilbert Stuart Newton, R. A., born 1794; died 1835.
Sir Martin Archer Shee, P. R. A., born 1770; died 1850.
Sir William Allan, R. A., born 1781; died 1850.
Joseph Mallord William Turner, R. A., born 1775; died 1852.
Peter De Wint, born 1783; died 1849.
James Burnet, born 1788; died 1816.
Henry Perronet Briggs, R. A., born 1793; died 1844.
Henry Liverseege, born 1803; died 1832.
George Chambers, born about 1799; died 1840—Marine.
William John Müller, born 1812; died 1845.
Richard Parkes Bonington, born 1801; died 1828.
George Philip Reinagle, born 1802; died 1835—Marine.
J. W. Allen, born about 1804; died 1852—Landscape.
David Scott, born 1806; died 1849.

Appendix, No. XVIII.

STATEMENT of the NUMBER of VISITORS admitted to Visit the BRITISH MUSEUM, the NATIONAL GALLERY (distinguishing the VERNON GALLERY), the ZOOLOGICAL GARDENS, KEW GARDENS, and HAMPTON COURT PALACE, in the Years 1850, 1851, and 1852. App., No. XVIII.

YEARS.	British Museum.	National Gallery.	Vernon Gallery.	Zoological Gardens.	Kew Gardens.	Hampton Court Palace.
	No.	*No.*	*No.*	*No.*	*No.*	*No.*
1850	1,098,863	575,005	61,560	360,402	179,627	221,119
1851	2,527,216	1,005,705	253,152	667,243	327,900	—
1852	507,973	352,220	155,013	305,203 *	231,010	—

* 165,197 persons in the first six months of 1853; 21,521 since July 1st.

STATEMENT of the NUMBER of VISITORS to the DUKE of NORTHUMBERLAND'S COLLECTIONS at Northumberland House and Sion House; and also to the BRIDGEWATER GALLERY and WINDSOR CASTLE, in the Six Summer Months of 1851, when the GREAT EXHIBITION was open.

Northumberland House (in town) - - - - - -	240,000 persons.
Sion House (out of town) - - - - - - -	110,000 „
Bridgewater Gallery (in town) - - - - - -	80,000 „
Windsor Castle (out of town) - - - - - -	129,400 „

Appendix, No. XIX.

LETTER from Quarter-master General *Freeth* to Colonel *Mure*, M.P., Chairman. Appendix, No. XIX.

Sir, Horse Guards, 7 July 1853.

WITH reference to your letter of the 24th ultimo, addressed to the General Commanding in Chief, relative to the "project of rebuilding the National Gallery upon a more extended plan, which there is little doubt would render it necessary to place at the disposal of the architect the sites of the present barrack, and the workhouse immediately adjoining it," I am commanded by his Lordship to acquaint you that, in his view of the matter, so far as regards the quartering of the troops, it would be impossible to relinquish the barrack:

1. Because the London duties cannot be performed without the accommodation it affords; more especially as the Portman-street barrack is about to be given up, the lease having nearly expired, and it having been found impossible to procure a convenient site upon which another can be constructed.

2. That the present barrack is most conveniently situated, both for the troops it will contain, and for the assembly of others, with free egress to the open space of Trafalgar-square, the Park, the Horse Guards, and the Houses of Parliament, and near to the locality of their duties. It has also proved, in periods of public commotion, of the most important service, being the only barrack at the West End (with the exception of that in St. James's Park, near to the Royal Palace) from which troops may be speedily moved in any direction through the spacious thoroughfares uniting in Trafalgar-square.

3. That no barrack, not combining these advantages, would be eligible for the purposes required; and the necessity of troops on that spot has been proved from the occupation of the late Royal Mews by the military for many years (even in their dilapidated state), previously to the erection of the National Gallery on the site on which they formerly stood.

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4. The want of accommodation near to the duties of the troops, obliges the military authorities to place a battalion in St. John's Wood, Kensington, and other small barracks, from whence it is a march of upwards of three miles to their guards, exposed in all weather, and commencing their duties in wet clothes; all manifestly tending to the injury of the health of the troops.

Under all these circumstances Viscount Hardinge cannot assent to the loss of a barrack of such importance, unless another is constructed on nearly the same site, having entrance and egress under the National Gallery, as now existing, with a sufficient parade and all the necessary appurtenances, together with a free carriage communication in the rear, for the reception of supplies, and the passage of baggage-wagons.

I have, &c.
(signed) *J. Freeth,*
Quartermaster-General.

Appendix, No. XX.

Appendix, No. XX.

PAPERS referred to in Mr. *Spence*'s Evidence.

Appunti per la Collocazione dei Quadri e Statue nella Galleria di Firenze.

Nei corridori sono collocati i quadri per ordine cronologico, ed a intervalli sono statue e busti; solamente però da una parete, mentre dall' altra sono le finestre per dar la luce, e sarà bene che queste finestre sieno cinque braccia alte da terra ed in forma di lunetta.

Il colore delle pareti è di color grigio chiaro, e dove campiscono statue sarà più scuro, color di pietra. I soffitti sono a spartimenti, dipinti sul gusto delle grottesche alla Raffaella.

I corridori possono contenere quadri di maggior grandezza, meno che se fossero Capi d' Opera, da meritare un gabbinetto.

I gabbinetti che contengono i quadri delle diverse scuole non sono molto grandi, come si può vedere dalla pianta, e la luce viene dalle lanterne nel mezzo; ma ove non si potessero praticare queste lanterne, sarà pure una luce buonissima facendo delle lunette, o a due, o ai quattro lati della stanza.

Il colore del parato dei gabbinetti sarà sempre preferibile il rosso di seta, specialmente per i quadri da vedersi in distanza. Però per i quadri piccolissimi e finiti della scuola Fiamminga e Olandese è più preferibile il color verde scuro, e la luce, non quella delle lanterne, ma di finestre grandi, e non tanto alte; e quei quadri che resteranno lontani dalle finestre, specialmente i paesi o vedute, sarà ben fatto che sieno bilicati, o impernati da una parte per potersi girare a piacere verso la luce.

Il modo preferibile di attaccare i quadri è il seguente come il più comodo.

Una catena di ferro a bastone che circondi in alto tutta la stanza e sostenuta da forti ganci, No. 1.

A questa catena sono attaccati in modo da scorrere dei ferri piani, ove a questi con delle viti, fatte a borchia, ed aventi un gancio per appendere il quadro, è da abbassarlo ed alzarlo a piacere, No. 2.

Il numero degl' impiegati nella Galleria di Firenze è di 18 o 20.

Un Direttore, un Segretario, due Commessi, un' Archivista, un' Antiquario, un Conservatore di disegni e stampe, ed un Ristauratore.

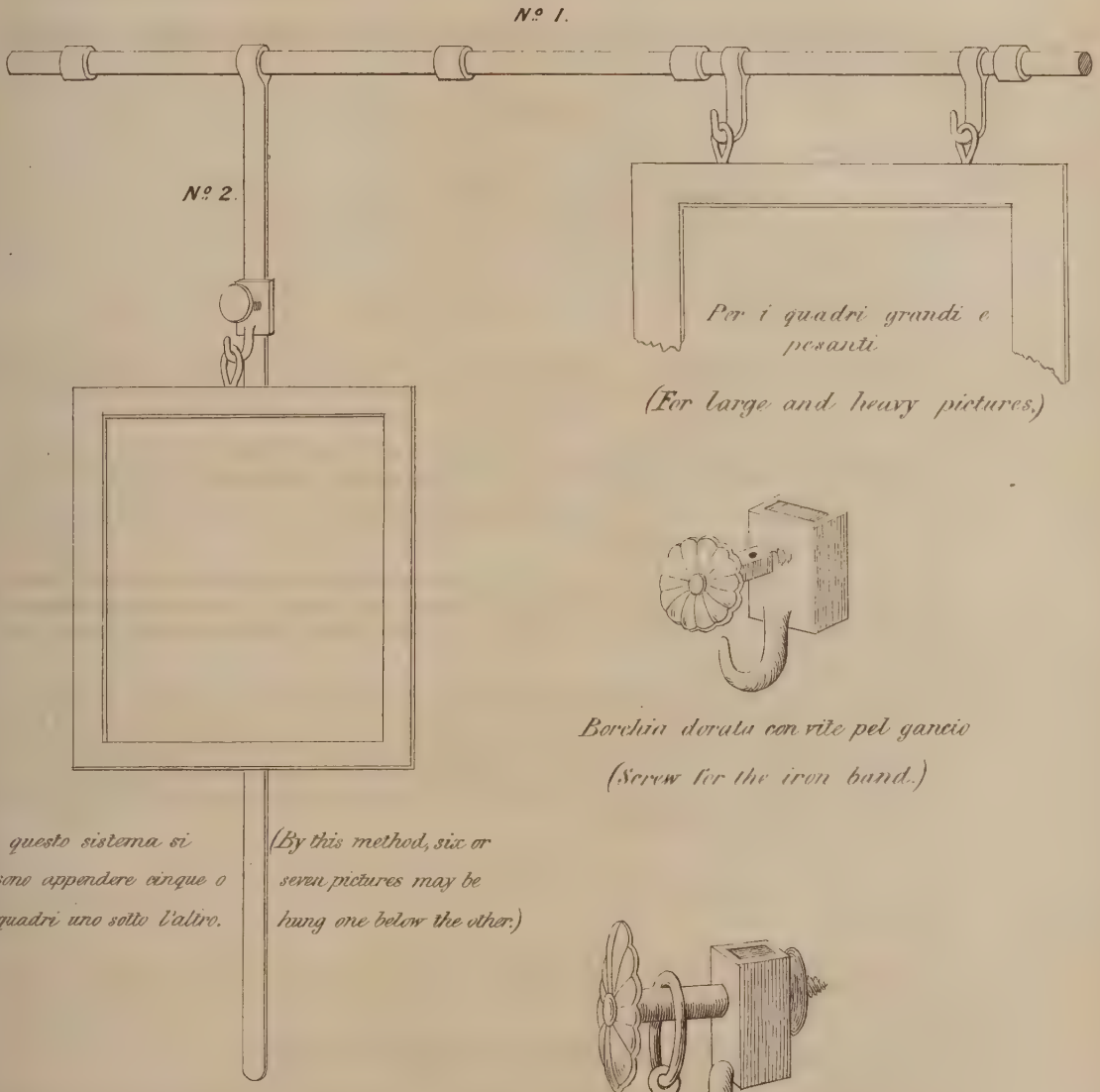
Due Ispettori consegnatari, due Custodi e No. 6 Guardie.

Tanto i Custodi che le guardie sono persone che hanno fatta o conoscono qualche arte manuale, come legniajoli, tappezzieri, formatori, rintelatori di quadri, muratori, &c.; e la Direzione presceglie questi artigiani perche possino fare dei lavori, che possono di continuo occorrere alla Galleria.

La Galleria si spazza generalmente una volta per settimana, e più spesso se occorre, e si fa nelle ore avanti di aprirla.

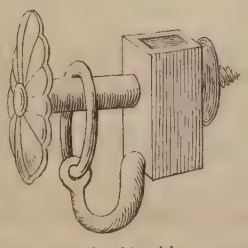
I quadri si spolverano con i pennacchi di penne di struzzo, e di penne di cappone, e le statue e le cornici con le code di volpe.

[To face page 830.]



Borchia dorata con vite pel gancio

(Screw for the iron band.)



Fermagli di Sicurezza.

(Screw having a ring to prevent a picture being stolen.)

J. Basire, Lith.

N° 867. Ordered, by The House of Commons, to be Printed, 4th August, 1853.

Henry Hansard, Printer.

Some further PARTICULARS respecting the Arrangement of Pictures and Statues in the Florentine Gallery of the Uffizii (communicated to the Committee of the National Gallery by *W. B. Spence*, from the Direction of the Florentine Galleries). Appendix, No. XX

IN the long corridors, the paintings are arranged in chronological order, and at certain intervals are placed statues and busts. This, however, can only be effected on one side, as on the other are the windows which give light to the gallery; and we (the Direction) should advise that these windows should be about eight feet from the ground, and of a semicircular shape.

The colour of the walls is of a light grey, and where the statues are placed, the background is somewhat darker. The ceilings are divided into compartments, and painted *alla Raffaella*. The corridors may contain pictures of the largest size, excepting those of the highest order (*capi d' opera*), which are to be placed in the cabinets.

The cabinets, which contain pictures of different schools, are not very large, as may be seen from the plan, and the light is generally obtained from a skylight in the centre; but where such a skylight cannot easily be made, semicircular windows, at a certain height, either from two or four sides of the room, would answer equally well.

As regards the colour of the walls of the rooms or cabinets, red silk will be found to be the best, especially where there are pictures of a large size, though we have found that in the smaller rooms, which contain highly finished Dutch and Flemish pictures, dark green silk is preferable. It is also requisite that the light for these small pictures should come from side windows, which may be broad, but not too high, and not from a central skylight. Those pictures which are placed at a distance from the window should be made to turn on a pivot.

The method of hanging pictures in our gallery is the following:

A rod of iron which goes round the top of the room, and which is firmly secured, as in No. 1.

To this rod are attached flat iron bands reaching to the depth required; these are moveable, and by means of a screw having a hook attached to hang the picture on, the paintings may be hung high or low, as occasion may require, as in No. 2.

The number of employés in the Gallery of Florence is 18 or 20.

A director, a secretary, two under secretaries or clerks, a keeper of the archives, an antiquary, a keeper of drawings and prints, a restorer, two head inspectors, two keepers, and six under inspectors or guards.

The keepers and guards are all acquainted with some manual art or trade, as carpenters, picture-liners, masons, &c., and are employed in the galleries in repairing, &c., when their services are necessary.

The gallery is swept once a week, and oftener if it be requisite; this is done before it is open to the public. The pictures are dusted with bunches of ostriches' feathers, and the statues and picture frames with dusters made of the tails of foxes.

Appendix, No. XXI.

App., No. XXI.

COPY of the CORRESPONDENCE regarding the Conditions on which the Lands at *Kensington Gore* are held by the Commissioners of the Great Exhibition of 1851.

Sir, Treasury Chambers, 15 February 1853.

THE Lords Commissioners of Her Majesty's Treasury having had under their consideration the arrangements to be made between the Royal Commissioners of the Exhibition of 1851 and this Board, in relation to the purchases of land for carrying out the plan suggested in their Second Report, preparatory to the issues which will have to be made out of the grant of Parliament in aid of those purchases, I have it in command from their Lordships to transmit to you a copy of a minute which has this day passed their Lordships' Board on the subject, with their request that you will submit it to the Royal Commissioners, and communicate to me, for their Lordships' information, any observations which the Royal Commissioners may desire to make thereon.

I remain, &c.

Edgar A. Bowring, Esq. (signed) *C. E. Trevelyan.*

App., No. XXI.

COPY of a TREASURY MINUTE, dated 15th February 1853.

My Lords read the Second Report of the Royal Commissioners for the Exhibition of 1851, and advert to that part thereof in which the Commissioners refer to their resolution authorising the outlay of a sum not exceeding 150,000 *l.* of the Surplus Fund at their disposal in the purchase of land (including their first purchase), upon the condition that Her Majesty's Government would engage to recommend to Parliament the contribution of a sum of like amount towards the purchases contemplated in their Report, either for account of the Royal Commissioners, or for the joint account of the Commissioners and the Government, or for division between them, as might afterwards be determined.

My Lords read also the Resolution of the House of Commons, dated the 7th December 1852, that a sum not exceeding 150,000 *l.* be granted to Her Majesty towards defraying, in the year 1852-53, the purchase of land at Kensington Gore for institutions connected with science and art, in aid of the funds already contributed thereto by Her Majesty's Commissioners for the Exhibition of 1851.

The Chancellor of the Exchequer states to the Board that the Royal Commissioners have entered into further arrangements for the purchase of land, on the faith of the understanding that such a grant as that made by the House of Commons would be recommended to Parliament; and as the period is now rapidly approaching when some part of this grant will be absolutely required to complete the purchases in question, it has become necessary to settle the terms and arrangements under which such issues shall be made to the Commissioners, so as, on the one hand, to enable the Commissioners to pay the purchase money, and, on the other, to secure for the Crown that superintendence and control which is always necessary when moneys are granted by Parliament for public purposes.

Mr. Gladstone informs their Lordships that he has been in personal communication with the Royal Commissioners on the subject, and he suggests that an arrangement of the following nature should be submitted to them for their consideration. If the Royal Commissioners shall concur therein, and shall express to this Board their readiness to adopt and act thereon, then Mr. Gladstone is of opinion that such sums might properly be issued from time to time, not exceeding on the whole 150,000 *l.*, as may be necessary to enable the Royal Commissioners to pay for such lands as shall be purchased to carry out the plan and arrangements contemplated in their Second Report.

It appears to the Chancellor of the Exchequer that, in order to secure that unity of action which it is highly desirable to maintain over property purchased from various different parties, but intended to be applied to kindred objects, the legal title to the whole should be vested in the Commissioners to whom the lands already purchased have been conveyed; but he suggests at the same time that, for the purpose of securing to the Crown the right of general superintendence, it should be distinctly understood that the Commissioners should hold the whole of such purchases, as well those already made as those to be made hereafter, subject to such directions of appropriation as shall from time to time be issued by this Board in respect to such part, not exceeding one moiety, as shall, by agreement between this Board and the Royal Commissioners, be set apart for such institutions connected with science and art, as are more immediately dependent upon, and supported by the Government from funds voted by Parliament; and subject also, with respect to the other part thereof, to such general superintendence by the Lords of the Treasury as may be necessary to secure that the appropriation proposed to be made, and all the arrangements in relation thereto as regards buildings to be erected thereon, shall be in conformity with some general plan, which shall be adopted as applicable to all parts of the property, whether such buildings shall be erected from public moneys, or by private subscription.

On the other hand, Mr. Gladstone thinks it should be understood that no buildings shall be erected at the public expense on any portion of the property, the whole of which will have been acquired for the public by the joint contribution, in equal moieties, of Parliament on the one hand, and of the Royal Commissioners on the other, without first giving to the Royal Commissioners opportunity of submitting to this Board their objections, if any should occur to them, to what may be proposed in respect to such buildings, whereby a joint superintendence of a beneficial character would be secured for the public over the whole.

It further appears to the Chancellor of the Exchequer that it would be an additional advantage, should the Royal Commissioners see no objection thereto, if certain great Officers of State, viz., the Lord President of the Council, the First Lord of the Treasury, the Chancellor of the Exchequer, the President of the Board of Trade, and the First Commissioner of Works, were nominated *ex-officio* members of the Commission; by which means facility of communication between the Government and the Commission would be established, and at all times maintained.

If it shall appear to the Royal Commissioners that these arrangements would not impede them in the discharge of their important duties, but would contribute to an harmonious action between them and the Government, then the Chancellor of the Exchequer thinks that,

that, upon the expression of their determination to adopt and act upon them, and to concur in such measures as may be necessary for giving full effect to the proposed plan when the purchases shall have been completed, their Lordships would be fully warranted in making such issues out of the 150,000 *l.* as might be applied for in the meantime. App., No. XXI.

Sir, Palace of Westminster, 23 February 1853.

I AM directed by Her Majesty's Commissioners for the Exhibition of 1851, to acknowledge the receipt of your letter of the 15th instant, transmitting, for the purpose of its being laid before the Commissioners, a copy of the Minute of the Lords Commissioners of Her Majesty's Treasury, in which their Lordships suggest, for the consideration of the Royal Commissioners, the arrangements which, in their opinion, it will be proper to adopt in relation to the purchases of land for carrying out the plan suggested in the Second Report of the Commissioners, preparatory to the issues which will have to be made out of the grant of Parliament in aid of those purchases.

Her Majesty's Commissioners direct me, in reply, to express to their Lordships their entire concurrence in the propriety of the several arrangements proposed in their Lordships' Minute, and their readiness to adopt and act upon them. They have accordingly, at their meeting held this day, elected the Lord President of the Council, the First Lord of the Treasury, the Chancellor of the Exchequer, the President of the Board of Trade, and the First Commissioner of Works, *ex-officio* members of the Commission, in pursuance of the powers conferred upon them by their charter of incorporation.

I am further directed to state that Her Majesty's Commissioners will be prepared to unite with the Lords of the Treasury, at the proper period, in taking such further measures as may appear to be necessary for giving full effect to their Lordships' Minute.

I have, &c.

Sir C. E. Trevelyan, K.C.B. (signed) *Edgar A. Bowring.*

Appendix, No. XXII. App., No. XXII.

ANSWERS to QUERIES on the GALLERIES and MUSEUMS of FINE ARTS in different Countries (continued from Appendix, No. VII., page 757).

[*These Answers were received too late to be incorporated with those in* Appendix, No. VII.]

QUESTIONS.—(Repeated from pages 753—757.)

1. ARE the national collections of antiquity and fine art in united in a single building, or in buildings contiguous to each other? Or,

2. Are the different collections, or any portions of them, arranged in altogether separate edifices?

3. What are the precise definition and limits of the classes of objects exhibited or preserved in the galleries under the head of "Antiquity and Fine Art"?

4. Does, for example, the pictorial department include painted vases, antique frescoes, or engravings and original drawings?

5. Does the department of ancient sculpture include coins, gems, and ancient inscriptions?

6. Does the establishment comprise a collection of casts of ancient sculptures, including architectural models?

7. Does it contain copies of paintings of value or interest not in the national collection?

8. Is there any space set apart for the purpose of exhibiting to the public valuable works of art that may be temporarily deposited in the galleries for that purpose, or for the convenience of the proprietors?

9. Are the different collections, whether in the same or separate buildings, under a single or separate directorship?

10. Is that directorship, whether united or separate, vested in a single superior officer or president, to whom the other officers employed in the establishment are subordinate and responsible? or is it vested in a board or committee of managers possessing co-equal

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powers, and conducting business by votes of the majority of their body; and if so, how is that committee composed? or, thirdly, does the directorship consist in a combination of these two modes?

11. Are those superior directors or managers paid, or are the services of any of them gratuitous?

12. Is the immediate directorship or management of the several institutions, if united, or of each, if separate, subject to the controlling power of a minister of state? or is it in itself an independent department of administration, responsible to the Sovereign, but to no subordinate authority?

13. Are there any printed or written documents relating to the constitution of this directorship, of which copies may be sent.

14. Is the superintendence of other branches of administrative business, such as architectural improvements and repairs, hiring of servants, and other ordinary details of management and expenditure, vested in the same officer, or board of officers, as the superintendence of the works of art contained in the galleries?

15. How far is the special superintendence of different but cognate branches of art or antiquity combined or separate?

16. Are there, for example, special superintendents for each of the branches of pictures, engravings, and drawings; of Greek sculpture, Egyptian sculpture, coins, vases, &c. &c.? And if not, in what cases is the special superintendence of such branches combined?

17. What is the practice followed in respect to cleaning and restoring pictures or sculptured monuments?

18. In whom are vested the power and responsibility of ordering such cleaning and restoration, or of pointing out and superintending the mode and degree in which those operations should be executed?

19. Whether, and to what extent has the principle of historical and chronological arrangement, according to ages, epochs, and schools of art, been adopted in the collections?

20. What are the funds at the disposal of the managers?

21. How far do they consist of independent revenue accruing from endowments or bequests? How far of annual grants or advances from the ordinary revenues of the State?

22. In what mode and by what advice or authority, are effected those acquisitions of works of art which take place from time to time for the extension or maintenance of the collections?

23. Do those acquisitions include the productions of contemporary art?

24. Are agents employed, either by mission or correspondence, in foreign countries to effect such acquisitions?

25. Is there any annual sum of money, and if so what sum, specially set apart for these objects?

26. On how many days of the week, and during how many hours of each day, are the galleries open to the public?

27. On what days are the galleries closed to the public, but open to artists?

28. During what period or periods of the year are the galleries closed entirely, for the purpose of cleaning or repairs, or of vacation to officers?

29. To what extent are copying of pictures, modelling casts of statues, or tracing of engravings, permitted in the galleries, and under what conditions or restrictions?

30. Is there any printed copy of regulations or instructions as to the management of the collections or galleries, or as to the admission of the public.

(If so it would be desirable that a copy of these regulations be transmitted with the answer, &c.)

31. Are there complete and accurate catalogues of the collection?

32. Are those catalogues printed and circulated?

33. Is there any person, native or foreign, now in England, who is competent to give full and accurate information to a Committee of the House of Commons on the several heads of inquiry above specified?

34. And

34. And if not, could any person so qualified be found at who would for a reasonable remuneration on account of loss of time and travelling expenses, be willing to visit London for the purpose during the ensuing months of May and June?

35. It would also be desirable that the person so accredited should be conversant with the architectural arrangement of the galleries, &c. with which he is connected, and with the other general details of their arrangement and internal economy, and should be provided with a rough plan of the building.

ANSWERS FROM THE HAGUE.

Reponses du Directeur du Cabinet Royal de Tableaux à la Haye.

1 à 6. Sauf une douzaine de bustes ou statuettes en marbre, se rapportant à l'histoire des Pays-Bas, la collection dont il s'agit comprend exclusivement des tableaux de différentes écoles anciennes.

Dans le même bâtiment où elle est établie au premier, se trouve à la vérité un cabinet d'objets Chinois, Japonnais et autres, ayant trait à l'histoire de la Neerlande, mais les collections sont tout à fait distinctes, et leurs administrations entièrement séparées.

7. Il se peut que parmi les tableaux s'en trouvent dont l'originalité est douteuse et que l'on pourrait qualifier de copies, mais comme telles ils ne sont point admis ou classés, et la nature de la collection ne comporte pas d'y joindre des copies confectionnées dans ce but.

8. Aucune place n'est reservée à ces fins. Les expositions de tableaux et d'objets d'art, soit particulières soit générales, ou dans un but philantropique, ont lieu dans un local appartenant à la ville où l'académie de dessin se trouve établie.

9. Voir la réponse donnée ad 1 à 6.

10. La surintendance est confiée à un directeur auquel sont adjoints et responsables un sous-directeur et deux gardiens.

En outre un concierge et portier demeure dans le local, et est également responsable envers le directeur de la collection de curiosités mentionnée ci-dessus.

11. Le directeur n'est point salarié. Le sous-directeur, les gardiens et le portier ont un traitement et l'on fournit en outre au dernier l'éclairage et le chauffage.

12. Le directeur est sous les ordres du ministre de l'intérieur, dont il reçoit des ordres et auquel il adresse ses propositions et ses rapports.

13. Le directeur et ses employés ont des instructions, mais qui ne sont pas imprimées et dont la communication offrirait peu d'intérêt.

14. Comme le bâtiment appartient à l'état, les réparations ou améliorations proprement dites du local ne sont point du ressort du directeur. Cette partie est soignée par la surintendance des édifices publics (Ministère de l'Intérieur). Le mobilier et ce qui s'y rattache tombe dans les attributions du directeur.

15 et 16. Voir le réponse ad 1 à 6.

17. Sauf les cas imprévus et qui nécessiteraient une opération immédiate, les tableaux sont lavés chaque année, au milieu de l'été, lorsque l'atmosphère est sec et le moins chargé de vapeurs.

A cette même époque l'on fait vernir plus ou moins les tableaux qui en auraient besoin.

18. Ce droit est dévolu au directeur, assisté du sous-directeur, qui sont autant que possible responsables des opérations qu'ils jugent nécessaires. Libre au directeur cependant de demander pour quelque cas spécial l'autorisation ou les ordres du Ministre de l'Intérieur.

19. Il n'y point d'arrangement historique ou chronologique. Le gout et l'harmonie président seuls au placement des tableaux.

22. Lorsqu'il y aurait une acquisition à faire, le directeur adresse à cet égard une proposition au Ministre de l'Intérieur, qui décide, avec ou sans le consentement du Roi, et soigne le paiement.

23. La collection d'objets d'art moderne se trouve à Harlem.

24. Le cas échéant on agirait d'après les circonstances.

26. Tous les jours depuis neuf heures du matin jusqu'à trois heures de relevée, sauf les Dimanches et jours de fête. Le Samedi le cabinet est fermé à une heure de relevée.

27. Les artistes et le public sont admis indistinctement.

28. A moins de circonstances extraordinaires, le musée est ouvert toute l'année, même lorsque l'on s'occupe du nettoyage et de l'entretien des tableaux, les différents appartements n'étant pas entamés tous à la fois.

Il n'y a point de vacances pour les employés.

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29. On permet de faire des études ou des copies d'après les tableaux, après en avoir obtenu la permission du directeur, ou du sous-directeur; la grandeur est laissée au choix de l'artiste ou de l'amateur.

30. Il n'y a pas de règlement spécial ou imprimé pour l'admission du public. La police des salles est confieé aux gardiens.

Quant aux artistes et amateurs qui désireraient travailler au musée l'on s'est borné à établir les règles dont ci-joint copie.

31 et 32. L'on voudra bien trouver également annexé aux présentes réponses un exemplaire de la notice imprimée du cabinet.

33 à 35. L'on ignore s'il se trouve à Londres une personne apte à donner des détails ultérieurs sur les différentes questions, mais si tel ne fut pas le cas, il y aurait probablement moyen de désigner ici une personne non seulement assez à la hauteur pour satisfaire au désir exprimé, mais aussi disposée à s'y rendre aux conditions indiquées.

Les artistes ou amateurs qui désireraient faire des études ou des copies d'après quelque tableau de la galerie, devront avoir une permission du directeur ou du sous-directeur.

Les tableaux choisis à cet effet ne pourront être déplacés pour être mis sur des chevalets; seulement s'ils se trouvaient dans un jour peu favorable, un changement momentaire pourrait, autant que possible, être autorisé par le directeur ou le sous-directeur, sans que toutefois l'on y soit obligé; et si des échafaudages sont nécessaires, les artistes ou amateurs les feront construire à leurs frais.

L'application de papier à calquer sur les tableaux est défendue.

Si les tableaux étaient ternes ou imbus, l'usage d'un moyen quelconque pour y remédier est interdit, et c'est aux soins du sous-directeur qu'on devra avoir recours.

Le directeur pourra défendre de faire des études ou des copies, si, contre toute attente, des motifs fondés l'y engageaient.

ANSWERS FROM ST. PETERSBURGH.

Les collections d'antiquités et d'objets d'art à St. Petersbourg sont réunies dans le Musée de l'Ermitage Impérial qui forme un seul bâtiment, contigu au palais de Sa Majesté.

Les armes anciennes européennes et orientales sont conservées à la résidence impériale de Tsarskoe Selo, où elles forment un Musée, qui est publié sous le titre de Musée de Tsarskoe Selo, S. Petersbourg et Carlsruhe, 1835-53, folio.

Cette collection est sous les ordres du Bibliothécaire de Sa Majesté.

Il y a en outre:

Des collections scientifiques et ethnographiques au Musée de l'Académie des Sciences, qui de même que toutes les collections des universités de l'empire sont du ressort du Ministre de l'Instruction Publique.

Il y a à Moscou:

Le Musée de l'Oroujeïnaia Palata (Trésor des armures), connu maintenant par la publication, Dpebnocmu Pocciuckaro Tocydapcmba, Antiquités de l'Empire de Russie.

Au Musée de l'Ermitage Impérial les collections sont divisées en deux sections.

I. *Section.*	II. *Section.*
Médailles.	Galerie de tableaux.
Pierres gravées.	Dessins originaux.
Antiques (la Sculpture exceptée) comprenant vases peints, objets en or, argent, bronze, etc.	Sculpture.
Bibliothèque.	Majolica.
Estampes.	Collection de vases et coupes de diverses grandeurs en lapis lazuli, malachite, jaspe, porphyre, aventurine, agate et autres pierres dures et objets en mosaïque, et
Les objets, dont se composent ces collections, sont disposés en ordre systématique dans des salles, galeries et cabinets.	Collection dite des objets précieux.

Le Musée de l'Ermitage ne possède pas des plâtres d'objets de sculpture ancienne ni de modèles d'architecture; il s'en trouve une collection à l'Académie Impériale des Beaux-Arts, qui possède également des copies d'un certain nombre de tableaux de maitres anciens.

Il n'existe pas au Musée de l'Ermitage de salle pour l'éxposition d'objets d'art appartenant à des particuliers. Mais quant aux tableaux il y a des expositions publiques à l'Académie Impériale des Beaux-Arts.

Les

Les collections du Musée de l'Ermitage, de celui de Tsarskoe Selo, de l'Oroujeïnaia Palata de Moscou, de la Bibliothèque Impériale Publique sont de même que celles de l'Académie Impériale des Beaux Arts, sous la direction supérieure du Ministre de la Maison de l'Empereur.

Les affaires d'administration du Musée de l'Ermitage (qui correspond à ce que l'on nommait à Paris le Cabinet du Roi) sont confiées aux deux chefs de la 1re et de la 2de Section. Ils prennent les ordres de leur chef immédiat Mr le Grand Maréchal de la Cour, qui en réfère au Ministre, lequel n'a de compte à rendre qu'à Sa Majesté.

Il y a des règlements particuliers concernant l'administration du Musée de l'Ermitage.

Les deux chefs de sections ont la surveillance et la responsabilité des collections qui leur sont confiées. Ces collections ont leurs conservateurs spéciaux pour les médailles, camées, antiques, livres, estampes, tableaux, sculpture, etc.; ces conservateurs sont responsables envers leurs chefs de section, qui ont la direction des travaux.

Les chefs de section, leurs adjoints conservateurs et leurs employés reçoivent un traitement de la Couronne et jouissent de tous les avantages du service de l'Etat.

Les autres parties de l'administration du Musée, comme réparations, entretien des bâtiments, etc., ne dépendent que de l'autorité supérieure susmentionnée.

Pour maintenir toujours en bon état les tableaux et objets de sculpture, les six restaurateurs de tableaux, attachés à l'Ermitage et l'adjoint du chef pour la partie de la sculpture, font chaque jour l'inspection des tableaux, statues, bustes, bas-reliefs, vases, etc., pour s'assurer de leur état et préviennent le chef de section des réparations qui peuvent être nécessaires. Afin d'assurer ce service quant aux tableaux, toute la collection de ces derniers se trouve partagée entre les six restaurateurs, qui veillent à ce qu'aucun des tableaux, qui leur sont confiés, ne manque des soins de restauration nécessaire et à temps.

Tous les travaux de restauration mécanique et artistique se font par ordre direct du chef de la 2de section de l'Ermitage, qui seul surveille ces restaurations.

Les tableaux sont divisés par écoles, comme suit: Ecoles Italienne, Espagnole, Flamande, Hollandaise, Anglaise, Allemande, Française, et école Russe contemporaine.

Dans la disposition de ces écoles dans les salles on a eu soin de réunir ensemble, autant que possible, les tableaux d'un même maître, d'une même nation et d'une même époque.

Les objets de sculpture sont classés en objets de sculpture Egyptienne, Grecque, Romaine, de la Renaissance, et de l'école Russe contemporaine.

Les collections scientifiques et archéologiques, la bibliothèque et les estampes sont classées et cataloguées systématiquement, et l'on a adopté en cela les bases, admises généralement dans les Musées en Europe.

Le Musée dispose pour son entretien, son administration et ses achats de sommes fixes annuelles, tirées du Trésor, et dont il est rendu compte au Ministre.

Les acquisitions extraordinaires se font par ordre Suprême, après l'examen par les chefs de section des objets proposés. Les produits de l'art contemporain n'en sont pas exclus, s'ils méritent une attention particulière.

Il existe à Rome, auprès de la Mission de Russie, une commission spéciale, instituée par ordre Suprême pour la recherche des objets d'art qui peuvent offrir de l'intérêt pour l'Ermitage.

Quelquefois des agents sont envoyés dans ce but à l'etranger par ordre Suprême.

Il n'y a pas de somme annuelle, fixée pour cela.

Les visiteurs au Musée de l'Ermitage sont admis chaque jour de la semaine, sans en excepter les fêtes, de 10 heures du matin jusqu'au soir, et en hiver aussi longtemps que le jour le permet.

Les galeries sont fermées partiellement quand il y a des travaux de restauration dans les bâtiments.

Il n'existe pas de temps de vacances pour les employés.

On permet les copies des tableaux au Museé, de même que celles des gravures, et cela avec libéralité, mais avec toute la rigueur de surveillance nécessaire.

L'autorisation de copier des tableaux se donne par le chef de la 2de section sur un témoignage que la personne qui demande cette permission s'occupe effectivement de peinture. Ce témoignage doit être présenté pour les artistes de la part de l'Académie des Beaux-Arts, pour les amateurs de la part de personnes connues, et en declarant de vouloir suivre en toutes choses les réglements prescrits à ce sujet. En vertu de ce certificat si le chef de la 2de section n'a pas de son côté quelque motif de refus, il autorise la copie des tableaux. Cette autorisation munie de sa signature, doit être renouvelée au commencement de chaque année. Il n'est pas permis sans autorisation spéciale, de détacher les tableaux des murs pour en faire la copie. Pour copier les tableaux placés au haut des murs on se sert d'échelles mobiles à plate-forme.

L'autorisation de prendre des empreintes en plâtre des objets de sculpture ne se donne que par ordre Suprême.

Il y a des catalogues détaillés et systématiques pour toutes les collections du Musée; jusqu'à présent ces catalogues n'existent qu'en manuscrit.

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On ne connait pas de personne en Angleterre, qui puisse rendre compte de toutes les questions, posées par ordre du gouvernement Anglais.

Il y a sans doute au Musée de Sa Majesté des personnes, qui pourraient faire au Comité institué à cet effet les réponses à ce sujet, mais ces personnes, occupées de leur charge, ne sont pas disponibles.

Le Chef de la 1re Section du Musée.
Pillez.

Le Chef de la 2de Section du Musée.
F. Brunj.

St. Petersbourg, le 6 Juin 1853.

ANSWERS FROM AMSTERDAM.

Reply to the Questions of the Committee for the National Gallery by the Board of Management, &c. of the National Museum and of the Collection of Modern Paintings in the Pavilion "Welgelegen," near Haarlem.

In the building of the National Museum at Amsterdam, there is a collection of paintings by old masters and a cabinet of etchings and engravings of all the known schools.

Under the head of paintings, coloured vases, antique frescoes, statuary and drawings are not included.

This is also the case as regards the collection of coins and medals, cut stones and ancient inscriptions.

There are no copies of the original paintings in the collection.

One-half of the building containing the National Museum at Amsterdam is used for the Royal Academy of Science, and it also contains the library of the said academy; this is an entirely separate body, the only connexion existing between it and the National Museum being in the mutual use of the large hall down stairs, where a monthly meeting of the members of the Academy takes place.

The direction of the National Museum and of the collection of modern paintings in the Pavilion near Haarlem, is confided to a Board of Management, consisting of from three to five members, of whom one acts as president and one as secretary; all the other officials are responsible to the Board of Management.

The members of this Board of Control have the right to act upon a majority; on the decease or resignation of a member, they propose a new member to the King; the other employés (as far as regards the officials) are also, upon their recommendation, appointed by His Majesty; the porters and servants are appointed and discharged by them as they may think fit. The members of the Board of Management receive no remuneration for their services.

The Board of Management is in immediate connexion with the Minister for the Home Department, and is placed under the control of his department. There is a Royal Order by which the Board of Management is appointed, and which contains the regulations.

Architectural improvements or changes are not within the province of the Board, and are done on the part of the Government; appointing servants and other ordinary affairs of management and expenditure, must, to be of force, be ordered by the Board of Management.

The control of the Board of Management is confined to the two collections aforenamed, and does not extend to any collateral branches of arts and sciences; in the National Museum there are overseers or inspectors, one of whom takes charge of the collection of engravings, and the other of the paintings, whilst the latter assists the secretary in the discharge of the administrative duties; the service in the National Museum is, however, so organised, that in the event of the sickness or absence of one of the overseers, the other takes charge of both collections. As regards the cleaning and repairing of paintings, the treatment, of course, depends entirely upon the requirements of the painting. The Board of Management orders the cleaning and repairing of the painting; with the Board rests the responsibility.

As the National Gallery of paintings owes its reputation principally to the works of the Dutch School, the order observed in placing them, has been more with reference to their relative harmony of colour, than with respect to their historical and chronological dates, which have not been followed.

The collection of prints is arranged according to the known schools of different nations, and those authors who have described them with the greatest precision have been as much as possible followed; where these, however, were wanting, the centuries, periods and schools of art are mentioned.

The Board of Management has no other funds at its command than are every half year placed at its disposal by the department for Home Affairs.

Thursdays and Fridays, from 10 A. M. to 3 P. M., the collection is open to the public.

Mondays, Tuesdays and Wednesdays, at the same hours, the Museum is open to artists, provided they are natives of Amsterdam.

The rooms are never closed at a fixed period for cleaning or repairing.

There

There are no holidays for the officials. On the 1st and 15th of each month artists are enabled to give notice should they wish to copy paintings or engravings; they then address themselves to a committee from the Board of Management, with proofs of their talent.

There is no printed regulation with reference to admission.

There is an alphabetical catalogue in French and Dutch to be had at the building for 25 cents.

Of the collection of prints there is a very elaborately detailed manuscript.

There is nobody in England at present capable of giving to the Committee the precise and detailed information they require.

It certainly would be possible to find a person capable and disposed to give the Committee information and advice.

ANSWERS FROM HAARLEM.

Reply to the Questions of the Committee for the National Gallery, by the Board of Management, &c. of the National Gallery and of the Collection of Modern Paintings in the Pavilion "Welgelegen," near Haarlem.

In the building "Welgelegen" there are, besides the collection of modern paintings, by Dutch masters, a few busts of marble and images of plaster.

The collection of paintings is entirely separate from the other apartments in this building; the wing is fitted up as a geological museum under a separate control.

There are no copies in the collection of the original paintings which are there.

As regards the superintendence and its formation and working, the answers given regarding the National Museum are sufficient, as one Board of Directors controls both collections. The Board of Management, however, is expected, in cases which are not of daily occurrence, to consult the director of the Royal Collection of Paintings at the Hague.

The Board of Directors do not either receive any remuneration for their services to the collection at the Pavilion.

There is also a Royal order by which the Board of Management is appointed for this collection, and which contains the regulations.

Architectural improvements or changes are not within the jurisdiction of the Board, and are made on the part of the Government; appointing and discharging servants and other ordinary affairs of management and expenditure must be ordered by the Board to have full weight.

The control is confined exclusively to the collection of paintings, marble busts and figures of plaster, and does not extend to any collateral branches of arts or antiquities; there is an inspector who has charge of the collection, and who is responsible to the Board of Management.

The Board of Management gives instructions regarding the cleaning and repairing of the paintings, and the responsibility lies with the Board.

The mode of cleaning and repairing depends upon the condition of the painting.

As this is far from being a complete collection of the modern Dutch School, the general effect alone has been observed in placing these paintings.

The collection is open to the public the entire week, from 10 A. M. till 4 P. M.

For artists, the collection is open the four first days in every week from 10 A. M. to 4 P. M.; they address themselves to the inspector, who brings the subject before the Board in writing, upon which admission is granted or refused.

There is no printed regulation regarding the admission of the public.

There is an alphabetical printed catalogue in the French and Dutch languages, which can be obtained at the Museum for 50 cents.

ANSWERS FROM LEYDEN.

Answers to the Heads of Inquiry proposed to be submitted to the Directors of the Galleries of Fine Arts, &c., in Leyden.

1. The Government's Museum of Antiquities at Leyden.
Medal-room of the University of Leyden.

2. The collections of antiquities in Leyden are united in a single building.
The medals of the University are arranged in a separate room in the same building.

3. Under the head of antiquity, every object from extinct nations or civilisations which are passed away and have made room for new manners and customs.
The Christian monuments are not included as soon as they belong to the Middle Ages.

App., No. XXII.

The head divisions of the Museum are:

I. Asiatic Antiquities, to which are reported also the Carthaginian monuments, and others that have decidedly preserved their Asiatic character.
II. African (or rather Egyptian) monuments.
III. Greek, Roman, Etruscan.
IV. European Antiquities (except Greek, Roman, and Etruscan).
V. American Antiquities.
VI. Drawings and Plates.

The Medal-room of the University contains medals and coins of every age.

5. The Antiquarian Department does not include coins and gems, except a few specimens for special purposes, as there exists at the Hague a separate museum of coins, medals and gems of the Government.

6. Some casts of the most celebrated ancient sculptures, and a collection of casts of gems. In general, the casts are intended to represent the originals if the latter cannot be got.
Models and drawings of architectural and other monuments are likewise collected.

8. Monuments not belonging to the Museum are received, exposed, and taken care of for an unlimited time, but they remain always at the disposition of the owners.

9. No.

10. The superintendence of the Museum of Antiquities is entrusted to a superior officer, with the title of Director; a second officer is appointed with the title of Conservator.
The directorship of the medal-room of the University is entrusted to an officer with the title of Director, who at present bears at the same time the title of Nominal Extraordinary Professor of the University.

11. They are paid.

12. The directorship of the Museum of Antiquities is subject to the controlling power of the Minister of Home Affairs.
The directorship of the medal-room to the curators (trustees) of the Leyden University.

13. There are no printed documents; but there exist written instructions, which, for the Museum, in consequence of change of the officers appointed, and their respective rank, are for the greatest part practically abolished.

14. It is vested in the same officer; but with regard to the building itself, its improvements and repairs, the consent or approbation of the curators of the University is required, the University's funds being charged with the expenses for the building.

15. The Museum of Antiquities, not comprehending objects of cognate, and

16. (Modern) branches of art, no special superintendents are appointed.

17. No particular practice; the monuments are cleaned in the manner the best appropriated to their nature, and the less exposing them to the dangers of being degraded. The practice of cleaning should require a separate indication not only for every class of objects, but even for every object in particular.
As for restoring, no other restorations are practised except the most necessary ones, and such which are required to show the use and the destination of the object; and great care is taken that at the first view the original parts can be distinguished from the restorations.

18. In the chief officer, the director.

19. The historical and chronological arrangement is only adopted as a secondary one.

22. They are different, according to circumstances, for the Museum.

23. The medal-room contains also the modern coins, in so far as its acquisitions include the productions of contemporary art.

24. In the last years not, except by private friends and relations of the Directors. But the principal treasures of the Museum have been acquired by special agents in foreign countries, paid by the Government.

26. The Museum of Antiquities is open to the public every Tuesday, Thursday, and Saturday, from 11 to 4; privately on every day of the week, during the months of April, May, June, July, August, and September, from 7 to 7.

During the months of October, February, and March, from 8 to 5.
During the months of January, November, and December, from 9 to 4.

On Sundays, and the greater feast days (Christmas-day, Easter-Monday, Ascension-day, and the Monday after Whit-Sunday), only from 12 o'clock, after the morning service being finished.
The medal-room is not open to the public, but may be visited by application to its Director, at every hour of the day.

27. See

27. See *ad* 26.

28. They are not entirely closed at regular periods, but only in time of the utmost necessity, in consequence of repairs, &c. Hitherto, however, such has never been the case.

29. With regard to the Museum of Antiquities, as much as the safety of the monuments allows, and can be done without too much inconvenience to the visitors, besides under the conditions specified *ad* 30.

30. The principal regulations for the Museum of Antiquities are the following:

The attendants are not allowed to receive any fees from the visitors on the public hours (conf. *ad* 26); on private days it is allowed, but they may not claim it.

Visitors shall leave their walking-sticks, umbrellas, and parasols at the entrance; they can get tickets, if necessary, to reclaim their property on leaving the Museum, and the attendant is allowed to receive a small fee for having taken care of the objects.

Visitors, or one of each company, who by this is accountable for the rest, shall enter their names, profession, and residence in the album, before being admitted.

Scholars, artists, or students, who desire to visit the Museum continually, for a certain time, for their own study or other scientific purposes, can, on application, get an admittance-ticket from the Director, under the condition not to publish the objects without a special permission, and of presenting, if such a permission is given, a copy of the work to the Museum.

As often as it is deemed necessary, in particular circumstances, the Museum shall be closed; and during that time, admittance alone be granted in very extraordinary and urgent cases.

31. Of the Museum of Antiquities, they are; of the University's Medal-room, only a MS. catalogue.

32. Printed and circulated, and to be got at the entrance of the Museum.

33. As far as I know, there is not.

34. The Director of the Museum of Antiquities is very willing, under the conditions that he shall be kept free of expenses, to give any further or ampler information, if desired, and even to come over to London for the purpose, which, however, he thinks the Committee will find not absolutely required.

The Director of the Netherland Musem of Antiquities, at Leyden,

(signed) *Dr. C. Leemans.*

Leyden, 30 May 1853.

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Bolton, Retra. (Analysis of his Evidence.)—Has been extensively engaged as a picture-cleaner, 961–965——Would not object to acquaint his employers with the nature of the processes used by him, 966, 967——Desirability of not laying bare the surface of pictures in removing the varnish from them; best mode of averting this danger, 968–971——Evidence with respect to the peculiarities of different schools of painting, and the proportionate risk incurred in the process of cleaning, 972–986——Objections to mixing oil

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oil with mastic varnish; injuries arising therefrom, 987–1003. 1054–1059——Advantages generally of mastic varnish over any other, as applied to pictures, 993–1009——How far there may be any objections to the use of water in occasional cleaning, 1010–1018.

The nine pictures of the National Gallery cleaned by Mr. Seguier, in 1852, are on the whole decidedly improved by the operation, 1019–1051——With a proper assistant, six weeks was ample time for the operation, 1052, 1053——The four pictures cleaned in 1846 were benefited by the process, 1057–1059——Frequent cleaning is necessary for pictures in London, on account of the foul state of the atmosphere, 1060——Nicholas Poussin never used real glazing on the surface of his pictures, 1061, 1062.

Bowring, Edgar A. (Analysis of his Evidence.)—Secretary to the Commissioners for the Great Exhibition, 8541——Is Registrar of the Board of Trade, 8542——Character of the institutions proposed to be accommodated with sites for buildings on the ground purchased by the Exhibition Commissioners at Kensington Gore, 8543–8547. 8680——The extent of the land purchased is 86 acres, 8548, 8549——Joint contribution of 150,000*l.* each by the Government and the Royal Commission, to effect the purchase, 8550——Balance still remaining, with which it is proposed to buy a further strip of land adjoining, 8551–8553——Advisability of the purchase in a financial point of view, 8554, 8555——With the exception of a little strip near the road, the whole estate is on gravelly soil; it can all be drained without the slightest difficulty, 8556–8566——Elevation of the ground as compared with that of the National Gallery and other buildings, 8567–8582——Average breadth of the estate, and width at particular places; extent of frontage towards the road, &c., 8583–8589.

No proposal or recommendation has been made by the Commissioners with respect to any allocation of the ground for the National Gallery and the Art Collections of the British Museum, 8590–8592——It is proposed that the School of Design, now located at Marlborough House, be removed to the site at Kensington, 8593–8595. 8619–8625. 8710–8720——Advantages of the Kensington Gore Estate over any other available site near London, as being more open and likely to be more exempt from smoke and other noxious influences, 8596–8616. 8723–8740——The prevalence of smoke, arising from the projected mass of buildings on the site, need not be apprehended, as smokeless fuel will be used, 8596——Private houses only, and not distilleries, &c., are likely to be built around the estate, 8597–8602——Impracticability of obtaining a site in the centre of Hyde Park, adverted to, 8603——Disadvantages in point of space, &c., of the sites proposed by the National Gallery Commissioners, as compared with that obtainable at Kensington Gore, 8604–8606. 8614–8616. 8723–8729.

How far any inconvenience may arise to the students at the Spitalfields School of Design by a removal of the departments at Marlborough House to Kensington, 8617–8625. 8628, 8629——Evidence in support of the opinion that no inconvenience would result to the public generally, as regards attendance, by the removal of the National Gallery, &c., to Kensington, 8626–8679——Difference of opinion among artists as to the advisability of the removal, 8650–8652. 8669, 8670——Impression that there will be a numerous attendance, at the projected department at Kensington, of persons desirous of receiving instruction in art, 8653–8664. 8713——Objection of certain chartered societies, &c. to remove their institutions to Kensington, 8665–8668. 8671.

Outline of the general objects of the Commissioners in purchasing the Kensington Gore Estate, 8680 *et seq.*——Proposed establishment of a library, devoted to the several departments of science and art, and accessible for purposes of reference and study, 8680–8702——Contemplated communication (accessible to omnibuses, &c.) across Hyde Park to the proposed site, 8703–8706——Desirability of all students at the School of Design, &c. being in close vicinity, and having free access to the National Gallery and the other collections of works of ancient art, 8707–8721——Reference to an application recently made by the Royal Academy of Music for a site on the ground at Kensington Gore, 8723.

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Branston, Mr. Refusal by the trustees of an application by Mr. Branston to make drawings from the pictures in the Vernon Collection, for the purpose of illustrating newspapers, *Hurlstone* 6664–6668.

Brazen Serpent, The. See *Rubens,* II.

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Breschian School of Painting. Classified list of the masters of this school, with names of their principal followers *App.* 801.

Brewster, Sir David. (Analysis of his Evidence.)—Has examined the paintings of Claude with very great care, in reference to the principles of harmony of colouring, 5560——Has been much struck with the injury done to all these pictures by the cleaning, especially with regard to the change of colour, 5561——Details in proof of this, and to show that the yellow tint in Claude's pictures was originally produced by Claude's own operations, 5561-5592. 5600-5605——Particulars as to the glasses, called Claude Lorraine glasses, 5564 *et seq.* 5593-5599. 5603, 5604.

Bridgewater Gallery. Statement of the number of visitors to the Duke of Northumberland's collections at Northumberland House and Sion House; and also to the Bridgewater Gallery and Windsor Castle, in the six summer months of 1851, when the Great Exibition was open, *App.* 829.

British Museum:

1. *Proposed Removal from the Museum of certain Works of Art to the projected Institution at Kensington Gore.*
2. *Inadequacy of the present Building to its requirements.*
3. *Pictures in the National Gallery belonging to the British Museum; their Cleaning considered.*
4. *Management of the Museum adverted to.*

1. *Proposed Removal from the Museum of certain Works of Art to the projected Institution at Kensington Gore:*

The question of combining the artistic and archæological collections in the British Museum with the National Gallery, should be referred to a Royal Commission, *Rep.* xv——How far any difficulties might arise as to the expediency of transferring objects from the Museum to the projected institution, and of allotting them to the respective departments, *Dyce* 7657-7667—— Objection to the removal of works of art from the Museum, as having too intimate a connexion with the library; objects of natural history may, however, be very properly removed elsewhere, *Panizzi* 7842-7849——The removal of the Museum to the suburbs would be an inconvenience to the public, *Oldfield* 8344.

2. *Inadequacy of the present Building to its requirements:*

Difficulties experienced in the British Museum from want of space, *Rep.* xvii—— Inconvenience arising from want of space in almost every department of the Museum; schemes proposed for an enlargement of the building, *Hawkins* 7721-7736——Recommendation of a building in the middle of the quadrangle, which should accommodate 500,000 volumes, and serve more especially as a central reading-room, *Panizzi* 7834, 7835. 7841. 7850-7856——Much inconvenience results from the want of sufficient space, *Oldfield* 8265-8271——Occasional existence of damp in the Museum; means taken to avert it or to destroy its effects, *ib.* 8339-8343——Insufficiency of the present space at the Museum, even supposing the central quadrangle to be covered over and devoted to antiquities, *Sir R. Westmacott* 9010-9016. 9029, 9030.

3. *Pictures in the National Gallery belonging to the British Museum; their Cleaning considered:*

Circumstance of some of the pictures in the National Gallery being the property of the trustees of the British Museum, whose authority, however, was not obtained for the cleaning, *Uwins* 3206-3210——No remonstrance has been made by any of the trustees of the Museum, with respect to the over-cleaning of their pictures, *Uwins and Thwaites* 3221-3227——Witness was not aware until lately, that five out of the nine pictures recently cleaned, were the property of the Museum; intention of communicating an expression of regret to the trustees, *Russell* 4886-4889. 4937, 4938——Number of pictures in the Gallery belonging to the Museum, *App.* 735.

4. *Management of the Museum adverted to:*

Reference to the system by which money is allocated to different departments under the Museum; comments on the administration of this fund, *Coningham* 6868-6871. 6876, 6877——There are no specific regulations for the guidance of the assistants in their duties; they generally act under the superintendence of the heads of their departments, *Oldfield* 8255-8260.

See also *Admission to the British Museum. Antiquities Department (British Museum). Bronzes (British Museum). Combined Departments of Art. Director of the British Museum. Drawings. Electrotype Process. Elgin Marbles. Ethnographical Collection (British Museum). Etruscan Vases (British Museum). Framing of Prints and Drawings. Library (British Museum). Marbles, &c. (British Museum). Medals (British Museum). Nineveh Sculptures. Portraits (British Museum). Prints, &c. (British Museum). Purchases (British Museum). Regulations (British Museum). Responsibility (British Museum). Restorations (British Museum). Sculptures (British Museum). Smoke, 2. Students (British Museum). Trustees (British Museum). Visitors to the British Museum.*

Bromley,

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Bromley, Davenport. (Analysis of his Evidence.)—Is the possessor of a collection of pictures, and has had some experience in cleaning, 4348-4354——The Claudes in the National Gallery cleaned in 1852 should not have been subjected to the process, 4355, 4356——The Paul Veronese, and probably some others, required the operation, 4357, 4358——The Claudes were injured in the perspectives, and the most delicate parts, 4359-4362——Belief that the Paul Veronese has not been injured, 4363, 4364——Reference to the Velasquez as having been damaged, 4368-4370——The Gallery varnish and the London atmosphere combine to render the pictures in the gallery dirty; preference given to pure mastic varnish, 4371-4376——Time will never restore the former harmony of the pictures injured by the cleaning, 4377——Pictures are cleaned with greater safety in Italy than England; causes to which attributable, 4378-4384.

Bronzes (British Museum). Correction of a statement that it was usual to clean bronzes in the Museum, and that injury had been inflicted on them thereby; the only bronzes ever cleaned were a few brought home by Mr. Layard, and their value was much increased by the process, *Oldfield* 8385*-8388——The bronzes in the Museum should not be separated from the sculptures, *Sir R. Westmacott* 9006, 9007.

Brown, Thomas Boden. (Analysis of his Evidence.)—Has been extensively engaged as a picture-cleaner for more than 30 years, 1063-1065——Circumstances attending the employment of witness in 1844 to clean certain pictures in the National Gallery; details as to the works operated upon, and the peculiar processes applied, 1066. 1115. 1138 *et seq.*——The glazing of some pictures renders them very susceptible of injury in cleaning, 1116-1123——Occasion of witness having cleaned the Dido and Eneas before it was placed in the gallery; it was in a peculiarly foul state, 1124-1132——The Age of Innocence, by Sir Joshua Reynolds, was also cleaned by witness before it was received into the gallery, 1133-1135.

Evidence in illustration of the processes used by witness generally in cleaning and re-varnishing the works of the old masters; definition of the practice under various circumstances requiring different modes of treatment, &c., 1179-1235——There is no affinity whatever between the lining and cleaning of pictures, 1236-1238.

Brown, Mr. About five or six years ago Mr. Brown cleaned a few pictures for the trustees of the gallery, *Seguier* 429-432——Mr. Brown was recommended by the late Sir R. Peel, for the purpose of cleaning certain Dutch pictures; the trustees assented, *Sir C. Eastlake* 4459. 4650-4653. 5924-5926——Witness does not recollect the circumstance of Mr. Brown being employed in the gallery in 1844; nor that of the Judgment of Paris, when cleaned, being repaired, *Lord Monteagle* 5034-5039.

See also *Rubens*, IV. 1.

Buchanan, William. Letters, 5th and 21st May 1853, from Mr. Buchanan to Colonel Mure, M. P., Chairman, respecting the pictures in the gallery which had formerly, belonged to himself, and stating the cause and necessity for cleaning them lately, *App.* 768. 770.

See also *Claude's Pictures*, IV. *Guido*, II. 1. 2. *Poussin, Nicholas*, II. 2.

Building of Carthage, The. See *Turner's Pictures.*

Butler, W. G. Letter from Mr. W. G. Butler to Mr. Morris Moore, condemning the system of occasional cleaning practised in the gallery, *Ev. p.* 133.

C.

CANALETTI'S PICTURES:

1. *Treatment to which these Pictures (The View in Venice and The Grand Canal) were subjected.*
2. *Evidence approving of the Cleaning.*
3. *Evidence to a contrary purport.*

1. *Treatment to which these Pictures (The View in Venice and The Grand Canal) were subjected:*

In the case of the two Canalettis cleaned by witness, he was obliged to remove the whole coat of varnish, *Seguier* 506-509. 581-586——The View in Venice and the Grand Canal were both in a very good state; the former required a little restoration, but the touch of the master was not encroached upon, *ib.* 607-611. 912-919——Solvents rather than friction should have been used in the cleaning of the View in Venice, *Bentley* 1986-1991——Objection to this master's mode of painting water, *Moore* 2198-2200.

2. *Evidence approving of the Cleaning:*

Approval of the cleaning of the View in Venice, &c., *Uwins* 58-63. 68——Improvement of these pictures by the cleaning; the operation has been well performed, *Bolton* 1020-1022. 1028——The two pictures by Canaletti were the only ones in which solvents were used for the removal of the mastic varnish, *Seguier* 2910, 2911——Witness cannot

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Canaletti's Pictures—Evidence approving of the Cleaning—continued.

observe any of the defects pointed out by Mr. Moore in the View in Venice, *Uwins* 3175-3179——Any imperfection in the perspective of the water of the Grand Canal is attributable to the fault of the master rather than to the recent cleaning, *ib.* 3180–3184 ——Belief that the Grand Canal has not suffered by the cleaning, *Roberts* 3497.

3. *Evidence to a contrary purport :*

Injury done by the cleaning to the two Canalettis, more especially to the View in Venice, *Coningham* 3063–3066——The genial and pleasant warmth formerly apparent in both works has been much damaged, *Sir E. Landseer* 4136-4140——Both the works have been over-rubbed, and consequently injured, *Cheney* 4305, 4306.

Canaletti's View in Venice has been literally flayed by the recent cleaning; the white colours have been reduced to an uniform shade of brightness without any reference to perspective, and the general harmony of the picture is quite gone, *Moore* 2185–2192 ——The work was previously in a fine condition, and did not require cleaning at all, *ib.* 2191, 2192——The cleaning has wrought a great change for the worse in the View in Venice, and has destroyed its characteristic architectural traits, *Hart* 3261–3270. 3302. 3344. 3345—— The View in Venice has been brought into a spotty state by the cleaning, and is altogether out of keeping, *Dennistoun* 3376——The work most injured is the View in Venice, the whole harmony of which is completely gone, and can never be restored, *Roberts* 3495, 3496. 3498. 3508, 3509——The scumblings, and even the paint, have been removed, and the picture is all raw and disjointed, *ib.* 3496. 3498. 3509 ——The injury done to the View in Venice is chiefly apparent in the removal of the warm light which formerly spread from the cloud over the whole picture, *Lawrence* 3545, 3546—— A portion of the original paint has been removed from this work, *Stansfield* 3603-3606—— Whether attributable to the cleaning or not, the picture has lost all its former harmony, and is as crude and raw as possible, *Ford* 3881–3885——The glazings have been removed, and consequently the whole picture is out of keeping, *Stevens* 4085–4089.

The View on the Grand Canal has suffered much in mellowness of tone, and the aerial and linear perspectives have both been injured, *Moore* 2193–2201——The Grand Canal is not changed so much as the View in Venice, but is less subdued and rich in colour than formerly, *Hart* 3264——The Grand Canal has been over-cleaned, and the tone of the picture affected thereby, *Dennistoun* 3373-3375——The effect in the Grand Canal is now very impoverished, meagre, and discordant, *Lawrence* 3547—— The appearance of the water is not very agreeable, but is now just what it was when it left the master's easel, *Stansfield* 3685–3687.

Canvas. Respective merits of canvas and wood as grounds for pictures, *Sir C. Eastlake* 6610.

Caracci, A. See *Purchases* (*National Gallery*), 4.

Caracci School. The pictures of the Bolognese masters are firmly painted, and can be cleaned without much danger, *Seguier* 466, 467.

See also *Bolognese School of Painting.*

Care of the Pictures. See *Regulations, &c.* (*National Gallery*).

Carpenter, William Hookham. (Analysis of his Evidence.)—Keeper of prints and drawings at the British Museum; has held the appointment for eight years, 9077-9079——Considerable additions made to witness's department since he has been at the head of it; present size and character of the collection, 9080–9082. 9100-9106——Insufficiency of the present space devoted to the exhibition of the prints, 9083-9086——Room proposed to be built by Mr. Smirke to afford the requisite accommodation, 9086-9090——Suggested employment of screens or frames, covered with glass, for the exhibition of the prints; chronological arrangement might thus be better effected, and the prints could be changed every three or four years, 9089. 9091-9099. 9128, 9129. 9149-9156. 9168——The several classes of prints are generally in equal demand, 9107–9112——The great mass of visitors to the department are students, who are allowed to make sketches from the prints, 9111–9113.

System pursued in making purchases; the trustees are most anxious not to neglect any opportunities for valuable additions; discretion occasionally exercised by witness in obtaining rare acquisitions, 9114-9126. 9170–9181——Greater safety of the prints in frames than in portfolios, though no material injury has resulted from the use of the latter, 9127-9129. 9149-9168—— Occasional washing of the prints and engravings adverted to; hot water only is used, and no damages have been inflicted thereby, 9130–9137. 9169—— Expediency of some of the drawings being placed in frames and rendered more available to the students, 9138–9142— Objections to the collection of prints and drawings being separated from the library, and attached instead to the national pictures, 9143–9148. 9157-9167——The centrality of the Museum is very convenient to the students, 9146–9148——Prints of the works of the old masters have of late years considerably advanced in price, 9182–9184.

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Cartoons. See *Drawings. Raphael,* 3.

Casts. A collection of casts should be attached to the gallery of sculpture, in the proposed combined collection of art, *Sir C. Eastlake* 6538-6541——The establishment of a system for the supply of cheap casts of works of art, analogous to the Calcographie at Paris, is well worth consideration, *ib.* 6601-6609——Desirability of a collection of the finest casts being added to the sculpture department at the British Museum, *Coningham* 6898, 6899——Students in painting as well as in sculpture are first taught by means of plaster casts, *Sir R. Westmacott* 9000-9004——Advantages of students in painting being first instructed from plaster casts rather than from the statues themselves, *ib.* 9037-9046——Desirability of students in a school of design studying from the antique in sculpture, by means of casts, *ib.* 9060, 9061.

The sculpture might be dispensed with if they were represented by a complete collection of casts, *Davies* 9306-9308——Increasing demand of late years for plaster casts, on the part of students and the public generally, *Loft* 9330-9332——Expediency of combining a complete collection of casts of the best works in existence with the national pictures; such a collection would be more advantageous to students than the sculptures in the Museum, *ib.* 9333, 9334. 9355-9358——There should be a complete collection of casts in every large town in the kingdom, *Moore* 10029, 10030.

Catalogue. Proposition made to the trustees for affixing to the official catalogue an advertisement of a private speculation; opinion that this would be beneath the dignity of the trustees, *Hurlstone* 6721-6723——Suggestion that admission to the gallery be conditional on the purchase of a catalogue for a penny, or some such low price, *Ford* 7945-7969. 8015. 8034.

Cavalcaselle, G. B. Letter from G. B. Cavalcaselle to Colonel Mure, M.P., Chairman, dated 9 June 1853, respecting the pictures lately cleaned, *App.* 784——Translation thereof, *App.* 785.

Centrality of the Gallery. See *Atmospheric Influences. Kensington Gore. Peel, Sir Robert, The late. Public Opinion. Removal of the Gallery,* 2. *Site of the Gallery.*

Cephalus and Aurora, The. See *Poussin, Nicholas,* III.

Chancellor of the Exchequer. By the Treasury Letter of 12 August 1846, the Chancellor of the Exchequer was appointed an *ex-officio* trustee, *Rep.* v——Opinion that no serious difficulty would arise from the Chancellor of the Exchequer being obliged to sanction purchases recommended by the Director, and thus to give an opinion as to their advisability, *Dyce* 7584-7604.

Chartered Societies. Objections of some of the chartered societies to a removal to Kensington, *Bowring* 8665-8668. 8671; *Sir W. Cubitt* 10182-10184. 10205. 10271-10275.

Charteris, Hon. Francis, M.P. See *Deposit of Works of Art at the Gallery.*

Chateau of Rubens, The. See *Rubens,* III.

Chemical Processes. In what these processes in picture-cleaning consist; their merits and demerits considered, *Rep.* vi, vii.

See also *Florence Gallery. Gallery Varnish. Mastic Varnish. Oil Varnish. Solvents. Spirits of Wine.*

Chemistry. Suggestion as to the advice of chemists being desirable in effecting restorations or cleanings, *Rep.* xiii; *Sir C. Eastlake* 6628-6633——Some knowledge of chemistry is essential in picture-cleaning, *Brown* 1234, 1235——*Bentley* 1737, 1738.

A knowledge of chemistry is not essential in a picture-cleaner, *Farrer* 1535. 9434 9436——Experience is more essential in a cleaner, than a knowledge of chemistry, *Munro* 4018. ——*See* also *Picture-cleaners,* 2.

Cheney, Edward. (Analysis of his Evidence.)—Has been long conversant with the process of picture-cleaning as practised abroad, 4285, 4286——Opinion that the operation is less carefully conducted abroad than in this country, 4287——The pictures in the gallery cleaned in 1852 did not require the process, 4288-4292——Injuries inflicted on them severally to a greater or less extent, from the fact of their having been over-cleaned, 4293-4312. 4346, 4347——Sufficiency of occasional cleaning by means of a silk handkerchief, &c., to keep the dust from the pictures in the gallery, and to prevent the necessity of thorough cleaning, 4314-4322——Circumstance of witness having had some of his own pictures cleaned, when abroad, and having entrusted the process to the discretion of the operator, 4323-4331——Peculiar danger of cleaning the pictures of Claude, from the manner in which he finished off his works, 4332——Similar susceptibility to injury in cleaning, of the works of Rubens, and the Flemish School, from the circumstance of their having painted so much in glazing colours, 4333-4335——The pictures cleaned in 1842 and 1846, were much rubbed in various places, and seemed altogether out of tone and harmony, 4336-4345.

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Chill. Chill or bloom arises from the varnish; appearance which it gives to the surface of a picture, *Rep.* viii——The tendency of mastic varnish to throw out chill or bloom was the reason assigned by Mr. Seguier for mixing oil with it, *ib.* xii——The Baron De Klenze states he never observed this effect anywhere except in London and Dresden, and he attributes it to the influence of the sulphur contained in coal smoke, *Rep.* xii.; *Baron De Klenze* 9381-9389——Disagreeable effect of chill in the varnish; its removal is very simple and very expedient, *Sir E. Landseer* 4155-4158——Objections to the use of mastic varnish as tending to produce a chill on the pictures, *Wellesley* 9471-9483.

See also *Mastic Varnish*, 1. *Smoke*, 1.

Christie, George Henry. (Analysis of his Evidence.)—Has been extensively engaged in the sale of pictures as an auctioneer for 22 years, 5606-5608——The practice of cleaning pictures has increased of late years, 5609, 5610——More pictures consequently have been injured, 5611——Pictures sell much better in a dirty state, 5612-5614. 5721-5730 ——General opinion that the market value of the pictures in the National Gallery has been deteriorated in consequence of the cleaning 5615. 5718-5720——Details of purchases made by the trustees since 1835; 5616-5633——Similar details of pictures sold at Mr. Edward Solly's sale, from which specimens of the earlier and purer schools might have been obtained, 5634-5674. 5683-5689. 5711, 5712.

Attendance of officers from the gallery at witness's sales; Mr. Seguier and Sir C. Eastlake have generally purchased, 5675-5682——The pictures alluded to as having been sold at Mr. Solly's sale would fetch much higher prices now, 5690-5701——Whoever attends to bid for the National Gallery should not be known as such, 5702-5705 ——The sale of Lord Ashburnham's collection was not a good opportunity for the gallery to purchase, 5706-5710——Custom obtaining for purchasers of pictures to desire evidence of their genuineness; it is frequently practicable to obtain such evidence, 5711-5717——Witness is not aware of pictures having been injured by bad lining, 5731——The early Italian school has been overlooked in the acquisition of pictures for the gallery, 5732——The large prices occasionally given for single pictures might have bought a dozen valuable pictures of the early schools, 5733-5736——Most of the early pictures of Mr. Solly are still in this country in private collections, 5737 ——Mr. Woodburn's collection is yet unsold, 5738——Whether expedient to purchase whole galleries, and then to draft off such pictures as were not wanted, considered, 5739-5745.

Chronological Arrangement of the Pictures. Desirableness of an immediate chronological arrangement of the present collection, *Dennistoun* 5892——The formation of series of pictures illustrative of the progress of art is desirable, *ib.* 5901, 5902——Circumstances to be guarded against in effecting this object, *ib.* 5903——Plan of arrangement of the gallery as to schools, chronological order, &c. and the principles to be regarded in respect thereto considered; systems adopted in the Berlin Gallery, and in the Academy at Florence, *Sir C. Eastlake* 6512-6519——Recommended adoption of a chronological and historical arrangement of the collection, so as to show the origin and progress of any school of art, *Dyce* 7471, 7472.

Partial condemnation of a chronological arrangement of pictures so as to form a historical series of art, *Coningham* 6943-6949——Objection to a strictly chronological arrangement of the pictures, *Russell* 8206.

Classification of Pictures. See *Arrangement of the Pictures. Art. Chronological Arrangement of the Pictures.*

CLAUDE'S PICTURES:

I. *Critical Remarks on the Style and other Characteristics of this Master.*

II. *General Results of the recent Cleanings of his Pictures.*

III. *Evidence in detail with regard to each Picture:*

1. The Annunciation.
2. The Queen of Sheba:
   - i. Process used in Cleaning the Picture.
   - ii. Criticism on the Results of the Cleaning.
   - iii. Evidence in answer to Objections to the Cleaning.
3. The St. Ursula.
4. The Meeting of Isaac and Rebecca.
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IV. *Paper laid before the Committee.*

I. *Critical Remarks on the Style and other Characteristics of this Master:*

The colours of this master are exceedingly fine, but his pictures bear cleaning very well; instead of glazing he seems to have used scumbling, that is, passing a light colour over a dark one, *Seguier* 483-486—— Process of scumbling practised by this master in lieu

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CLAUDE'S PICTURES—continued.

I. *Critical Remarks on the Style, &c. of this Master*—continued.

lieu of glazing, *Moore* 2609-2611——Remarks on the extent to which glazing was resorted to by Claude, and also on the general character of his works, *Hart* 3294-3297. 3336-3342; *Stansfield* 3630-3647——Peculiar danger of cleaning the pictures of Claude from the manner in which he finished off his works, *Cheney* 4332.

Respects in which the treatment of his pictures by Claude is open to criticism; effects therein to be described as "wooden" or mechanical in touch; the writings of Hazlitt adverted to in regard hereto; how far such may be deemed the result of cleaning, *Sir C. Eastlake* 4720-4740——Reference to the Claudes and to the evidence given by Sir C. Eastlake in regard to their being "wooden," and also as to glazing, *Russell* 4902-4920. ——It was the practice of Claude to glaze his pictures, and they are imperfect if unglazed, *Sir C. Eastlake,* 6232-6234.

II. *General Results of the recent Cleanings of his Pictures:*

The Claude in the last room was very dirty, but was cleaned without difficulty, and the original colours were never touched, *Seguier* 624-627——There is a great rawness and want of tone about the Claudes, but still they have not been damaged to the extent represented by some witnesses, *Roberts* 3494-3510——The Claudes in the gallery, cleaned in 1852, should not have been submitted to the process, *Bromley* 4355, 4356——The Claudes were injured in the perspectives and in the most delicate parts, *ib.* 4359-4362—— There is no evidence to show that any injury has been inflicted by the recent cleanings; special reference herein to the Claudes, *Russell* 4902-4920——Details in proof of the injuries caused by the cleaning of 1852, and to show that the yellow tint in Claude's pictures was originally produced by Claude's own operations, *Sir D. Brewster* 5564 *et seq.* 5593-5599, 5603, 5604.

III. *Evidence in detail with regard to each Picture:*

1. The Annunciation:

Claude's Annunciation has been injured throughout by the cleaning, and is not worth half its former value, *Moore* 2211-2222——The glazing has been almost entirely removed, and the picture has a very meagre look, *ib.* 2220-2222——Injuries inflicted on the picture by the recent cleaning, *Lawrence* 3538——The original touch has been trenched upon, and the work injured by over-cleaning, *Munro* 3982. 4020——The appearance of the picture is very new, and parts of it are more hardly and positively relieved than formerly; time may restore its tone considerably, *Sir E. Landseer* 4141. 4225, 4226——The glazing has been removed and the picture has lost its former delicacy and transparency, *Cheney* 4302. 4310-4312.

Approval of the cleaning of this picture, *Uwins* 58 *et seq.*——The small Claude was easily cleaned; no repairs were made, and the surface was not touched, *Seguier* 618, 619 ——No injury has arisen to this work from cleaning; pure mastic varnish was employed, *Bentley* 1913-1917——Removal of the oil from the Annunciation of Claude by means of soap and water, *Seguier* 3022-3026——Improvements effected in the Annunciation by the late cleaning, which has restored the former beautiful tone of the picture, *Uwins* 3202, 3203——Belief that the Annunciation has escaped injury from cleaning, *Hart* 3289, 3290. 3331-3333——The Annunciation has not been injured so much, but the glow of the original work has been to a great extent removed, *Dennistoun* 3372—— Impossibility of attributing with safety an injury to the sky in this picture, to the effect of the late cleaning, *Dyce* 3778, 3779——Result of the recent cleanings in witness's feeling; special reference herein to Sir G. Beaumont's Claude (the Annunciation); allusion to a copy thereof made by Mr. Constable, *Lord Monteagle* 5072-5075.

2. The Queen of Sheba:

i. Process used in cleaning the Picture:

Detail of the process used by witness in cleaning this work, which was at the time in very great need of it, though it was formerly repaired and varnished by witness; belief that in removing the mastic varnish, he never reached the surface of the picture, *Seguier* 514-552. 574-580. 768-777. 903-909——In the case of the Queen of Sheba, oil alone has occasionally been rubbed over the gallery varnish, *ib.* 2939-2945——When the Queen of Sheba was purchased for the gallery, it required several restorations, which witness was employed to make, and which he afterwards coated with the mixed varnish; this varnish was removed in the late cleaning by soap and water, but the restorations were not disturbed thereby, *ib.* 2995-3015.

ii. Criticism on the Results of the Cleaning:

Opinions of Dr. Waagen and Mr. Buchanan as to the former fine condition of this picture, *Moore* 2451——The work was in a splendid condition before the cleaning, and was one of the finest specimens of Claude extant, *Hart* 3291-3293——Belief that it was never reduced by a former cleaning to the state in which it now is, *Munro* 4021——

Report, 1852-53—*continued.*

CLAUDE'S PICTURES—continued.

III. *Evidence in detail with regard to each Picture*—continued.

2. The Queen of Sheba—ii. Criticism on the Results of the Cleaning—*cont*^{d}.

Witness copied the Claudes before the recent cleaning; the Queen of Sheba was then in good harmony, and had a very nice tone, *Hayes* 9242-9247.

The delicate tints of this work and its general tone have been injured by cleaning, *Nieuwenhuys* 1612-1632——Injuries done to the ropes and rigging, and to the water, by their having been over-cleaned, *Moore* 2089-2100. 2113-2121. 2136——The aerial perspective of the picture and its general tone have suffered much, and some of the figures have had the surface completely removed, *Arney* 2106-2111. 2151, 2152——The picture is rather a sunrise than a sunset representation, *Moore* 2141-2143——Belief that it represents the evening rather than the morning, *Arney* 2201——The cleaning of the Queen of Sheba should not have been undertaken under three months, *Moore* 2492, 2493——The Queen of Sheba has suffered much in appearance, and seems to have been over-cleaned, *Fradelle* 2617. 2658-2689. 2696-2698.

The original glazings were on the Queen of Sheba prior to the late cleaning, by which, however, they have been removed, and considerable injury otherwise inflicted on the picture, *Moore* 2032-2036. 2057-2102. 2113-2143 —— Alterations produced in the general tone of the Queen of Sheba by the cleaning, which has removed the peculiar qualities of Claude's touch, *Hart* 3255, 3256. 3260. 3291-3312——The warm, rich glow, characteristic of Claude, has been removed from the Queen of Sheba, and the work is now raw and crude; the gradations of tint and the aerial perspective have also been disturbed, *Dennistoun* 3367-3371. 3401——The over-glaze was decidedly on the picture before the cleaning, but is now entirely removed, and nothing can ever restore the former character of the work, *Stevens* 4092-4098——Depreciation in the general tone and harmony of the work, which is much more crude than it used to be, and has lost its former gradations; how far any of the original paint or glazing may have been removed, *Sir E. Landseer* 4119-4134. 4181-4193. 4213-4221 ——The glazings have been partially removed, and the picture has suffered very much in the sky, and in the rigging and shadow of the ship, &c., *Cheney* 4300, 4301. 4310-4312.

The inscription on the Queen of Sheba has been partly rubbed out by the cleaning, *Moore* 2071-2076; *Arney* 2105——The inscription was much more legible before the cleaning, *Coningham* 3070——The inscription is in precisely the same state as it was before the cleaning, *Uwins* 3160.

Time will never restore the harmony of tone which has been destroyed by the cleaning, *Moore* 2130, 2131——The Queen of Sheba has been greatly injured, and can never be restored, by time or otherwise, to its former tone, *Coningham* 3062. 3070-3082——Improbability of time, or any artist, ever restoring what the Queen of Sheba has lost by the cleaning, *Hart* 3307-3312——Improbability of the former tone of the Queen of Sheba being restored by the gallery varnish, *Dennistoun* 3401——The former effect of the picture has been completely marred, and can never be restored; present defects in the work cannot be attributed to former cleanings, *Lawrence* 3538-3544. 3564-3566 —— Possibility of the Queen of Sheba, which looks poor and unsatisfactory since the cleaning, being brought back to its former state of perfection by the clever processes of the picture-restorers at Rome, &c., *Ford* 3927-3945——Belief that neither time nor artistic skill can ever restore the Queen of Sheba to its former fine condition, *Munro* 4015, 4016.

This work has been much over-cleaned; former repairs have been disturbed, and some of the original painting taken off; its pecuniary value, however, has hardly been lessened, *Bentley* 1776-1799. 1814, 1815. 1854-1859. 1868-1875. 1879-1882. 1902-1906. 1918-1922. 1931. 1941. 1956. 1973-1975 ——In a commercial point of view the Queen of Sheba is the only picture which has been diminished in value by the cleaning, *Bentley* 1870-1875. 1956——The Queen of Sheba has been reduced to one half of its former value by the recent cleaning, *Moore* 2077-2079——The commercial value of the Queen of Sheba has been considerably diminished by the cleaning, *Fradelle* 2688, 2689—— The original touch has been trenched upon, and the commercial value of the work diminished, *Munro* 3982. 4020.

iii. Evidence in answer to Objections to the Cleaning:

Approval of the cleaning by Mr. Seguier of this picture, *Uwins* 58. 66, 67. 125-129. 286. 320-326. 378. 385—— Denial of the assertions of Messrs. Moore & Arney that certain parts of the original surface of the Queen of Sheba have been completely removed by the cleaning, *ib.* 2797*, 2798——Denial of Mr. Arney's statement that some of the figures were partly rubbed out, and their anatomy completely destroyed, *ib.* 3146. 3151, 3152——The water portion of the picture and the shadow of the ship therein are quite as distinct as ever, *ib.* 3146, 3147——General purity and beauty of the picture as brought out by the cleaning, *ib.* 3150——Further statement in refutation of the charges brought by Messrs. Moore & Arney against the cleaning of the Queen of Sheba, *ib.* 3146-3152. 3159, 3160——The work was never covered all over with a transparent glazing, *ib.* 3159.

The

Report, 1852–53—*continued.*

CLAUDE'S PICTURES—continued.

III. *Evidence in detail with regard to each Picture*—continued.

2. The Queen of Sheba—iii. Evidence in answer to Objections, &c.—*continued.*

The Queen of Sheba is now in a more pleasing state than his St. Ursula, *Seguier* 726–728——Opinion that this picture has not been injured by cleaning, *Bolton* 1031–1036. 1040, 1041——How far this picture may have been injured by cleaning; it may have been imperfect before the operation, *Farrer* 1303–1321. 1325–1330. 1382–1392. 1475–1480——The repairs formerly executed by witness on this picture were on the lower part of it; they are not now visible, *Seguier* 3153, 3154. 3156, 3157——The Queen of Sheba looks somewhat rubbed and over-cleaned, but time will restore its former character, *Sir T. Sebright* 3427. 3464-3474——No injury whatever has been inflicted by the cleaning either on the rigging of the ship or on the water, or any part of the picture; its richness of tone has been somewhat subdued, but will be restored by time, *Stansfield* 3600–3603. 3648–3656. 3679. 3683, 3684. 3688–3697——Opinion that the whole of the varnish was removed in cleaning, *ib.* 3719–3722.

It certainly was more agreeable and harmonious before the cleaning, but it has not been materially injured, and still retains the characteristic qualities of the master, *Dyce* 3781–3800——Before cleaning it was a fine specimen of Claude, as an architectural work; but it may have been injured by former cleanings, and again restored to the excellent condition in which it was previous to the late process, *Ford* 3887–3889. 3927–3942——Further opinion that the Queen of Sheba, or any other picture, may be rendered inharmonious by cleaning, and still not be injured thereby, *Dyce* 4267, 4268——Although certain injuries have been laid bare by the cleaning in the Queen of Sheba, and the other pictures, it is unjust to attribute them to the recent operation only, *ib* 4269. 4277–4283——None of the master's work has been removed, but the picture has been tastelessly cleaned, *Sir C. Eastlake* 4590——The injury done to the Queen of Sheba consists in its having been unequally cleaned; time will rectify this, *ib.* 4711–4721. 4739.

3. *The St. Ursula:*

Dirty state of this picture; there are, however, many in the gallery much worse, *Uwins* 379——It would be much improved by cleaning, *Seguier* 726–728. 763, 764. 856, 857——Reference to the present excellent condition of the St. Ursula, *Farrer* 1315. 1384–1386. 1552–1554. 1559——This work looks better than the Queen of Sheba, but seems to have been varnished very lately, *Nieuwenhuys* 1641–1647——In cleaning this work, the outer varnish only should be removed, *Bentley* 1776–1779——With respect to the St. Ursula, it is a sunrise rather than a sunset picture; fine condition of this work, notwithstanding its being coated with oil varnish, which is very objectionable, *Moore* 2144–2150——Varnish has not been lately applied to the St. Ursula, *Seguier* 2950, 2951.

The St. Ursula is in a very agreeable state, and should by no means be cleaned, *Hart* 3313——This picture possesses the characteristic sunny glow of the master, and does not require cleaning, *Dennistoun* 3368. 3402——The St. Ursula is not in a preferable state to the Queen of Sheba, and should undergo the process of cleaning, *Stansfield* 3655–3667. 3706–3708——Opinion that the St. Ursula does not require cleaning, *Dyce* 3812–3818——Recommendation that the St. Ursula be exempted from cleaning, although it is not in a nice condition, *Munro* 4037, 4038——The St. Ursula, though more pleasing in general tone than the Queen of Sheba, requires a little cleaning; but the operation should not be undertaken without a consultation as to its general expediency, *Sir E. Landseer* 4188–4191. 4194–4196——Symptoms of a former unequal cleaning in the St. Ursula; this case is a proof of time bringing pictures into harmony after such treatment, *Sir C. Eastlake* 6229. 6235.

4. The Meeting of Isaac and Rebecca:

Approval of the cleaning of this picture, *Uwins* 58. 66, 67——Opinion that this work has been injured by the recent cleaning, *Bolton* 1042–1045——The Isaac and Rebecca of Claude has been lamentably injured by the cleaning; the upper glazing is almost entirely gone, and the aerial perspective completely destroyed, *Moore* 2204–2207——Belief that no glazing was ever used in the Isaac and Rebecca, or if there was, that it is still there; the aerial perspective has not been in the least affected by the cleaning, *Uwins* 3174——It is very much colder and fresher in its general hue than formerly, and has been over-rubbed, *Sir E. Landseer* 4142–4146——It has been very much injured, but was in a crude state before the cleaning, *Cheney* 4302. 4310–4312.

5. Other Pictures, viz., the David at the Cave of Adullam, the Death of Procris, &c.:

The David at the Cave of Adullam was recommended by witness for cleaning in the vacation of 1852, but he had no time for it, *Seguier* 753, 754——Unsatisfactory state of the David at the Cave of Adullam, though better cleaned than several works which underwent the process in 1852, *Moore* 2223–2228——The David at the Cave of Adullam requires to be properly cleaned, *ib.* 2531–2534.

Report, 1852-53—*continued.*

Claude's Pictures—continued.

III. *Evidence in detail with regard to each Picture*—continued.

5. Other Pictures, &c.—*continued.*

The picture called the Death of Procris is in a very bad condition, and requires cleaning, *Dennistoun* 3398. 3403.

Excellent condition of the small Landscape with Figures by Claude; inexpediency of its being cleaned, *Moore* 2229–2231.

IV. *Paper laid before the Committee:*

Letter from Mr. Buchanan to the Chairman of the Committee, dated 21st May 1853, condemning the cleaning of the Claudes, *App.* 770.

See also *Cleaning*, 3. *Glazings. Scumbling.*

Cleaner to the Gallery. Recommendation that no picture-cleaner be employed in the gallery who declines to give an explanation of the mode in which he proposes to operate, *Rep.* xiii——No picture should be entrusted to a cleaner who would not define the nature of the processes to be used by him, *Lawrence* 3555-3557——The cleaner to the gallery should be a salaried officer, and not merely employed from time to time; he need not be prevented from cleaning works in private collections, *Stansfield* 3611, 3612. 3615, 3616——The processes employed should not be kept secret by the cleaner, *Stansfield* 3607-3610; *Sir E. Landseer* 4168-4172; *Ford* 3864-3866. 3909, 3910.

Witness was not a salaried officer of the trustees, but was merely employed from time to time, *Seguier* 433——General authority of witness to report to the trustees as to the pictures requiring cleaning; those cleaned in 1852 were submitted to them before the vacation as being in special need of the operation; reference to those recommended for cleaning in 1853, *ib.* 753-755. 759-762. 885-889. 895-900. 922——Circumstances attending the employment of witness in 1844 to clean certain pictures in the National Gallery; details as to the work operated upon and the peculiar processes applied, *Brown* 1066–1115. 1138 *et seq.*——Difficulty of finding fit persons to undertake cleaning when it is required, *Moore* 2506–2510. 2515–2518. 2551–2560; *Hart* 3237. 3319-3322——Precautions to be used in entrusting the national property to the hands of the cleaner; opinion that a properly qualified person being found, the operation must be left solely to his responsibility, *Dennistoun* 3387-3398. 3406, 3407.

Precautions to be observed in appointing any person to the office of cleaner to the gallery, *Stansfield* 3611-3616——It is not desirable that the picture-cleaner himself should be the judge of what pictures should be cleaned, *Sir C. Eastlake* 4696-4698——The cleaning should all be performed by the same person; or at least the Italian by one, and the Dutch by another; it is essential that the cleaner should be conversant with the work of the painter he operates upon, *ib.* 4743-4745——How far objectionable in principle that in picture-cleaning the person consulted should be engaged by the job, *Lord Monteagle* 5026–5033——In cleaning or restoring, a majority of the board of trustees proposed by witness should select the person, and he alone should be responsible for the work, *Dennistoun* 5792-5795——It is not necessary that Government should interfere in the trade of picture-cleaning; the persons to be employed should be left to the discretion of witness's proposed director, *Sir C. Eastlake* 6635-6642.

See also *Assistant Cleaners. Cleaning. Picture Cleaners. Seguier, Mr. John.*

Cleaners. See *Picture Cleaners.*

Cleaning:

I. *As to the Picture-cleaning at the National Gallery:*

1. Proceedings of the Trustees in regard to Cleaning during the Keeperships of Mr. W. Seguier, Sir C. Eastlake, and Mr. Uwins.
2. Details as to the Pictures cleaned in 1846:
   i. Notice which this Operation attracted; unfavourable Opinions as to its Result.
   ii. Evidence to a contrary purport.
3. The like as to the Pictures cleaned in 1852:
   i. Instructions given by the Trustees as to the Pictures to be cleaned; Pictures actually cleaned.
   ii. Processes pursued in the Cleaning.
   iii. Evidence of an unfavourable tenor as to the Results of the Cleaning.
   iv. Evidence in support of the Cleaning, or in qualification of its Results.
   v. How far the Pictures required Cleaning at all.
4. Pictures in the Gallery now in need of Cleaning.
5. Suggestions with regard to future Cleaning.

II. *As*

Report, 1852-53.—*continued.*

CLEANING—continued.

II. *As to the Process of Picture-cleaning generally:*

1. Processes employed described.
2. Extent to which attended with Risk.
3. Progress made in the Art of Cleaning of late years.
4. Other Evidence in regard to the Process generally.

III. *Papers laid before the Committee.*

I. *As to the Picture-cleaning at the National Gallery:*

1. Proceedings of the Trustees in regard to Cleaning during the Keeperships of Mr. W. Seguier, Sir C. Eastlake, and Mr. Uwins:

The trustees, since the appointment of Mr. Uwins, have assumed the entire responsibility in regard to picture-cleaning, which, in Sir C. Eastlake's time, had been largely shared by the keeper, *Rep.* v——No record of any pictures having been cleaned during the keepership of Mr. W. Seguier, *ib.* viii——Steps taken by Sir C. Eastlake, on succeeding to the keepership, to bring the state of the pictures under the notice of the trustees, with a view to certain of them being cleaned, *ib.*

General authority thereupon given by the trustees to the keeper, to cause such of the pictures to be cleaned as in his opinion required it, *Rep.* viii——Under this authority, Sir C. Eastlake employed Mr. Seguier and Mr. Brown, *ib.*——Opposition of Sir C. Eastlake to the cleaning after he became an *ex-officio* trustee in 1850; grounds of that opposition, *ib.* ix——Number of pictures which have been cleaned during the keepership of Mr. Uwins; remarks on his evidence, that he never spoke to the trustees on the subject, nor was ever consulted by them, *ib.*

The responsibility of cleaning the pictures in a proper manner rests entirely with Mr. Seguier, who may at his own discretion use whatever means he considers most desirable; he is however responsible only to the trustees, *Uwins* 239-262. 275. 280——Out of about 300 pictures in the National Gallery, only nine have been cleaned since 1846, *ib.* 302-304——Witness has recently reported under a minute of the trustees, on the expediency of cleaning, as in the case of nine pictures cleaned in 1852; in that case the keeper exercised no authority, *Seguier* 439-442——In 1844, witness first noticed the injurious effects of the cleaning; all the pictures cleaned since that year have been irreparably and extensively damaged, *Moore* 2460-2482——The commercial value of the works cleaned since 1844, have been diminished at least one-half by the process, *ib.* 2480-2482.

Number of pictures cleaned in the first year of witness holding the keepership, *Sir C. Eastlake* 4434-4436——Bad state in which he found the pictures on succeeding to the office, *ib.* 4437, 4438——Experiments usually instituted by Mr. Seguier prior to cleaning, to ascertain whether the picture would bear the process, *ib.* 4455, 4456.

Opposition which witness, as a trustee, has always offered to the pictures being cleaned; general reasons which weighed in his mind against it; the subject was repeatedly brought forward by one trustee in particular, *Sir C. Eastlake* 4554-4576. 4617-4630——Conclusion that picture-cleaning in the National Gallery has not been conducted with the caution and deliberation its importance would seem to require, *ib.* 4631——Probable causes of the large number of pictures cleaned in the first year of office of Sir C. Eastlake, *Lord Monteagle* 5015-5018.

2. Details as to the Pictures cleaned in 1846:

i. Notice which this Operation attracted; unfavourable Opinions as to its Result.

Notice which the cleaning of 1846 attracted; letter of Mr. Morris Moore to Lord Ellesmere, condemning it, *Rep.* viii——Steps taken by the trustees thereupon, *ib.*——Names of artists who approved of this cleaning; resolution passed by the trustees justifying it, *ib.* viii, ix——The effect produced on the pictures is still a matter of dispute, *ib.* ix.

The pictures cleaned in 1846 were greatly injured by the operation, which they did not all require, *Nieuwenhuys* 1685, 1686——All the pictures cleaned in 1846 were injured by the process, and in the same way as those recently cleaned, *Lawrence* 3592——Unfavourable opinion with respect to the cleaning of certain pictures in the gallery in 1846, *Dyce* 3737-3740——Depreciation of tone and want of harmony apparent in several of the pictures cleaned in 1846 and 1852, *Ford* 3875-3890. 3921-3934——Time and the discoloration of the varnish will not restore the harmony that has been abstracted by cleaning, *ib.* 3919, 3920——Partial condemnation of the cleaning of certain works in the gallery in 1846, *Munro* 4039-4048——The pictures cleaned in 1842 and 1846 were much rubbed in various places, and seemed altogether out of tone and harmony, *Cheney* 4336-4345.

Report, 1852–53—*continued.*

CLEANING—continued.

I. *As to the Picture-cleaning at the National Gallery*—continued.

ii. Evidence to a contrary purport:

The four pictures cleaned in 1846 were benefited by the process, *Bolton* 1057–1059——The pictures cleaned in 1846 were not injured thereby, *Hart* 3346——Witness has expressed himself favourably with respect to the four pictures in the gallery, cleaned in 1846, *Stansfield* 3592, 3593——Witness was favourably impressed with the cleaning of certain works in 1846, *Sir E. Landseer* 4107–4110.

3. Details as to the Pictures cleaned in 1852:

i. Instructions given by the Trustees as to the Pictures to be cleaned; Pictures actually cleaned:

Disagreement among the trustees at the meeting of 5th July 1852, regarding the extent to which Mr. Seguier should be authorised to carry his operations, *Rep.* ix—— Amended resolution come to at the suggestion of Sir C. Eastlake, *ib.*——Respects in which Sir C. Eastlake considered the instructions of the trustees, in regard to the late cleaning, had been over-passed, *ib.*——Directions given to Mr. Seguier in regard to the cleaning of the nine pictures, and others subsequently added; processes to which these works were subjected, *ib.* x——Conflicting opinions elicited by the Committee in their inquiries as to the condition of the pictures which have been cleaned under these instructions, *ib.* x, xi——Preponderance of testimony to the effect that the appearance of the pictures has for thepresent been rendered less agreeable by the operation, *ib.* xi.

The orders for cleaning the nine pictures emanated from the trustees, but were not given in writing; discretionary power exercised by witness in the matter, and in the occasional cleaning of pictures generally during the vacation, *Uwins* 201, 202. 208–246. 272–274——The nine pictures cleaned by Mr. Seguier were submitted to the trustees by him in a list, as requiring cleaning, *ib.* 381–384——The mode of cleaning these pictures was left entirely to witness, *Seguier* 443–445——With respect to the cleaning of the nine pictures, a list of them was put into witness's hands by the trustees, but he never recommended the operation, *Uwins* 2756. 2763——Non-production before the Committee of the written list which specified the nine pictures to be cleaned, *Uwins and Thwaites* 2803–2827. 2859–2861——Belief that there was no written list; the pictures were recommended for cleaning by witness, and he most probably received verbal instructions through Colonel Thwaites or Mr. Uwins to undertake the operation, *Seguier* 2828–2858.

Discrepancy between Mr. Seguier's report, recommending the nine pictures to be cleaned, the resolution of the trustees thereon, and the pictures actually cleaned; belief that the instructions of the trustees were over-passed, *Sir C. Eastlake* 4617–4630. 4632–4634——No formal inspection of the pictures proposed to be cleaned was made by the trustees, *ib.* 4705–4707——Particulars as to the exact pictures included in the nine cleaned in the last vacation; each picture enumerated, *Russell* 4826–4828——Five other pictures (the Salvator Rosa, the David in the Cave of Adullam, the Sebastiano del Piombo, the Murillo, and the Parmegiano,) likewise dealt with, making 14 in all, *ib.* 4829–4831——Explanation as to the instructions to Mr. Seguier of 5 July 1852; alteration made therein at the instance of Sir C. Eastlake, *Russell* 4831–4833——Mr. Seguier had an entirely discretionary power to clean the pictures in his own way, *ib.* 4947–4953.

ii. Processes pursued in the Cleaning:

Evidence with respect to the cleaning of nine pictures during the vacation of 1852; names of these pictures; belief that the cleaning has been a considerable improvement, *Uwins* 44–69. 110. 125–149. 286. 309–326. 398, 399——The surface has not been exposed in the case of any of the nine pictures cleaned during the vacation of 1852, *Uwins* 399——The surface was reached in the case of the two Canalettis, but not in any other instance, *Seguier* 506–509.

Evidence generally with respect to the nine pictures cleaned by witness and an assistant during the vacation of 1852; they all required cleaning, and have been much improved thereby; detailed account of the operation, and of the subsequent re-varnishing as applied to each picture, *Seguier* 506 *et seq.* 836–881. 901–923——Other pictures cleaned or re-varnished by witness prior to the year 1852; justification of the selection of these works for cleaning, and of the process adopted in each case, *ib.* 678. 687–720. 753 *et seq.*——Besides the nine pictures cleaned in 1852, there were three others washed over in the same vacation; a slight coat of mastic varnish was applied to two of them, *ib.* 679–686. 721–725.

The pictures cleaned in 1852 required more cleaning than those which underwent the process at any former period, *Seguier* 709–711——Personal superintendence constantly exercised by witness during the process of cleaning by Mr. Seguier; nature of this process; further approval of the operation, *Uwins* 2725–2754. 2894, 2895——Coincidence of Mr. Uwins with witness relative to the process employed in the cleaning, *Seguier* 2905, 2906——The entire coat of varnish was removed from all the nine pictures, *Stansfield*

Report, 1852-53—*continued.*

CLEANING—continued.

I. *As to the Picture-cleaning at the National Gallery*—continued.

3. Details as to Pictures cleaned in 1852.—ii. Processes pursued, &c.—*continued.*

Stansfield 3723——It has not been thought necessary that Mr. Seguier should acquaint the trustees with the process he had recourse to in cleaning; they were under the impression that Mr. Uwins superintended, *Russell* 4933-4936——Witness could not undertake from inspection to determine whether any of the under-colour of the nine pictures recently cleaned had been removed, *Faraday* 5549, 5550.

iii. Evidence of an unfavourable tenor as to the Results of the Cleaning:

Evidence generally to the effect that the cleaning of the pictures in 1852 was not properly performed, and that the works have been much injured in consequence, *Nieuwenhuys* 1593 *et seq.*——Evidence with respect to the nine pictures cleaned in 1852; damages inflicted on them by their being over-cleaned; their pecuniary value has not been diminished, *Bentley* 1761-1831. 1868 *et seq.*——All the pictures cleaned in 1852 have been much injured; the damages now apparent are clearly attributable to the last cleaning, *Coningham* 3067-3069——Diminution in the commercial value of the works cleaned in 1852, *ib.* 3090-3093——Most of the pictures cleaned in 1852 have been injured by the process; the Paul Veronese has been improved thereby, *Dennistoun* 3363-3382——Most of the pictures cleaned in the National Gallery in 1852 have a crude appearance, and have been injured by the process of cleaning; but such injury cannot be attributed to the recent cleaning only, if at all, *Sir T. Sebright* 3418-3437. 3464-3476.

Evidence in proof of the injuries inflicted on several of the nine pictures cleaned in 1852, *Roberts* 3492-3500. 3508-3510——Injuries inflicted on them by the cleaning, which has removed the prevailing tone and hue in every case, but in some more than others, and has in several instances also removed the touch of the master, *Lawrence* 3521-3549. 3564-3566. 3579-3583——Time will never restore the former harmony of the pictures injured by the cleaning, *Bromley* 3777——Opinion as to the over-cleaning of several of the works that underwent the process in 1852, more especially of the Claudes, *Munro* 3979-3982. 4020-4031——Injuries inflicted on them severally to a greater or less extent, from their having been over-cleaned, *Cheney* 4293-4312. 4346, 4347——Witness has been much struck with the injury done to all the pictures by the cleaning especially with regard to the change of colour, *Sir D. Brewster* 5561.

iv. Evidence in support of the Cleaning, or in qualification of its Results:

The nine pictures of the National Gallery, cleaned by Mr. Seguier in 1852, are on the whole decidedly improved by the operation, *Bolton* 1019-1051——Evidence with respect to the nine pictures cleaned by Mr. Seguier during the vacation of 1852; under the circumstances of these works having been covered with oil varnish, &c., the cleaning could not have been better managed, and no blame can with any certainty be attached to the operator; the risk, however, should not have been undertaken, and some of the pictures have decidedly been damaged, *Farrer* 1283-1340. 1382-1409. 1446-1451. 1459-1480. 1504-1520——It cannot be safely asserted that any injuries observable in the pictures cleaned in 1852, have arisen from that cleaning; there may have been repairs and damage before the last operation, but not distinguishable through the accumulation of dirt and varnish over them, *Fradelle* 2598, 2599. 2618-2621. 2667-2681——Evidence to the effect that they have not been injured by the process; the richness of tone may have been reduced, but it will be restored by time, whilst the original touch of the master has not been disturbed in any case, with the exception of one of the Canalettis, *Stansfield* 3600-3606. 3626 *et seq.*——The present appearance of the pictures is the result of too rigid an adherence to his instructions by Mr. Seguier, *Russell* 4843. 4852, 4853.

Grounds on which witness arrives at his conclusions as to the effect of the cleaning of 1852, *Dyce* 3736. 3741, 3742. 3749. 3775, 3776. 3803 *et seq.* 4270-4277—Impossibility of attributing with certainty any injuries now apparent in the pictures to the effect of cleaning, *ib.* 3743. 3749-3755. 3776 *et seq.*——General impression of witness that the recent cleaning was not well done, and was very unequal, *ib.* 3743. 3811, 3812——The pictures cleaned in 1852 are now less harmonious in tone, but no material injury has been done to any of them, *ib.* 3750. 3777 *et seq.*——Opinion that the works in the gallery, recently cleaned, are less agreeable and harmonious than they previously were; definition of the effects of the process on the several pictures, showing that generally they have been over-cleaned, but not materially injured, *Sir E. Landseer* 4119-4147. 4178-4193. 4213-4221. 4225-4235——Possibility of time, and the discoloration of the varnish, restoring the harmony of tone of some of the pictures cleaned in 1852, *ib.* 4178-4180. 4213-4218. 4234, 4235——No further injury has been inflicted on them than that alteration in their appearance which is necessarily consequent on the cleaning of all pictures, *ib.* 4201.

Comments on the nine pictures recently cleaned; special attention to the Canalettis and the Poussin and Claude's Queen of Sheba, *Sir C. Eastlake* 4582-4593——Witness considers the Paul Veronese and the Guercino improved by the cleaning,

Report, 1852-53—*continued.*

CLEANING—continued.

I. *As to the Picture-cleaning at the National Gallery*—continued.

3. Details as to Pictures cleaned in 1852.—iv. Evidence in support, &c.—*continued.*

ib. 4708-4711——With respect to the pictures lately cleaned, witness is satisfied that no serious injury has been done, *Lord Monteagle* 5040, 5041——It is witness's opinion that the pictures recently over-cleaned will be harmonized by time, similarly to the St. Ursula of Claude's, *Sir C. Eastlake* 6235——The general effect only, and not the actual surface of the pictures, has been injured by the cleaning process; possibility of some of the glazings having been removed, *Wellesley* 9443-2464——Further reference to the cleaning in the gallery, as being chiefly injudicious, from its having removed that peculiar mellowness of tone which was induced by time, and which it will require many years to restore, *ib.* 9484-9487.

v. How far the Pictures required Cleaning at all:

With respect to the nine pictures cleaned in 1852, they were somewhat dirty, but not sufficiently so from the gallery varnish or any other cause to justify their cleaning, *Moore* 2356, 2357——Evidence in support of the assertion that the pictures cleaned in 1852 did not require the operation; opinions of competent judges as to the previous state of some of them, *ib.* 2446-2459——Those pictures cleaned in 1852, by no means required the process, *Lawrence* 3519, 3520. 3577, 3578——Witness is well acquainted with the former appearance of the works recently cleaned, and considers that several of them required the operation, *Stansfield* 3594-3599 —— Witness considers that those pictures cleaned in 1852 required the operation, *Sir E. Landseer* 4111-4113 —— The pictures in the gallery cleaned in 1852, did not require the process, *Cheney* 4288-4292.

4. Pictures in the Gallery now in need of Cleaning:

Mention of several pictures in the gallery which require, and should be subjected to cleaning, *Dennistoun* 3386. 3398. 3403——Several pictures in the gallery are in a very dirty state, and should, at any risk, be cleaned, *Sir T. Sebright* 3477, 3478.

5. Suggestions with regard to future Cleaning:

Grounds on which the Committee deem it desirable that the management of the gallery, as specially connected with picture-cleaning, should be separately considered, *Rep.* vi——Recommendation that no picture be hereafter cleaned, lined or otherwise repaired, without a previous written report from the director of the gallery to the trustees, *ib.* xiii——Commission then to be appointed, by whom the picture shall be examined, who shall report, *ib.*——Expediency of adopting some simple means by which a picture once in a clean state could be preserved in the same condition; suggestions towards the attainment of this object noticed, *ib.* xiv.

Opinion that the cleaning must always be entrusted to the judgment of some one particular cleaner; how far this is the case on the continent, *Uwins* 289-308. 397——The cleaning should take place in rooms devoted to that purpose, *Farrer* 1500-1503——The cleaning is performed in the rooms where the pictures are hung up; there are several unoccupied rooms which might be allocated to the purpose, *Uwins* 1560-1566——In cleaning an experiment should first be made in the corner of the picture to ascertain the hardness and nature of the varnish to be removed, *Fradelle* 2622——The expediency of cleaning should be decided by an artist rather than by the cleaner, *Stansfield* 3613, 3614.

There should be a council of two or three persons to decide upon the expediency of cleaning, and to see that it was undertaken cautiously, *Ford* 3861-3863. 3908-3916 ——Precautions advisable to be taken in the future cleaning of pictures in the gallery, *ib.* 3861-3869. 3908-3916——The council might consist of an artist, an amateur, and a professional cleaner, *ib.* 3861. 3908——All cleaning and restoring should be done in a place set apart in the gallery for that purpose, *Dennistoun* 5795, 5796——Witness concurs in the suggestion for referring the subject of cleaning and restoring pictures to persons of science for their report, *Sir C. Eastlake* 6634——The expediency of cleaning should be left to the recommendation of the committee of taste proposed by witness, *Foggo* 7254-7256.

II. *As to the Process of Picture-cleaning generally:*

1. Processes employed described:

Different operations comprised under the term picture-cleaning, *Rep.* vi ——Nature of the process in its more familiar sense explained, *ib.*——Description of the mechanical means employed; also of the chemical processes, *ib.* vi, vii——When a picture has passed through these processes it still requires a certain tone to be given to it; how this is to be attained is again a matter of dispute, *ib.* vii.

Circumstances

Report, 1852-53—*continued.*

CLEANING—continued.

II. *As to the Process of Picture-cleaning generally*—continued.

1. Processes employed described—*continued.*

Circumstances which should vary the method to be adopted, *Rep.* vii——In many cases a picture cannot be safely cleaned until it has been re-lined; this operation described, *ib.*——The method to be adopted must depend on the school from which a painting emanates, its condition, state of the lining, basis on which painted, and composition of the varnishes, *ib.*

Evidence in illustration of the processes used by witness generally in cleaning and re-varnishing the works of the old masters; definition of the practice under different circumstances, requiring different modes of treatment, &c., *Brown* 1179-1235——Mode pursued by witness in removing mastic varnish, and in the general cleaning and re-varnishing of pictures; great discretion to be used in the operation, which must entirely be regulated by the nature of the painting, *Farrer* 1260-1282. 1367-1381——Definition of the different processes used in cleaning, and of the best mode of applying them; the different modes are all good under skilful operation, *Nieuwenhuys* 1610, 1611. 1648 *et seq.*

Considerable care and experience necessary in cleaning; instances of peculiar processes used on some pictures of witness's; solvents and friction are alike safe under proper application, *Dennistoun* 3383-3385. 3404, 3405. 3408——Difficulty of laying down any fixed rules by which the cleaner is to be guided and limited in the operation in all cases, *ib.* 3388-3398.

Evidence relative generally to the processes used in cleaning; immense danger of the operation, *Sir T. Sebright* 3438-3457. 3480-3491——The processes used are no secret, and are soap, stale urine, turpentine, spirits of wine, potash water, &c., *ib.* 3482——Impossibility of laying down any general rule whereby the cleaner may be guided and limited in the processes used, *Roberts* 3503, 3504.

2. Extent to which attended with Risk:

The evidence on the comparative safety or danger of the respective processes is extremely inconclusive and unsatisfactory, *Rep.* vi——Experiments undertaken by Mr. Faraday, in order to test the value of these conflicting opinions, *ib.* vii——The cleaning of pictures is an exceedingly dangerous and delicate operation; great variety of opinions as to the merits of different processes; each cleaner has his own process, which he would be very reluctant to divulge, *Uwins* 70-82——The process of cleaning should be avoided as much as possible, *Seguier* 855——Evidence with respect to the peculiarities of different schools of paintings, and the proportionate risk incurred in the process of cleaning, *Bolton* 972-986.

Objections to cleaning unless the picture be in a very dirty state, *Farrer* 1245-1247; *Nieuwenhuys* 1575-1579; *Bentley* 1739, 1740. 1748, 1749. 1785. 1992, 1933; *Moore* 2017-2021; *Fradelle* 2591-2594——The process should be undertaken by an enlightened artist rather than by a picture-cleaner in the common acceptation of the term, *Moore* 2414, 2415. 2551-2555——Not only in the National Gallery, but in the private collections of this country, considerable injury has been inflicted on valuable works by the practice of over-cleaning, *ib.* 2569-2574——Witness objects very strongly to the dangerous process of cleaning, by which some of the finest of the works of the old masters are being gradually destroyed, *Coningham* 3039-3045. 3102. 3110 *et seq.*

Expediency of avoiding as much as possible the necessity of cleaning; susceptibility of pictures to injury thereby, *Hart* 3237-3253. 3347——Objection to cleaning, as it must be more or less injurious, *Roberts* 3499. 3502——Unavoidable infliction of injuries to a greater or less extent by the process of cleaning, *Dyce* 3747, 3748. 3754-3759——Witness avoids cleaning as much as possible in consequence of the great danger arising therefrom, *Ford* 3851. 3858-3860——Precautions taken by witness in submitting his pictures to cleaning; he requires a knowledge of the processes used, and superintends the operation, *Munro* 3947-3957. 3985-4011——Extreme danger of cleaning, which should never be resorted to except in cases of the greatest necessity, *Sir E. Landseer* 4114, 4115. 4134. 4173, 4174.

To clean the pictures to enable the public to see them in their best state is undoubtedly material, but witness was never more impressed with the danger of doing it at all than he is now, *Sir C. Eastlake* 4579-4581——The practice of cleaning pictures has increased of late years, *Christie* 5609, 5610——More pictures consequently have been injured, *ib.* 5611——Throughout Europe, and more especially in Spain, the process of cleaning has been very injurious, and has been carried to a greater extreme than in this country, *Ford* 8073-8075.

3. Progress made in the Art of Cleaning of late years:

The science of picture-cleaning has retrograded rather than otherwise within the last thirty years; paintings latterly have been over-cleaned, *Brown* 1219-1231——The art of cleaning has in late years rather improved than otherwise, *Farrer* 1549-1551.

Report, 1852-53—*continued.*

Cleaning—continued.

II. *As to the Process of Picture-cleaning generally*—continued.

4. Other Evidence in regard to the Process generally:

A picture becomes more pleasing in tone after it has been cleaned for some time, *Seguier* 845-854. 882-884——A pure and undamaged picture might, after the removal of the dirt and varnish upon it, look less pleasing than it did previously, *Fradelle* 2699, 2700——In the eyes of a real connoisseur a first-rate picture, though damaged, is more valuable in its damaged state than if it were restored, *ib.* 2703-2715——Damages rendered visible after cleaning cannot safely be attributed to such cleaning, *ib.* 2724.

How far the appearance of an old picture perfectly cleaned may be preferable to its original tone, *Coningham* 3113-3122——Even after a judicious cleaning the effect of a picture with a comparatively new appearance is very startling, and may mislead as to the actual effect of the process, *Sir E. Landseer* 4136-4138. 4147. 4180. 4200. 4227-4229——Condemnation of the practice generally adopted by the public at large when they buy pictures, of having them re-lined and cleaned at once, *ib.* 4175-4177——Effects of time and varnish on paintings as showing that after the process of cleaning the operator may not be blamable for any alteration in their appearance; illustration of the necessity of cleaning being resorted to, *Spence* 10120.

III. *Papers laid before the Committee:*

Extracts of the minutes of the trustees of the National Gallery, from the 1st Nov. 1852 to the present time, having reference to the cleaning, &c. of pictures, and the management of the gallery, *App.* 743.

Number and designation of the pictures in the National Gallery, cleaned by the removal of coats of discoloured or decayed varnish, since that collection has been deposited in the present gallery in Trafalgar-square, *App.* 748.

Letters from Wm. Buchanan to Colonel Mure, M. P., Chairman, 5th and 21st May 1853, respecting those pictures in the gallery which had formerly belonged to himself, and stating the cause and necessity for cleaning those pictures lately, *App.* 768. 770.

Letters to the Chairman of the Committee relative to the recent cleanings, from the following persons, viz.: C. R. Leslie, *App.* 782; George Richmond, *ib.*; G. B. Cavalcaselle, *ib.* 784.

See also *Assistant Cleaners. Canaletti's Pictures. Chemical Processes. Chemistry. Claude's Pictures. Cleaner to the Gallery. Commission of Examination. Commission of Superintendence of Cleaning. Committee of Selection for Cleaning. Cost of Cleaning. Cotton and Water. Cuyp. Dusting of Pictures. Faraday, Mr. Florence Gallery. Foreign Galleries, &c. Friction. Gallery Varnish. Glazings. Guercino. Guido*, II. *Italy. Keeper of the Gallery*, 2. *Lining of Pictures. Louvre, The. Mastic Varnish. Mola, Francesco. Murillo. Occasional Cleaning. Peel, Sir Robert, The late. Picture-cleaners. Poussin, Nicholas*, II. *Previous Cleanings. Private Collections. Raphael*, 2. *Responsibility*, 2. *Restorations of Pictures*, 1. 3. *Reynolds, Sir Joshua. Rosa, Salvator. Rubens*, I. IV. V. VII. 3. 4. *Seguier, Mr. John. Seguier, Mr. William. Soap and Water. Solvents. Spirits of Wine. Surfaces of Pictures. Titian. Toning. Trustees*, 1. *Turner's Pictures. Uwins, Mr. Vacation. Varnish. Velasquez*, II. 4. *Veronese, Paul*, II. *Wilson, Andrew.*

Coal Smoke. See *Smoke.*

Cologne (*or Lower Rhine*) *School of Painting* (*14th Century*). Classified list of masters of this school, with names of their principal followers, *App.* 807.

Colombo, Mr. Peculiar process of friction used by Mr. Colombo, of Rome, in cleaning a picture of witness's some years ago, *Dennistoun* 3384, 3385. 3408.

Combined Departments of Art:

1. *Desirability of combining on one Site the several Collections of Art.*
2. *Arrangement of the different Departments considered.*
3. *Proposals for the Management of the Combined Departments.*
4. *Objections to the projected Combination.*

1. *Desirability of combining on one Site the several Collections of Art:*

The desirability of combining our art collections in one repository must be admitted, but the practical objections to the removal of some things from the Museum are considerable, *Lord Aberdeen* 5300-5303——Advantages that would be gained by a combination of the art collections, *Lord Overstone* 5410; *Dennistoun* 5877-5879. 5893, 5894——Relative advantages of a combined collection, or of two separate museums, *Dennistoun* 5898-5900——Bringing together the present collections of art is chiefly a matter of expense,

Report, 1852–53—*continued.*

Combined Departments of Art—continued.

1. *Desirability of combining on one Site the several Collections of Art*—continued.

expense, *ib.* 5898, 5899——Opinion in favour of combining the several departments of art in one great repository, *Dyce* 7473——Approval of the plan for combining in one building the art collections of the British Museum with the pictures in the National Gallery, *Hawkins* 7746–7776; *Sir R. Westmacott* 9000–9009. 9017–9022——Approval of the principle of combining the fine arts departments of the British Museum with the national pictures; objection to the combination on the score of the expense and practical difficulty attending it, *Wellesley* 9643–9652.

2. *Arrangement of the different Departments considered:*

Arrangement witness would suggest in a combined collection of art, *Dennistoun* 5897——Objects of mechanical art now in the British Museum should be united to the present collection at Marlborough House, *Sir C. Eastlake* 6522–6524——Discrimination required in classifying in a combined collection objects of antiquity, learning, inscriptions, or explanatory of history, *ib.* 6524–6527. 6533–6537——It would be desirable to affix a description to each subject in the collection, *ib.* 657365 75.

Separation of the proposed departments considered; the pictures might be kept in one building, and the sculpture, casts, prints, &c., in another, or if a proper site and space were found, the different institutions might with advantage be under the same roof; under any circumstances the administration should be concentrated as much as possible, *Coningham* 6896–6921——Class of works, &c., proposed to be contained in each of the combined departments, *Dyce* 7474–7489. 7609–7617. 7657–7667——The main distinction to be made in selecting works for the projected departments of art is as a general rule to obtain works of art as distinguished from archæological works, *ib.* 7474, 7475. 7663——The department of paintings should consist of two sections, the gallery and the library, *ib.* 7480–7482——Classes of works suggested for the respective departments of painting, architecture and sculpture, *ib.*

The collection of antiquities and the National Gallery, as forming one department, should be kept quite separate and complete in themselves, *Hawkins* 7765——Prints and drawings should alone be combined in a collection with the national paintings, *Ford* 7933. 7937, 7938——The more material branches of geology and other sciences should not be combined in the same collection as sculpture and painting, *ib.* 7986–7988——Suggestions with respect to the arrangements of the art collections in the Museum, provided they are to be combined under one system with the National Gallery, *Oldfield* 8282–8287. 8318–8335——The collection of sculptures and bronzes and the department of antiquities generally should be kept distinct from the pictures, *ib.* 8286.

Character of the institutions proposed to be accommodated with sites for buildings on the ground purchased by the Exhibition Commissioners at Kensington Gore, *Bowring* 8543–8547. 8680——Recommended combination of the departments of painting and sculpture in contiguous buildings, but not actually under the same roof, *Baron De Klenze* 9360–9363.

3. *Proposals for the Management of the Combined Departments:*

Public interest being greater in pictures than antiquities, more attention to their management would be requisite in a combined collection, *Dennistoun* 5896——Suggestions for the management of a combined collection of art, *Sir C. Eastlake* 6542–6545. 6552–6558——The control of expenditure in any plan for managing a combined collection, ought to rest with the Government, *ib.* 6563–6570. 6592, 6593.

Suggested appointment of a Board of three individuals, who should be salaried officers, and in whom should be vested the responsibility of the general management of the proposed combined establishment of sculpture, painting, and archæology, *Coningham* 6810 *et seq.*——There should be an equal and joint responsibility of the three officers, and a joint action on every question that came before them, *ib.* 6815–6817——Discretion to be vested in the Commission of three, with respect to the fund for the purchase of works of art in the different departments under their charge, *ib.* 6821–6823. 6864–6877——The discretion of the Commissioners must be mainly trusted with regard to purchases, but they should make an annual report to Parliament on the subject through the Commissioners of Woods and Forests, *ib.* 6824. 6888. 6955–6961——How far it might be advisable to give a discretionary power to the Commission of three, or to any one of them, to travel for the purpose of collecting valuable works of art, *Coningham* 6825–6828. 7978, 6979.

Eligibility of artists, in the proper sense of the term, to serve on the proposed commission, or to be responsible for the management of the National Gallery as at present constituted, *Coningham* 6831–6842——How far difficulties might arise from the three directors clashing in their opinions on the expediency of the purchases for the several departments, *ib.* 6854–6877. 6895——Competent judges of sculpture and painting are the most fitting to undertake the triune directorship of the combined fine arts institution

Report, 1852-53—*continued.*

Combined Departments of Art—continued.

3. *Proposals for the Management of the Combined Departments*—continued.

proposed to be established, *ib.* 6860-6863. 6884-6886——According to the discretion of the proposed three directors, they should apply annually for so much to be expended in each department, so that they are only likely to clash when the application is being made, *ib.* 6872-6877——Probability of persons being found who are competent from their general acquaintance with art to undertake the joint management, *ib.* 6878-6888.

With respect to the management of the combined departments of art, it is proposed that a commission be first appointed which might decide preliminary questions as to the classes of works to be exhibited, *Dyce* 7577, 7578. 7662——One chief director and two subordinate heads of departments would be the best system of management, *Hawkins* 7777, 7778——Some specific instructions should be issued as to the precise character of the combined collections of art about to be formed before the future system of management is considered and decided upon, *Russell* 8079, 8080——Advantages of there being a combined direction of the two establishments of painting and sculpture, *Baron De Klenze* 9363, 9364.

4. *Objections to the projected Combination*:

The proposed concentration in one institution of the different departments of art is not desirable; confusion of mind rather than public advantage or convenience is the more likely to result, *Hurlstone* 7206-7219——Objections to large collections of different departments of art, such as sculpture and painting, &c., in the same building, *Foggo* 7405-7416——A combination under one building of pictures with statues and other antiquities is not important or essential: there is no disadvantage in having several museums in so large a place as London, *Moore* 10027. 10031-10039.

See also *British Museum. Kensington Gore. Library* (*Combined Departments of Art*). *Portraits* (*British Museum*). *Prints, &c.* (*British Museum*). *Responsibility*, 2. *Sculptures* (*British Museum*). *Students* (*National Gallery*). *Theatres. Trustees*, 2. *Vatican, The. Visitors to the National Gallery.*

Commercial Value of Pictures. The commercial value of all the pictures in the gallery cleaned since 1844 has been diminished at least one half by the process, *Moore* 2480-2842——The public generally appreciate the worth of a picture, but the commercial value is not an infallible test, *Coningham* 3128-3130——Diminution in the commercial value of some of the pictures in the gallery by the cleaning in 1852, *Munro* 4020——Pictures sell much better when in a dirty state, *Christie* 5612-5614. 5621-5630——General opinion that the market value of the pictures in the gallery has been deteriorated in consequence of the cleaning, *ib.* 5615. 5718-5720——Mr. Christie's opinion that pictures which have been cleaned fetch in consequence a less price in his auction-rooms, is not to be acquiesced in as a rule, *Sir C. Eastlake* 6384-6387.

Commission of 1850. Recommendations of the Commission in May 1850 respecting the preservation of the backs of the pictures from the accumulation of dirt, *Rep.* xiii——These recommendations approved after further inquiry by the Committee of this House of 1850, *ib.*——No effect, however, given to them, nor the subject ever brought to the notice of the trustees, *ib.*——Witness was a member of the Commission in May 1850, which reported on the injury done to the pictures by the exposure of their backs to the accumulation of dirt; extent to which he assents to the terms in which that exposure is deprecated, *Sir C. Eastlake* 4667-4677.——*See* also *Backs of the Pictures.*

Commission of Examination. Suggestion for the appointment of a Commission of Examination to report on every picture which the director of the gallery shall hereafter propose to be cleaned, *Rep.* xiii.

Commission of Superintendence of Cleaning. Suggestions with respect to the cleaning in the National Gallery; recommendation for the appointment of a commission of well-known cleaners, who should see that certain precautions were observed by the operator, *Nieuwenhuys* 1580-1592. 1708-1710——A picture should never be entrusted to the discretion of one cleaner; the necessity and the mode of cleaning should be decided by a commission of artists constituted for the purpose, *Fradelle* 2623, 2624—Superintendence exercised by witness on occasions of his pictures being entrusted to others for cleaning and re-lining; combination of opinions before the processes were performed, *Ford* 3903-3916.

Commissioners of the Great Exhibition of 1851. Copy of the correspondence regarding the conditions on which the lands at Kensington Gore are held by the Commissioners of the Great Exhibition of 1851, *App.* 832.

Committee of Gentlemen. See *Management of the Gallery*, 1. *Trustees*, 1.

Committee of the House of Commons. See *Periodical Investigation.*

Report, 1852-53—*continued.*

Committee of Selection for Cleaning. Suggestion that three artists of known reputation should be selected to decide upon the expediency of cleaning, *Roberts* 3501-3508——There should be a consultation of competent persons to decide upon the expediency of cleaning, *Sir E. Landseer* 4166, 4167.

Sir Edward Landseer's suggestion for a committee to select the pictures for cleaning is objectionable, on the ground of its doing away with individual responsibility; a very experienced person is to be preferred, *Sir C. Eastlake* 4694——Not essential that such person should be an artist, *ib.* 4695——Not difficult to find a person qualified for this office, *ib.* 4698——Making him responsible to the trustees or some other body would be an additional security, *ib.* 4699——He should be a salaried officer, *ib.* 4700.

Committee of Taste. See *Management of the Gallery*, 2. *Purchases* (*National Gallery*), 5, 6. *Responsibility*, 2.

Coningham, William. (Analysis of his Evidence.)—Has been an extensive collector of prints and pictures, 3035-3038——Objects very strongly to the dangerous process of cleaning, by which some of the finest works of the old masters are being gradually destroyed, 3039-3045. 3102. 3110 *et seq.*——Fine condition of the pictures in the gallery when in the possession of Mr. Angerstein, and also immediately before the late cleaning, 3048-3051. 3131-3133——The gallery varnish may have somewhat darkened them, but cleaning was not required, 3052-3058——The Salvator Rosa, though very dark, should not undergo the process, 3054, 3055. 3106. 3109——The glazing or original surface of the Paul Veronese has been partly removed by cleaning, and the harmonious effect of the picture is quite lost, 3059-3061——The Queen of Sheba has also been greatly injured, and can never be restored, by time or otherwise, to its former tone, 3062. 3070-3082——Damages done by the cleaning to the two Canalettis, more especially to the View in Venice, 3063-3066.

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Director of the British Museum. It would be much better if there were only one chief director, whose decisions might be immediate, and to whom there should be at all times prompt access; qualifications necessary in this officer, *Hawkins* 7714-7720. 7805-7812——Witness objects to the suggestion that the trustees of the Museum be replaced by one director, who should decide all questions now referred to them, and who should be responsible for purchases, &c., *Hamilton* 8885-8888. 8970-8985.

Director of the Gallery:

1. *Proposals for the Management of the Gallery by means of a Director; Power and Responsibility, &c. to be vested in him.*
2. *Possibility of a Competent Person being found.*
3. *Suggested formation of a Board of three Directors.*
4. *Recommendations by the Committee.*

1. *Proposals for the Management of the Gallery by means of a Director; Power and Responsibility, &c., to be vested in him:*

Witness would have the director, in his scheme of a constitution for the National Gallery, vested with independent action, and only subject to the control of a Government department or a minute of the Crown, *Sir C. Eastlake* 6576-6581——Office of director recommended with the duty of looking after the ordinary care of the pictures and reporting thereon to the trustees, *Foggo* 7243. 7245.

Suggestion that the individual responsibility of one managing director be substituted for the present trustees; definition of the duties to be fulfilled by him, more especially if placed in charge of the proposed combined departments of art, *Dyce* 7439-7478. 7571-7608. 7618-7620——He should draw up for the sanction of the Government, a scheme for the proper contents of the various collections which the establishment is to contain, *ib.* 7443. 7470. 7575-7578——He should also prepare a scheme for a subordinate management of the departments, and define the specific duties of the officers employed, *ib.* 7443. 7571-7574——Course to be taken by the director in making purchases for the gallery; advice under which he should act, *ib.* 7450, 7451. 7456-7469. 7579 *et seq.* 7618-7620. 7630-7632——Recommendation that he report annually to Parliament, through the Treasury, and prepare estimates of expenditure for the general conduct of the establishment, *ib.* 7450. 7453-7455——The office of director should be similar to that of secretary to the School of Practical Art, as held by Mr. Cole, *ib.* 7466. 7586-7596. 7651, 7652.

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DIRECTOR OF THE GALLERY—continued.

1. *Proposals for the Management of the Gallery, &c.*—continued.

Suggestion that in lieu of the trustees one chief director or president be appointed, in whom very extensive powers and the sole responsibility should be vested, *Ford* 7890-7939. 7989-7995. 8050-8056. 8060, 8061——His position should be considered a post of honour, and he should be an amateur rather than an artist, *ib.* 7890, 7891——He should be responsible to Parliament through the Home Secretary, and should report annually with respect to the supply of funds, &c., *ib.* 7892-7896. 7906. 8023-8025——His salary should be from 1,000 *l.* to 1,500 *l.* a year, *ib.* 7897——In case all the departments of art are combined the proposed management by one director would require modification, *ib.* 7932-7936. 7992-7995——With respect to picture-cleaning, it is desirable that the director proposed by witness should understand something of it, but in consequence of the present inquiry, the national paintings are not at all likely to be over-cleaned again, *ib.* 8067-8072——Objection to the chief director being vested with the responsibility of purchases, &c., *Hamilton* 8885-8889. 8956-8987.

Recommended substitution, in lieu of the trustees, of a director, in whom the chief management and responsibility and very full powers should be invested, and who should have control over the heads of the several departments, *Wellesley* 9512-9520. 9566-9578. 9617-9621——He should be responsible to the highest department of the Government, *ib.* 9517-9520. 9617——He should have as nearly as possible the same powers and duties as directors-general in foreign galleries, *ib.* 9524-9540. 9578. 9617. 9631.

2. *Possibility of a Competent Person being found:*

How far difficulty would be experienced in securing a director for the gallery with the various qualifications indicated by witness; leaning of most connoisseurs and artists towards one school or another; connoisseurs less so, however, than artists, *Sir C. Eastlake* 6408-6418. 6508-6511——Possibility of an artist being found perfectly competent to undertake the directorship proposed by witness, *Dyce* 7583. 7607, 7608. 7647-7650——It is easier to find a competent person than a competent body, *Wellesley* 9547-9549——Probability of persons being easily found who are competent to undertake the proposed directorship; the appointment should not be restricted to artists, or to any particular class, *ib.* 9640-9642.

3. *Suggested formation of a Board of three Directors:*

Recommended appointment of three directors who should perform all the artistic business of the gallery, and be responsible for the result; relations that should exist between them and the trustees, *Hurlstone* 6740 *et seq.*——They should be salaried officers, and should be intimately acquainted with art, *ib.* 6780-6783.

4. *Recommendations by the Committee:*

Suggestion that a salaried director be appointed by the Treasury for a definite time, at the expiration of which he may be re-appointed, *Rep.* xv——The director should be appointed for a term of five years, and receive a salary of not less than 1,000 *l.* a year, *ib.* xvi——Qualifications which should be united in such an officer, *ib.*——The plan of a single director-in-chief now generally prevails in the foreign galleries, *ib.*

See also *Control.* *Purchases* (*National Gallery*), 5. *Responsibility*, 2.

Dirt. See *Accumulation of Dirt.* *Atmospheric Influences.* *Cleaning.* *Dust.* *Smoke.*

Discoloration of Pictures. Difficulty of ascertaining how far the discolouring of a picture arises from an internal change in the colours, or from the incrustations of varnish, or of dirt, *Uwins* 190-192.

Dissents. It has not been the practice for the trustees, even in the more important questions, to record dissents where difference of opinion has arisen, *Rep.* v.

Donations to the Gallery. Belief that those who have given pictures to the gallery would not have done so had they felt that a system was pursued dangerous to the pictures themselves; names of the principal donors referred to, *Lord Monteagle* 5112-5114——Those portions of collections given to the gallery, and not considered worth being placed there, might, the donors consenting, be sent to the provinces, *Dennistoun* 5812-5814——Pictures might be accepted from donors, on condition, if not thought eligible to be retained, of being sent to provincial museums, *Sir C. Eastlake* 5985-5987.

See also *Bequests to the Gallery.* *Onslow, Lord.*

Doo, George J. Circumstance of an application by Mr. Doo for leave to copy in water colours one of the pictures in the gallery, for the purpose of engraving, having been acceded to by the trustees, *Hurlstone* 6657-6659. 6662, 6663——No harm could arise from acceding to an application from so eminent an engraver, *Russell* 8177.

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Dow, Gerard. See *Purchases* (*National Gallery*), 4.

Draft Report. Draft report on picture-cleaning, as proposed by the Chairman, *Rep.* xxv.

Drawings. Feeling of the trustees of the gallery as to the purchase of original drawings, *Sir C. Eastlake* 6001-6004——Witness has not considered the purchase of original drawings as part of the duties of the director; this duty has hitherto been fulfilled by the British Museum, but it should be performed by the National Gallery, *ib.* 6369-6373——Original drawings by the old masters should be framed and kept in the pictorial library of the proposed gallery; source from whence they might be obtained, *Dyce* 7609-7616. 7634-7636. 7644——Recommended introduction of cartoons and drawings by the ancient masters into the projected enlarged gallery, *Russell* 8206——The National Gallery would be much improved by an addition of prints and drawings, more especially of the latter, *Moore* 10027, 10028.

See also *Framing of Prints and Drawings.* *Prints, &c. (British Museum).* *Purchases* (*British Museum*).

Dresden Gallery. In this gallery alone has glass been extensively, and, in the opinion of the directors, beneficially employed, *Rep.* xiv——Successful effect of covering the pictures in this gallery with glass adverted to, *Dyce* 7519, 7520.

Dry Rubbing. See *Friction.*

Dulwich Gallery. Approval of the system of management of Dulwich Gallery, where, for the last thirty years, the pictures have not been cleaned, or, at all events, have not suffered by the process, *Roberts* 3511——The pictures at Dulwich are not in a better condition than those in the National Gallery, *Hurlstone* 7120.

Durability of Pictures. The durability of pictures is unlimited if properly preserved, *Sir C. Eastlake* 6611, 6612——Nature of preservation necessary to secure durability, *ib.* 6613-6616.

Dust. Though considerable dust settles on the frames, there is but little on the face of the pictures from their being slanted forward from the top; there has been no occasion for the use of the handkerchief for the last month or so, *Thwaites* 357. 372-377——Better precautions might be taken to make visitors dust their feet, *Sir C. Eastlake* 6430——Means by which the rooms might be kept more free from dust and dirt, *ib.* 6503-6507.

See also *Accumulation of Dirt.* *Atmospheric Influences.* *Backs of the Pictures.* *Frames of the Pictures.* *Occasional Cleaning.*

Dusting of Pictures. Suggestion that the pictures be constantly dusted, *Farrer* 1496——Condemnation of the want of proper regulations in the gallery to preserve the pictures from dust, *Coningham* 3124, 3125.

See also *Backs of the Pictures.* *Dust.* *Frames of the Pictures.* *Occasional Cleaning.*

Dutch School of Painting. Classified list of the masters of the several Dutch and Flemish schools, with names of their principal followers, *App.* 811 *et seq.*

Dyce, William, R.A. (Analysis of his Evidence.)—Was formerly at the head of the Government School of Design, 3734——Author of a pamphlet on the subject under the inquiry of the Committee, 3735——How far witness is competent from his knowledge of the former and present condition of the pictures cleaned in 1852 to arrive at a safe conclusion as to the effect of such cleaning, 3736. 3741, 3742. 3749. 3775, 3776. 3803 *et seq.*——Unfavourable opinion with respect to the cleaning of certain pictures in the gallery in 1846; 3737-3740——General impression of witness that the recent cleaning was not well done, and was very unequal, 3743. 3811, 3812——Impossibility of attributing with certainty any injuries now apparent in the pictures to the effect of the cleaning, 3743. 3749-3755. 3776 *et seq.*——Custom in the gallery of not restoring any imperfections rendered visible by cleaning; objection to this custom, 3743-3747.

Unavoidable infliction of injuries to a greater or less extent by the process of cleaning, 3747, 3448. 3754-3759——The pictures cleaned in 1852 are now less harmonious in tone, but no material injury has been done to any of them, 3750. 3777 *et seq.*——Tendency of the gallery varnish to become dark in consequence of the effect of ammoniacal gas, &c., on the mixture of oil with mastic, 3760-3774——Opinion that the St. Ursula does not require cleaning, 3812-3818——Reference to the practice formerly obtaining in the gallery of restoring the pictures when cleaning rendered any injuries apparent, 3821-3825——Doubts as to the removal of the glazings from the draperies in the Paul Veronese, 3826——Authority of Boschini quoted as showing that Paul Veronese did not use glazing in his draperies; definition by the same authority of the peculiar process used by this master in finishing off his works, 3826-3846.

[Second Examination.]—Further reference to Boschini, and extracts from his work in explanation of the process of glazing used by Paul Veronese, 4237-4244——Inference

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therefrom that the Consecration of St. Nicholas is not an original work by Veronese, but painted by one of his pupils, and probably designed by him, 4245-4255——The uneven character of the cleaning in 1852 is very observable in the case of the Paul Veronese; recommendation that those parts which have been over-cleaned should be touched slightly in water-colours to reduce their force, 4256, 4257.

Justification of the practice being adopted in the gallery of retouching the pictures after cleaning, inasmuch as almost every old picture has been injured, and as cleaning necessarily renders such injuries apparent, 4258-4265. 4284——Further opinion that the Queen of Sheba or any other picture may be rendered inharmonious by cleaning, and still not be injured thereby, 4267, 4268——Although certain injuries have been laid bare by the cleaning in the Queen of Sheba and the other pictures, it is unjust to attribute them to the recent operation only, 4269. 4277-4283——Explanation with respect to witness having been unprepared at his former examination to enter in detail into the question of the recent cleaning, 4270-4277.

[Third Examination.]—Witness has paid considerable attention to the management of the gallery, and has written a pamphlet pointing out certain defects therein, 7433, 7434——There is a want of proper definition of the duties and responsibilities of all the officers connected with the establishment, 7435——The constitution of the trust is of a very cumbersome character; the trusteeship should be abolished altogether, 7435. 7437, 7438——Objection to the board or committee of management being unpaid, 7436.

Suggestion that the individual responsibility of one managing director be substituted for the present trustees; definition of the duties to be fulfilled by him, more especially if placed in charge of the proposed combined departments of art, 7439-7478. 7571-7608. 7618-7620——He should draw up, for the sanction of the Government, a scheme for the proper contents of the various collections which the establishment is to contain, 7443. 7470. 7575-7578——He should also prepare a scheme for the management of the subordinate departments, and define the specific duties of the officers employed, 7443. 7571-7574——Course to be taken by the director in making purchases for the gallery; advice under which he should act, 7450, 7451. 7456-7469. 7579 *et seq.* 7618-7620. 7630-7632——Recommendation that he report annually to Parliament, through the Treasury, and prepare estimates of expenditure for the general conduct of the establishment, 7450. 7453-7455——Definition of the duties of the subordinate officers proposed to be employed under the director, 7450-7452. 7476-7478. 7579-7582. 7618-7620.

Supposing the institution to be divided into the three main heads of painting, sculpture, and architecture, there should be an officer over each department, 7452——There should also be a secretary appointed, 7453——The office of director should be similar to that of secretary to the School of Practical Art, as held by Mr. Cole, 7466. 7586-7596. 7651, 7652——Recommended adoption of a chronological and historical arrangement of the collection, so as to show the origin and progress of any school of art, 7471, 7472——Opinion in favour of combining the several departments of art in one great repository, 7473——Class of works, &c. proposed to be contained in each of the combined departments, 7474-7489. 7609-7617. 7657-7667——There should be a library attached to the institution, containing books, engravings, and drawings, &c., in conformity with the respective departments, 7479-7482. 7609-7615——Lectures might also be given in the institution, 7483——In the pictorial department it would be desirable, to some extent, to have a collection of copies, 7484-7489.

Evidence in support of the projected removal of the gallery to Kensington, 7490-7515. 7621, 7622——The want of space for an enlargement of the building is one objection to the present site, 7491, 7492. 7637——The smoke and the bad air generally which enter the building are further arguments against it, 7493-7503——Means by which too numerous an attendance of the public in the gallery might be prevented, 7504-7509. 7624-7626——Opinion that the removal of the gallery to Kensington would not tend to decrease the number of visitors, 7510-7515. 7621, 7622. 7638——Expediency of covering the pictures with glass if it can be done without depreciating their appearance, 7516-7525——Explanations relative to a varnish described by Armenini as having been used by Correggio and Parmegiano for the preservation of their works; recommended application of this varnish to the pictures in the gallery, 7525-7570. 7639-7643. 7645, 7646——With respect to the management of the combined departments of art, it is proposed that a commission be first appointed, which might decide preliminary questions as to the classes of works to be exhibited, 7577, 7578. 7662——Possibility of an artist being found perfectly competent to undertake the directorship proposed by witness, 7583. 7607, 7608. 7647-7650.

Opinion that no serious difficulty would arise from the Chancellor of the Exchequer being obliged to sanction purchases recommended by the director, and thus to give an opinion as to their advisability, 7584-7604——Original drawings by the old masters should be framed and kept in the pictorial library; source from whence they might be obtained, 7609-7616. 7634-7636. 7644——How far it might be expedient to devote more

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than two days to students for the purpose of copying, &c. in the gallery, 7623. 7655, 7656. 7668——Suggestion that a return be procured of the number of persons visiting the gallery on certain days, distinguishing the country visitors from the town visitors, 7626, 7627——Objection to part of the gallery being devoted to an exhibition of pictures from private collections, 7628, 7629——In case of the gallery being removed it is very desirable to surround it with ornamental grounds, 7633——Preference given to individual responsibility in management over the responsibility of a triune directorship, 7649-7654——How far any difficulties might arise as to the expediency of transferring objects from the British Museum to the projected institution, and of allotting them to the respective departments, 7657-7667.

Dyce, Mr. Plan of preserving the surfaces of pictures in a clean state by means of two coats of varnish adverted to, *Rep.* xiv.

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Eastlake, Sir Charles. (Analysis of his Evidence.)—President of the Royal Academy, 4385——Keeper of the National Gallery from 1843 to 1847; 4386-4389. 4430——Was appointed a trustee in November 1850; 4390——Had no specific instructions when appointed keeper; the understanding come to with Sir R. Peel was, that witness should be chiefly consulted respecting the Italian masters, 4392-4398——During the period when no meetings of trustees were held, witness (being unable to consult the trustees) corresponded with Sir R. Peel, 4399-4405——Regulations or instructions issued to Mr. William Seguier relative to cleaning alluded to, 4406-4409——Such regulations were mere minutes or resolutions of the trustees, 4410, 4411—— Instructions laid down by trustees present at one meeting have been entirely lost sight of by those present at another meeting, and different directions given; exemplification thereof with respect to the cleaning of pictures by washing, 4412, 4413.

As keeper, witness considered it his duty to make spontaneous suggestions to the trustees; he attended their meetings, and was the medium of communication with the inferior officers, 4414-4418——Character of the instructions given by witness to Mr. Uwins, on his accession to office, 4419-4422——Witness gave in his resignation to Lord John Russell without any formal intimation to the trustees; grounds of that resignation, 4423-4429——Witness is not aware that Mr. Seguier expressed any opinion as to the dangers of cleaning, 4431-4433——Number of pictures cleaned in the first year of witness holding the keepership, 4434-4436——Bad state in which he found the pictures on succeeding to the office, 4437, 4438——Nature of the suggestions witness was in the habit of making to the trustees, 4439-4442. 4445——Resolution at page 11 of the Return of 1847, adverted to in regard hereto, 4443, 4444——Practice pursued by the trustees as to consulting Mr. Seguier respecting the cleaning of particular pictures; Mr. Uwins' statement that he was not consulted by the trustees somewhat surprises witness, 4446-4454.

Experiments usually instituted by Mr. Seguier prior to cleaning, to ascertain whether the picture would bear the process, 4455, 4456——Witness having confidence in Mr. Seguier, did not inspect his operations during the cleaning of pictures; he used greater precaution, however, in regard to Mr. Brown, 4457-4461. 4543——Reference to Question 1089 of evidence given by Mr. Brown, respecting certain pictures cleaned in 1844; special reference made to the Judgment of Paris, by Rubens, 4462-4466. 4511-4516——In what the cleaning of a picture actually consists; whether the process is to be deemed to extend to the removal of the glazing as well as the varnish, considered; special reference to the Velasquez, now in the gallery, and also to the Peace and War, by Rubens, 4467-4488. 4500-4510. 4517-4523——Testimony to the fitness of Mr. Seguier to be entrusted with picture-cleaning, 4489——Definition of the term, and explanation of the operation of glazing; the difference between the Flemish and Italian practice exemplified, 4490-4499.

Extent to which restoration was required and carried in the course of cleaning the Judgment of Paris, by Rubens; satisfactory manner in which the operation was performed by Mr. Brown; parts repainted by witness, 4524-4542——Witness was not authorised by the trustees to repair as well as clean pictures, 4544-4547——Mr. Seguier did not use spirits of wine in removing the varnish; witness would not have objected, 4548, 4549——The six weeks' vacation was a short period for the number of pictures that were placed in Mr. Seguier's hands on the last occasion, 4550——Mr. Seguier has an assistant; witness does not remember the circumstance of his preventing this person from being employed, 4551-4553——Opposition which witness, as a trustee, has always offered to the pictures being cleaned; general reasons which weighed in his mind against it; the subject was repeatedly brought forward, and by one trustee in particular, 4554-4576. 4617-4630.

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Eastlake, Sir Charles. (Analysis of his Evidence)—*continued.*

The restriction of the cleaning to the vacation only is an inconvenient practice; witness stated that in a printed letter, addressed to Sir R. Peel, 4577, 4578. 4654, 4655——To clean the pictures to enable the public to see them in their best state is undoubtedly material; but witness was never more impressed with the danger of doing it at all than he is now, 4579-4581——Running commentary on the nine pictures recently cleaned; special allusion to the Canalettis and the Poussin and to Claude's Queen of Sheba, 4582-4593——The like in regard to the Paul Veronese; probable reasons which influenced Mr. Dyce in giving the opinion he has done in regard to this picture, 4594-4600——Witness did not interfere with Mr. Seguier or Mr. Brown in the use of the particular varnishes which they applied; Mr. Seguier has high authority for the use of oil; Mr. Brown's is nothing but mastic varnish, 4601-4607. 4610-4612——The cleaning of the Susannah was undertaken in consequence of a private correspondence between witness and Sir R. Peel, as First Lord of the Treasury, and trustee; anomaly herein, 4608, 4609. 4613-4616. 4635-4638. 4650-4661.

Discrepancy between Mr. Seguier's report recommending the nine pictures to be cleaned, the resolution of the trustees thereon, and the pictures actually cleaned; belief that the instructions of the trustees were over-passed, 4617-4630. 4632-4634——Conclusion that picture-cleaning in the National Gallery has not been conducted with the caution and deliberation its importance would seem to require, 4631——The picture called the Vision of a Knight has not been cleaned since its purchase from Mr. Egerton; Mr. Woodburn was consulted as to the purchase; statement reported to have been made by him, that the picture had been cleaned and damaged; witness does not believe there is any foundation for it, 4639-4649——Mr. Brown was recommended by Sir R. Peel for the purpose of cleaning certain Dutch pictures; the trustees assented, 4650-4653——Tenure on which the Royal Academy hold their portion of the building; language said to have been used by his late Majesty in delivering the keys to Sir Martin Shee, 4662-4666.

Witness was a member of the Commission in May 1850, which reported on the injury done to pictures by the exposure of their backs to the accumulation of dirt; extent to which he assents to the terms in which that exposure is deprecated, 4667-4677——General understanding among the trustees that the time is approaching when the management of the National Gallery will require to be reconsidered; disposition to postpone consequent thereon, 4671-4675——Occasional cleaning practised during witness's keepership; wiping with a silk handkerchief or sponging with water is perfectly unobjectionable, 4678-4684——The pictures are likely to get extremely dirty in their present situation; witness's opinion given in 1850 as to the desirableness of a change of site remains unaltered, 4685-4691——Doubt whether the gallery varnish has had much to do with the discoloration on pictures, 4689——The floors of the gallery were watered every day, 4692, 4693.

Sir Edwin Landseer's suggestion for a committee to select the pictures for cleaning is objectionable on the ground of its doing away with individual responsibility; a very experienced person is to be preferred, 4694——Not essential that such person should be an artist, 4695——Nor desirable that the picture-cleaner himself should be the judge of what pictures should be cleaned, 4696, 4697——Not difficult to find a person qualified for this office, 4698——Making him responsible to the trustees or some other body would be an additional security, 4699——He should be a salaried officer, 4700——Picture-cleaners lean too frequently towards cleaning; some of them describe it as a fascinating occupation; it is also interesting to painters, 4701, 4702——Practice pursued in the Berlin Gallery, 4703, 4704.

No formal inspection of the pictures proposed to be cleaned was made by the trustees, 4705-4707——Witness considers the Paul Veronese and the Guercino improved by the cleaning, 4708-4711——The injury done to the Queen of Sheba consists in its being unequally cleaned; time will rectify this, 4711-4721. 4739——Respects in which the treatment of his pictures by Claude is open to criticism; effects therein to be described as "wooden" or mechanical in touch; the writings of Hazlitt adverted to in regard hereto; how far such may be deemed the result of cleaning, 4722-4740——The Velasquez also is to be considered improved by cleaning, 4741, 4742.

The cleaning should be all performed by the same person; or at least the Italian pictures by one and the Dutch by another; it is essential that the cleaner should be conversant with the works of the painter he operates upon, 4743-4745——The person superintending the gallery need not be a professional picture-cleaner, 4746-4749——Further critical details on the nature of glazing, and the extent to which it may be damaged by cleaning, and the lights of a picture rendered inharmonious, 4750-4766——Effect of such treatment on the pictures of Poussin, who painted on a red ground, 4767-4770——None of the pictures have been lined since witness has had the management of the gallery; he never would sanction it on account of the delicacy of the operation, 4771-4779.

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Eastlake, Sir Charles. (Analysis of his Evidence)—*continued.*

[Second Examination.]—Period of Mr. W. Seguier's death, 5908, 5909——Circumstances under which witness entered upon his duties as keeper of the National Gallery, 5910-5918——Destruction of the picture by Francesco Mola in 1844; 5919-5923——Particulars as to the employment of Mr. Brown, 5924-5926——Explanation of a minute by the trustees in 1844, giving witness unlimited discretionary power as to cleaning pictures in the gallery, 5927-5933——Manner in which Mr. Seguier exceeded the directions of the trustees, to remove the varnish from certain pictures, 5934-5936——Opinion of witness upon Mr. Seguier's treatment of the pictures in question, 5937-5942.

There is no regulation against the temporary exhibition in the gallery of valuable private pictures, 5943, 5944——Admission of the public is unlimited, 5945-5948——There was no restriction during witness's tenure of office as to the keeper directing pictures to be cleaned, 5949-5952——Practice as to pictures for sale being deposited in the gallery for the inspection of the trustees, 5953-4957——Number of trustees required for a quorum of their meetings; extent to which the necessity of a quorum has been disregarded, 5958-5966——Manner in which business was transacted in the absence of the trustees from town, 5967-5969——Directions were sometimes given to officers by individual trustees, 5970, 5971——Defects in the system of management, 5972.

Witness recommends individual responsibility in his scheme for the future management of the gallery, 5973. 5977. 5983——The director should be wholly responsible for purchases, 5975. 5977-5979——The superintendent should have the general management of the gallery, 5976, 5977. 5981, 5982——And the duty of the secretary would be to collect and record information, 5975. 5980——All these proposed officers should be controlled by the Treasury, 5983.

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Fesch Gallery. Failure of the proposed purchases by the trustees from the Fesch Gallery, *Sir C. Eastlake* 6029–6033.

First Lord of the Treasury. This officer, prior to 1846, was usually, if not invariably, one of the nominated trustees, *Rep.* v——By Treasury letter of August 1846 he was appointed an ex-officio trustee, *ib.*——Under the system of purchasing, &c. proposed by witness, it might be expedient that the First Lord of the Treasury no longer continue an ex-officio trustee, *Russell* 8130–8138.

Flemish School of Painting. Oil painting was introduced into Italy from Flanders, *Sir C. Eastlake* 4496——There is not much glazing used in the old Flemish pictures; they are very firmly painted and not difficult to clean; instance of this in the case of a large Cuyp cleaned a few years since by witness, *Seguier* 466–478——Peculiar preparation by this school of the back ground or panel on which they painted, *Hart* 3334——Classified list of the masters of the several schools, with names of their principal followers, *App.* 811 *et seq.*——*See* also *Rubens.*

Floors of the Gallery. The floors of the gallery were watered every day, *Sir C. Eastlake* 4692, 4693.

Florence. Great importance attached in Florence to the quality of the varnish applied to pictures, *Spence* 10083, 10084——Inferior pictures are constantly being restored and repainted in Florence for purposes of sale, &c., *ib.* 10099, 10100——Answers to queries on the national collections and museums of fine arts at Florence, *ib.* 753 *et seq.*

See also *Uffizii Gallery (Florence).*

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Florence Gallery. Condemnation of the process of cleaning as practised in the gallery at Florence, *Dennistoun* 3399——Remarks relative to the class of pictures in the gallery and their arrangement, *ib.* 5904–5907——Interesting arrangement of the pictures in this academy in an historical series, adverted to, *Coningham* 6945–6948——Considerable attention paid in the gallery to the colour of the walls and floor, and to other incidental circumstances in regard to the effect of the pictures; document relative thereto handed in, *Spence* 10048–10052. 10127——Explanation of the system of cleaning and restoring practised in the gallery; employment of a restorer in each of the collections; they are salaried officers, and their services are exclusively required for the gallery, where there is always enough for them to do in removing the old varnishes, &c., *ib.* 10055–10075. 10090–10097. 10111, 10112——Generally speaking the operations of the restorers have been beneficial to the pictures, *ib.* 10067, 10068. 10100——Qualifications requisite in the restorers appointed to the Florentine Gallery, *ib.* 10069–10071——How far it is essential that they understand chemistry; great attention paid to the quality of the varnish, *ib.* 10072–10075. 10083, 10084.

There are from eighteen to twenty officers of various kinds engaged in the Florentine Gallery; multifarious duties undertaken by them, *Spence* 10085–10089——The restorers are paid about forty dollars a month each, which is considered a high salary, *ib.* 10113–10116——Ample time taken by them in the process of cleaning some pictures, *ib.* 10117——Opinion of Cornelius, the celebrated German painter, adverted to, as being extremely favourable to the architectural arrangements of the Florentine Gallery and the mode therein adopted of combining the several departments of art under one roof, *ib.* 10044–10047.

Particulars respecting the arrangement of pictures and statues in the Florentine Gallery of the Uffizii, *App.* 831.

Florence Museum. Explanation as to the class of works admitted into the Florence Museum (as stated by the directors of the gallery); copies in casts from marbles are not admissible, *Spence* 10118, 10119.

Florentine School of Painting. Classified list of the masters of this school from Giotto to Masaccio, with names of their principal followers, *App.* 793——From Masaccio to Michael Angelo, *ib.* 794——From Michael Angelo to Cigoli and later painters, *ib.* 794, 795.

Foggo, George. (Analysis of his Evidence.)—Was examined before the Committee of 1836; 7220——As secretary to the National Monuments Society, has devoted considerable attention to questions of fine art collections, 7221——Objects strongly to the present system of management in the National Gallery, as involving great irregularity, and the want of any definite responsibility, 7222–7232——Condemnation of the management in allowing the Royal Academy to establish themselves in the building to the prejudice of the public, 7225–7230.

Suggestions in detail for an improvement in the future management of the gallery, 7233 *et seq.*——Proposed appointment of trustees by the Treasury as an inspecting body; they should not be remunerated, and should be responsible to Parliament; there should be an acting committee of trustees, apart from the general body, with certain powers and duties peculiar to themselves, 7233–7242. 7291–7303. 7343–7354——Office of director recommended, with the duty of looking after the ordinary care of the pictures and reporting thereon to the trustees, 7243. 7245——The duties of the secretary should be to conduct the correspondence, and to keep the accounts of the institution, 7243. 7277, 7278——The office of treasurer might be undertaken by one of the trustees who should report on the expenditure of the funds, 7243. 7279——Duties proposed to be vested in the auditors, who should be appointed by a superior authority, and be as distinct as possible from the trustees, 7243, 7244. 7289, 7290. 7306–7313.

Suggested appointment of a committee of taste, composed of three salaried persons, elected by the trustees, with the concurrence of the Treasury; power and responsibility to be vested in this body in the purchasing and cleaning of pictures, &c., 7247–7264. 7273–7275. 7280 *et seq.* 7343–7354——Probability of disputes or collisions occurring between the several officers suggested by witness; opinion that such collision is not unwholesome, and that well-advised cleaning and prudent purchases, &c. are better than hasty action and consequent mistakes, 7252–7254. 7274, 7275. 7294. 7304, 7305. 7314, 7315——Neglect by the present managing body of sundry opportunities of acquiring valuable works for the gallery; within the last three years the collection might have been made one of the finest in the world, 7257. 7329–7342.

The committee of taste need not necessarily consist of artists or professed connoisseurs, 7258–7273——Their responsibility in making purchases should be entirely of a moral and honourable kind, 7259–7261——In special cases, one of the committee of taste might purchase pictures abroad, and if necessary the other members of the committtee should go and see them beforehand, 7262–7264. 7274, 7275——Proposed establishment of an annual exhibition in the gallery to which pictures from all parts of the world should under certain restrictions be admitted for sale, and from which valuable acquisitions to the national collection might be obtained, 7263. 7276. 7286–7288. 7321–7328——Recommended

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mended transfer to the gallery of the pictures by Rubens on the ceiling in Whitehall Chapel; they could be removed with perfect safety, and would be more appreciable if suspended against a wall, 7263. 7265-7272. 7408-7410.

There is no necessity for the committee of taste devoting their sole attention to the duties of their office; divided interest, as at present, is much worse than divided time, 7280-7282. 7286. 7430——Proposed remuneration of the committee of taste, 7284, 7285——Responsibility of the proposed staff of officers relatively considered, 7293-7303. 7343-7354——The general body of trustees should be mainly responsible to Parliament, 7293, 7294——The standing committee of trustees, as acting under delegated authority from the general body, would be responsible to them, 7296-7303——Opinion that the expenditure under witness's scheme of management would be very small, 7310, 7311——Injudicious purchases made for the gallery of three pictures by Guido, and of the Soult Titian, 7315-7320.

Witness entirely concurs in Mr. Hurlstone's objections to the removal of the site of the gallery, 7355, 7356. 7390——There is seldom or ever any inconvenience in the gallery from too numerous an attendance of the public, 7357. 7387——The Pantheon has double the number of visitors, and the place is nevertheless kept free from dust, and the pictures are not injured by the effluvia from the crowds, 7357-7360——Unfairness of Mr. Faraday's experiments with respect to the damages inflicted by smoke and noxious air, &c., 7361, 7362. 7382-7386. 7432——Any injuries arising from smoke might be easily prevented by the application of isinglass inside the varnish; the most dangerous varnishes can be removed without causing damage provided the isinglass be first laid on, 7361-7381——The present site cannot therefore be objected to on account of the London smoke, 7367.

The effluvia within the gallery attributed to defective ventilation, 7388——In Marlborough House, notwithstanding the great crowds, and the bad ventilation, some of the pictures are in an excellent condition, probably because not rubbed with oil varnish, 7388, 7389——The removal of the gallery to Kensington would be exceedingly injurious and imprudent, more especially as regards the working classes, 7390-7392——Reference to a meeting, about the beginning of 1853, at the Royal Institute of British Architects, at which it was proved that the gallery could be readily enlarged, and additional ground obtained, 7391. 7393-7397——Positive dislike expressed by the working classes in different parts of the metropolis to the removal of the gallery, 7391, 7392.

Suggested works most suitable for exhibition in the gallery; many small and inferior pictures now there might be removed with advantage, 7398, 7399. 7417-7426. 7431——Pictures in foreign countries may, as a general rule, be readily acquired without sending persons to look after them, 7400-7404——Objections to large collections of different departments of art, such as sculpture and painting, &c. in the same building, 7405-7416——Museums of antiquity judiciously selected, are calculated to afford much information, 7427-7429——Possibility of the partial prevention of smoke throughout the metropolis adverted to, 7430——The effects of damp, and the effluvia from open drains, &c. in the outskirts are much more dangerous to pictures than the smoke of London itself, *ib.*——Expediency of not admitting into the management of the gallery any person who may have a divided allegiance, or may from any cause be adverse to the interests of the establishment, *ib.*

Ford, Richard. (Analysis of his Evidence.)—Author of several works in which the Spanish art of painting is commented on; has devoted more than forty years to a consideration of the art generally, 3847—— Is the possessor of a collection of works of almost all the ancient masters, 3848-3850——Avoids cleaning as much as possible in consequence of the great danger arising therefrom, 3851. 3858-3860——Processes adopted by witness when cleaning is indispensable; use of friction, and employment of a penknife to remove the little deposits of dirt on the granulated surface, 3852-3857——Precautions advisable to be taken in the future cleaning of pictures in the gallery, 3861-3869. 3908-3916——Objection to the use of spirits of wine in cleaning, 3870-3874——Depreciation of tone, and want of harmony apparent in several of the pictures in the gallery cleaned in 1846 and 1852; 3875-3890. 3921-3934.

Peculiar tendency of the pictures in the gallery to become dirty; the varnish and the effluvia of the atmosphere, &c. may combine to produce this result, 3892-3898——Expediency in cleaning of leaving a slight coat of varnish over the surface of the picture, 3899-3902——Superintendence exercised by witness on occasions of his pictures being entrusted to others for cleaning and re-lining; combination of opinions before the process were performed, 3903-3916——Time and discoloration of the varnish will not restore the harmony that has been abstracted by cleaning, 3919, 3920——Possibility of the Queen of Sheba, which looks poor and unsatisfactory since the cleaning, being brought back to its former state of perfection, by the clever processes of the picture restorers at Rome, &c., 3927-3945.

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Ford, Richard. (Analysis of his Evidence)—*continued.*

[Second Examination.]—Objection to the present system of management of the gallery, as involving want of power, and of defined responsibility in the heads of the institution, 7887-7889——Suggestion that in lieu of the trustees one chief director or president be appointed, in whom very extensive powers, and the sole responsibility should be vested, 7890-7939. 7989-7995. 8050-8056. 8060, 8061——His position should be considered a post of honour, and he should be an amateur rather than an artist, 7890, 7891——He should be responsible to Parliament through the Home Secretary, and should report annually with respect to the supply of funds, &c., 7892-7896. 7906. 8023-8025——His salary should be from 1,000*l.* to 1,500*l.* a year, 7897.

Power to be vested in him with respect to purchases; he should have control over a sum placed at his disposal by Parliament, but in special cases requiring a large expenditure, he should consult the Home Secretary, 7899. 7904-7931. 8017-8026. 8050-8056. 8062-8066——Probability of but very few mistakes occurring in the purchases made by the director; he might, if he found it advisable, consult competent persons as to the expediency of any purchase, 7900. 7907-7917. 7990, 7991. 8050-8054——Recommended appointment of a secretary, whose duties should be to conduct the correspondence, and to carry out the dictates of the director, 7901-7903——Reference to the occurrence of mistakes under the management of the British Museum, in neglecting to purchase certain valuable prints about five years ago, 7919-7924——In case all the departments of art are combined, the proposed management by one director would require modification, 7932-7936. 7992-7995.

Prints and drawings should alone be combined in a collection with the national paintings, 7933. 7937, 7938——Approval of the introduction of copies of celebrated works into the gallery, 7940-7942——Evidence in support of the proposed removal of the gallery; advantage of obtaining, if possible, a site in Hyde Park, near the boundary between the park and Kensington Gardens, 7943-7985. 8047-8049——Objection to the centrality of the present site, as inducing persons to enter the gallery for shelter from rain, and as involving the attendance of children and noisy crowds, 7944-7948. 7964-7968——This objection might be obviated if admission were granted by ticket, 7945-7969. 8042-8047.

The proposed site at Kensington seems to be sloping, low, and full of drains, 7950. 7970——Objection to the public being admitted on wet days, as bringing in mud and dirt, which on becoming dust, injure the pictures, 7958, 7959. 7963, 7964——In the present gallery injuries arise from the combined effect of the people's breath, and of the smoke and dust, 7980-7984——The more material branches of geology and other sciences should not be included in the same collection as sculpture and painting, 7986-7988.

The formation of such a collection of paintings as England should possess would now require a period of ten or fifteen years, 7999, 8000——Several opportunities have however been recently lost for making valuable additions to the gallery, 8001-8004——Reference to the activity of Dr. Waagen in acquiring valuable works for the Berlin Institution, 8005-8009——Opinion that the House of Commons generally, and the mass of the public are alike favourable to liberal expenditure in the cause of the fine arts, 8010-8012. 8027-8041. 8062-8066——The public should be admitted to the gallery on Sundays, as enjoying thereby a rational, innocent, and instructive amusement, 8013-8016.

With respect to picture cleaning, it is desirable that the director proposed by witness should understand something of it, but in consequence of the present inquiry, the national paintings are not at all likely to be over-cleaned again, 8067-8072——Throughout Europe, and more especially in Spain, the process of cleaning has been very injurious, and has been carried to a greater extreme than in this country, 8073-8075.

Ford, Mr. Letter from Mr. R. Ford to Colonel Mure, M P., Chairman, dated 24 May 1853, on Pacheco and Andrea del Sarto, *App.* 767.

Foreign Galleries, &c. The cleaning of pictures in foreign galleries is entrusted entirely to the discretion of the operator, *Farrer* 1356-1361——Processes employed in cleaning in some of the foreign galleries, *ib.* 1481-1495——The foreign galleries are very badly managed with respect to cleaning, *Nieuwenhuys* 1693-1695. 1732, 1733——Belief that cleaning is not better understood abroad than in England, and that pictures in foreign galleries have been much injured by the operation, *Moore* 2519-2527. 2561-2564——Definition of the mode of cleaning, or rather of repairing, adopted in the galleries of Florence, Venice, &c., *Stevens* 4061-4071——The varnish, or rather the over-glazing, is never attempted to be removed, *ib.* 4066-4071——Opinion that the operation of cleaning is less carefully conducted abroad than in this country, *Cheney* 4287——Comparison of the treatment of the pictures in the National Gallery with the galleries of France, Italy, or Dresden, *Lord Monteagle* 5114, 5115.

Answers to queries on the galleries and museums of fine arts in different countries, *App.* 753 *et seq.*——Réponse aux questions addressées par le president du comité de la maison des communes, pour l'établissement d'une galerie nationale de beaux arts, à M. de Klenze,

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Foreign Galleries, &c.—continued.

M. de Klenze, intendant des bâtimens de la Couronne et conseiller privé actuel de S. M. le Roi de Bavière, *ib.* 758——Extract from a letter addressed by the Baron de Klenze to Colonel Mure, M.P., Chairman, 3 August 1853, *ib.* 767.

See also *Amsterdam. Belgium. Dresden Gallery. Florence Gallery. Glass*, 4. *Haarlem. Hague, The. Leyden. Louvre, The. Munich. Naples. Petersburgh, St. Pinacothek* (*Munich*). *Restorations of Pictures*, 2.

Foreign Quarterly Review. Witness was author of an article, published in 1845, incidentally referring to the gallery, *Dennistoun* 5747, 5748.

Formation of the Gallery. How far a project for a National Gallery was entertained prior to the transaction with regard to Mr. Angerstein's Collection, *Lord Aberdeen* 5331.

Former Cleanings. See *Previous Cleanings.*

Foundling Hospital. Number of pictures in the National Gallery belonging to the Foundling Hospital, *App.* 735.

Fradelle, Henry. (Analysis of his Evidence.)—Professional artist; has had some experience in picture cleaning, 2577-2590——Objects to cleaning, unless pictures are in a very dirty state, 2591-2594——Danger of removing the coat of varnish immediately over the surface, 2595-2597. 2601-2603——It cannot be safely asserted that any injuries observable in the pictures cleaned in 1852 have arisen from that cleaning; there may have been repairs and damages before the last operation, but not distinguishable through the accumulation of dirt and varnish over them, 2598, 2599. 2618-2621. 2667-2681——Recommendation of a mixture, in equal parts of turpentine and spirits of wine, for removing the varnish, &c.; spirits of wine alone are dangerous to the original paint, 2600-2602. 2693-2695——Varnish should never be removed by means of friction, 2604, 2605——Definition of the process of glazing, as used by the old masters; toning, or over-glaze, was not employed, 2606-2612.

The nine pictures cleaned in 1852 looked better before the operation, which they did not require at all, 2613-2616——The Queen of Sheba has suffered much in appearance, and seems to have been over-cleaned, 2617. 2658-2689. 2696-2698——In cleaning, an experiment should be first made in the corner of the picture, to ascertain the hardness and nature of the varnish to be removed, 2622——A picture should never be entrusted to the discretion of one cleaner; the necessity and the mode of cleaning should be decided by a commission of artists constituted for the purpose, 2623, 2624.

Explanation relative to the system of cleaning at the Louvre; there are three cleaners constantly employed, who also execute the repairs; how far any control may be exercised over them by the director; complaints have been made against the performance of the process, as some damage has been done thereby, 2625-2657——With respect to the Queen of Sheba, its commercial value has been considerably diminished by the cleaning, 2688, 2689——Insufficiency of the time devoted to the cleaning in 1852; 2690-2692——The outer coat of varnish was entirely removed from several of the pictures, 2696-2698.

[Second Examination.]—A pure and undamaged picture might, after the removal of the dirt and varnish upon it, look less pleasing than it did previously, 2699, 2700——The Cuyp in the gallery has been improved in appearance by the cleaning some years ago, 2701, 2702——In the eyes of a real connoisseur, a first-rate picture, though damaged, is more valuable in its damaged state than if it were restored, 2703-2715——Practice of Rubens to paint his works on white grounds, 2716-2720. 2722, 2723——Further opinion that damages rendered visible after cleaning cannot be safely attributed to such cleaning, 2724.

Frames of the Pictures. The frames have been dusted only once during the last three or four weeks; opinion that the dust should be removed from them daily, *Thwaites* 358-367——The frames should be cleaned once a week, *Seguier* 935-944.

See also *Dust.*

Framing of Prints and Drawings. Greater safety of the prints at the British Museum in frames than in portfolios, though no material injury has resulted from the use of the latter, *Carpenter* 9127-9129. 9149. 9168——Expediency of some of the drawings being placed in frames and rendered more available to the students, *ib.* 9138-9142.

France. Answers to queries on the national collections and museums of fine arts in France, *App.* 753 *et seq.*

See also *Foreign Galleries. French School of Painting. Louvre, The.*

Francia. Condition of the Francia in regard to blistering; mitigation of the evil by Mr. Seguier, by covering the picture with glass; the blistering is not owing to the use of the gallery varnish, *Russell* 4921-4923. 4955——Witness is not aware that the Francias in the gallery might have been obtained for a sum much less than that eventually given, *Sir C. Eastlake* 6161.

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Freeth, Major-General James. (Analysis of his Evidence.)—Quartermaster-general, 8219——Attends before the Committee in order to give the opinion of the General Commanding-in-Chief as to the possibility of removing the barracks and barrack-yard behind the National Gallery, 8219*——The opinion of Lord Hardinge is decidedly adverse to such removal; grounds for this opinion; no portion of the parade ground can be given up, 8220-8242.

Letter from Quartermaster-general Freeth to Colonel Mure, M.P., Chairman, dated 7 July 1853, detailing the reasons why the barrack and yard at the back of the National Gallery cannot be given up for the purposes of a new gallery, *App.* 829.

French School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 817 *et seq.*

Friction. Manner in which friction is applied to the removal of varnish from the surface of pictures; in what the dangers and advantages of this process consist, *Rep.* vi, vii——Conflicting evidence as to the resort, by Mr. Seguier, to the process of friction or dry rubbing, *ib.* x.

Danger of removing the varnish from pictures by means of friction, *Uwins* 256-262; *Moore* 2052-2055; *Laurence* 3550-3552——Any change in the colour of the dust removed by friction denotes that the repairs are reached, but not the colours of the master, which are much harder, *Seguier* 534-542——The use of friction, rather than spirits of wine, is the best means of preserving a thin coat of varnish over the picture, *Nieuwenhuys* 1610-1614——Oil varnish cannot be removed by friction, *Bentley* 1832-1844——The use of friction for the removal of any kind of varnish is objectionable, *ib.* 1936, 1937. 1986-1991; *Fradelle* 2604, 2605.

There is great danger in using friction near the original surface of canvas pictures, *Moore* 2497——Although Mr. Seguier chiefly used friction in cleaning the nine pictures, witness did not see him apply that process, and believed that he employed spirits of wine, *Uwins* 2730-2748——Cleaning can be effected most safely by carefully rubbing off the old varnish, *Sir T. Sebright* 3452-3457——Process adopted by witness when cleaning is indispensable; use of friction, and employment of a penknife to remove the little deposits of dirt on the granulated surface, *Ford* 3852-3857.

See also *Cleaning,* II. *Guercino,* 2. *Mastic Varnish,* 1. *Steel Instruments.*

Funds. The National Gallery has never possessed any funds for the purchase of pictures, *Lord Aberdeen* 5294—— Impolicy of placing a fixed sum at the disposal of the managing body for the purchase of pictures, *ib.* 5296-5299——The objection to a sum of money being placed at the disposal of the trustees is, that it would be expended too easily and hastily, *ib.* 5321-5324.

Witness would prevent the evil of opportunities of purchase being lost, by giving the head of the gallery, in his suggested constitution, an open credit, to be used under conditions restrictive of abuse, *Lord Overstone* 5423. 5427, 5428. 5435——Sum witness would propose to be annually granted for purchasing pictures; that named by Dr. Waagen, in the "Art Journal" is too large; the trustees should have the control of balances, and be able to anticipate grants, *Dennistoun* 5801-5805——The trustees should have money at their disposal, as the time lost in getting the sanction of Government is frequently a fatal impediment to a purchase, *Sir C. Eastlake* 6067. 6072.

Whilst witness was keeper, many opportunities of making good purchases were lost, from the inability of the trustees to close at once, *Sir C. Eastlake* 6193-6197——The only remedy for this evil is to put a sum of money at the disposal of the trustees for opportune purposes; in the case of large collections, Parliament should be applied to, *ib.* 6198-6201. 6592-6600——Ten thousand pounds is the sum witness recommends to be always in the hands of the director for the purchase of pictures; not more than one-third, on the average, would be expended annually; but this would be exclusive of demands for larger sums from time to time, *ib.* 6294-6307. 6592-6600.

See also *Parliamentary Grants.* *Purchases* (*National Gallery*), 3. 5. *Treasury, The.*

G.

Galleries and Museums of Foreign Countries. Answers to queries on the galleries and museums of fine arts in different countries, *App.* 753 *et seq.*

GALLERY VARNISH:

1. *Composition of this Varnish; how far injurious in its Effects.*
2. *Extent to which used in the National Gallery.*
3. *Injuries resulting from its application; Objections to its use.*

1. *Composition of this Varnish; how far injurious in its Effects:*

Composition of this varnish; effects of the mixture; conflicting evidence on this point; its final abandonment by Mr. Seguier, *Rep.* xii——Its composition consists of certain portions

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GALLERY VARNISH—continued.

1. *Composition of this Varnish, &c.*—continued.

portions of mastic varnish and of light drying oil, mixed in a peculiar way, to which some turpentine is subsequently added; the oil is boiled before admixture, *Bentley* 1945–1951 ——The composition of the gallery varnish is a small portion of oil, boiled with mastic; witness procures it somewhere in Long Acre, and has never analysed it, *Seguier* 2915–2917. 2952–2958.

Solvents, carefully applied, will remove it without injury, *Bentley* 1832–1846. 1895–1899; *Seguier* 3211-3215. 3228——Objection to this varnish on the ground of its being very difficult of removal, and because it darkens the pictures and gives an excuse for cleaning; it is not otherwise injurious, *Coningham* 3052–3058——The gallery varnish is objectionable, as having a thin body and drying too slowly; the admixture of oil with the mastic varnish is not however injurious, *Lawrence* 3558–3563——Its tendency to darken is in consequence of the effect of ammoniacal gas, &c. on the mixture of oil with mastic, *Dyce* 3760–3774——Its dirty and discolouring effect on the pictures is attributable mainly to the bad light and air of the gallery, *Dyce* 3761–3774——Doubt whether the gallery varnish has had much to do with the discoloration on pictures, *Sir C. Eastlake* 4689——No opinion can be formed of the value of the two varnishes, the pure mastic and the gallery varnish, without experiment; surprising that no information on these points has been obtained, *Faraday* 5541–5548.

2. *Extent to which used in the National Gallery:*

Belief that the same varnish has always been used in the gallery, *Seguier* 2918–2926 —— All the pictures cleaned in 1852, with the exception perhaps of the Annunciation, had been formerly covered with the gallery varnish, *ib.* 2933–2944——Mention of several pictures as most probably having been coated with this varnish, *Dennistoun* 5858, 5859 ——Statement as to the use of the gallery varnish on the pictures alluded to by Mr. Dennistoun, *Thwaites* 5860–5871.

3. *Injuries resulting from its Application; Objections to its use:*

Injurious effect of the mixed varnish used in the gallery, and which had to be removed from each of the nine pictures cleaned in 1852; with proper care and time it can be removed without any damage, *Bentley* 1764–1781. 1808–1846. 1928–1933. 1945–1951. 1981–1983——Tendency of the varnish used in the National Gallery to become dark, *Bentley* 1928–1930; *Dennistoun* 3400; *Sir T. Sebright* 3460–3463; *Munro* 3975-3978 ——The difficulty of removing the varnish without injury should have prevented any attempt to disturb it, *Moore* 2041–2044——An accumulation of dirt and grease had softened into the oil which had been rubbed over the varnish; this dirt would probably not have been so great if simple mastic varnish only had been used, *Seguier* 2935, 2936. 2946–2948——The pictures cleaned in 1846, when the gallery varnish was used, will in time require re-cleaning, as dirt will certainly accumulate upon them, *ib.* 3033, 3034.

Objections to the use of oil in the varnish; influence exercised by witness with Sir C. Eastlake in inducing Mr. Seguier to forego its use, believing that such a point was better left to the discretion of the cleaner; witness never brought the matter before the trustees, *Russell* 4867–4881——The gallery varnish, and not atmospheric influence, has caused the dirty appearance of pictures in the National Gallery, *Dennistoun* 5856–5859. 5872–5874——The discoloration attributed to smoke is mainly owing to the use of the varnish, *Hurlstone* 7167–7173.

See also *Cleaning.* *Cuyp.* *Friction.* *Mastic Varnish*, 1. *Oil Varnish.* *Rosa, Salvator.* *Solvents.* *Titian.* *Varnish.* *Veronese, Paul*, II. 2.

Genoese School of Painting. Classified list of the masters of this school, with names of their principal followers, from its commencement to Giovanni Battista, *App.* 806——From Giovanni Battista, *ib.* 807.

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1. *Steps taken with a view of Protecting the Pictures in the Gallery by means of Glass.*
2. *Advisability of such Protection being adopted.*
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1. *Steps taken with a view of Protecting the Pictures in the Gallery by means of Glass:*

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1. *Explanation of the Process; its susceptibility to Injury by Cleaning.*
2. *How far it was used by the Ancient Masters.*
3. *Proofs of Glazings having been extensively used.*
4. *Removal by Cleaning of the Glazings from certain Pictures in the Gallery.*

1. *Explanation*

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GLAZINGS—continued.

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The work of Armenini does not refer to glazing as having been used by the Venetian masters, *Dyce* 3844, 3845——Quotation from the work of Boschini, showing that glazing by the Venetian masters referred more to the substantial of the picture in transparent or opaque colours, than to over-glazing over the entire surface of the work, *ib.* 4237-4244.

3. *Proofs of Glazings having been extensively used:*

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GUERCINO:

1. *Injuries inflicted on the Picture of the Dead Christ by the recent Cleaning.*
2. *Denial that the Cleaning was injurious.*

1 *Injuries inflicted on the Picture of the Dead Christ by the recent Cleaning:*

The Dead Christ, by Guercino, was in a very fine state before it was cleaned; but is now greatly depreciated by the removal of the upper surface, *Moore* 2208-2210——Opinion of Dr. Waagen in 1838, as to the fine condition of this picture at that time, *Moore* 2452——Belief that some of the colour has been removed, *Hart* 3288——It has been too much rubbed, and having lost its glazings, is quite out of harmony, *Cheney* 4309.

2. *Denial that the Cleaning was injurious:*

Approval of the cleaning of the Guercino, *Uwins* 58. 69——Although the whole of the varnish may have been removed in the cleaning, the surface was untouched; there are no glazings in this master's works, *Seguier* 620-623——The picture might have been better cleaned, but the original colours have not not been touched, *Bolton* 1051——The varnish was removed from the Guercino by friction, but no injury could have resulted from the careful manner in which the operation was performed, *Seguier* 2907-2909——The injuries imputed to the Guercino are not visible to witness, *Uwins* 3201——Belief that the master's touch has not been removed, *Dennistoun* 3381.

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I. *Inferior Rank as a Painter assigned to this Master.*
II. *His Works in the Gallery; their Value and Cleaning commented on:*
1. Susannah and the Elders.
2. Lot and his Daughters.
3. The Infant Christ and St. John.

I. *Inferior Rank as a Painter assigned to this Master:*

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II. *His Works in the Gallery; their Value and Cleaning commented on:*

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2. Lot and his Daughters:

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3. The Infant Christ and St. John:

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Hyde Park—continued.

adverted to, *Bowring* 8603——If a site for the National Gallery could be procured in Hyde Park, the object of the Commissioners in purchasing the Gore House estate would still be partially attained, as the gallery would be contiguous to the other institutions that might be erected on the purchased ground, *Sir W. Cubitt* 10306-10309 —— The centre of Hyde Park is the finest site for architectural effect on account of its commanding position, *Pennethorne* 10364, 10365——Some situation in Hyde Park is on the whole the most desirable that can be selected, *ib.* 10401. 10407-10410.

See also *Kensington Gore*, 2. 4. *Site of the Gallery*, 1.

I.

Imperial Academy of Arts, St. Petersburgh. Translation of a paper as to the management of this institution, *App.* 753 *et seq.*

Individual Responsibility. See *Director of the Gallery. Responsibility*, 2.

Infant Christ, The. See *Guido*, II. 1.

Instructions. See *Cleaning*, I. 3. i. *Keeper of the Gallery*, 3. 4. *Regulations, &c. (National Gallery).*

Isaac and Rebecca, The. See *Claude's Pictures*, III. 4.

Isinglass. Any injuries arising from smoke might be easily prevented by the application of isinglass inside the varnish; the most dangerous varnishes (including copal varnish) can be removed without causing damage, provided the isinglass be first laid on, *Foggo* 7361-7381.

Italian Schools of Painting. The early Italian school has been overlooked in the acquisition of pictures for the gallery, *Christie* 5732——The rage is at present for very early works of art; a gallery chiefly composed of early Italian painters would not alone be adapted to raise the public taste, *Sir C. Eastlake* 6466-6469. 6480——Belief that the taste for early Italian, &c. pictures has much of fashion in it and will not endure, *ib.* 6470-6475——Classified list of the masters of the different Italian schools, with names of their principal followers, *App.* 793 *et seq.*——*See* also *Peel, Sir Robert, The late.*

Italy. Pictures are cleaned with greater safety in Italy than in England; causes to which attributable, *Bromley* 4378-4384——Answers to queries on the galleries and museums of fine arts at Florence, Naples and Rome, *App.* 753 *et seq.*

See also *Florence. Florence Gallery. Florence Museum. Italian Schools of Painting.*

J.

Jewish Rabbi, The (Rembrandt). See *Purchases (National Gallery)*, 4.

Judgment of Paris, The. See *Rubens*, IV.

K.

KEEPER OF THE GALLERY:

1. *Duties of the Keeper; relation in which he stood to the Trustees.*
2. *His Authority and Powers in respect to Picture-cleaning.*
3. *Special reference herein to Sir C. Eastlake, the former Keeper.*
4. *And to Mr. Uwins, the present Keeper.*
5. *Suggestions with regard to the future Regulation of the Office.*

1. *Duties of the Keeper; relation in which he stood to the Trustees:*

Duties of the keeper as defined by the Treasury minute of 1824, appointing Mr. Seguier to the office, *Rep.* iii——Relation in which the keeper stood to the trustees and to the Treasury; extent to which he was consulted by them, *Russell* 4792-4795; *Monteagle* 4961. 4978 *et seq.*——Position, responsibility and duties of the keeper, *Lord Overstone* 5430, 5431——The keeper of the gallery rather than the trustees, is responsible for the purchases made since 1843, as full authority and discretion were vested in him in every way, *Moore* 9956.

2. *His Authority and Powers in respect to Picture-cleaning:*

The authority to clean formerly emanated from the keeper, *Seguier* 434-438——The keeper (Mr. Uwins) was generally present during the operation of cleaning the nine pictures, in order to see that it was performed satisfactorily *ib.* 446, 447——In 1847 the instructions to clean were given by Mr. Eastlake, who personally superintended the process, *ib.* 756-758.

Though witness is responsible generally to the trustees and to the public for the protection of the pictures, his only responsibility on the subject of cleaning is to superintend the

Report, 1852-53—*continued.*

KEEPER OF THE GALLERY—continued.

2. *His Authority and Powers in respect to Picture-cleaning*—continued.

the process, *Uwins* 2764. 2862, 2863. 2877-2879——Witness is not aware that this officer had any instructions to observe the pictures and recommend any for cleaning, *Russell* 4796-4798——Relations existing between the trustees and the keeper in reference to the question of picture-cleaning, theoretically as well as practically, *Lord Monteagle* 5042-5044——Practice during the time Sir C. Eastlake was keeper, *ib.* 5045-5048——There has been no departure from that practice since Mr. Uwins has been in office, *ib.* 5049.

Explanation of a minute by the trustees in 1844, giving witness unlimited discretionary power as to cleaning pictures in the gallery, *Sir C. Eastlake* 5927-5933——There was no restriction during witness's tenure of office, as to the keeper of the National Gallery directing pictures to be cleaned, *ib.* 5949-5952——Directions were sometimes given to officers by individual trustees, *ib.* 5970, 5971.

3. *Special reference herein to Sir C. Eastlake, the former Keeper:*

Witness had no specific instructions when appointed keeper; the understanding come to with Sir Robert Peel was, that witness should be chiefly consulted respecting the Italian masters, *Sir C. Eastlake* 4392-4398——As keeper witness considered it his duty to make spontaneous suggestions to the trustees; he attended their meetings and was the medium of communication with the inferior officers, *ib.* 4414-4418——Witness gave in his resignation to Lord John Russell without any formal intimation to the trustees; grounds of that resignation, *ib.* 4423-4429.

Nature of the suggestions witness was in the habit of making to the trustees, *Sir C. Eastlake* 4439-4442. 4445——Resolution at page 11 of the return of 1847 adverted to in regard hereto, *ib.* 4443, 4444——Circumstances under which witness entered upon his duties as keeper of the National Gallery, *ib.* 5910-5918——Understanding on witness's acceptance of the keepership, as to his opinion being had with reference to pictures, *ib.* 6005-6009.

4. *And to Mr. Uwins, the present Keeper:*

In former years the trustees confided implicitly in the discretion of the keeper as to the care and treatment of the pictures; of late years, during the keepership of Mr. Uwins, the trustees have exercised a more immediate control, *Rep.* x——Witness produces a Treasury minute of November 1847, appointing witness to the office of keeper, vacant by the resignation of Mr. Eastlake, with a salary of 200 *l.* per annum, *Uwins* 8, 9——On his appointment to the keepership of the gallery, witness consulted Mr. Eastlake on the nature of his duties, but received no special instructions from the trustees on any subject whatsoever, *ib.* 10-20——Witness does not reside in the building, but visits it on an average four days in the week, *ib.* 21-27.

With respect to the cleaning of the pictures, witness is merely instructed to employ Mr. John Seguier, and is personally irresponsible in the matter, nor does he consider it any part of his duty to offer an opinion as to the advisability of cleaning; the subject is generally arranged between Mr. Seguier and the trustees, witness merely attending during the process to see that no mischief is done to the pictures, *Uwins* 29-53. 83-92——Vague nature of witness's instructions on his accession to the office of keeper of the gallery; he cannot now recollect the instructions given him by Sir C. Eastlake, *ib.* 2870-2876——Character of the instructions given by witness to Mr. Uwins on his accession to office, *Sir C. Eastlake* 4419-4422——Not the slightest difference in the mode of the trustees' dealing with Mr. Uwins in questions of picture-cleaning, &c., than was the case with Sir C. Eastlake, *Lord Monteagle* 4978-4986——No written or other instructions were given to Mr. Uwins on his accession to office; his appointment emanated from the Treasury, without the knowledge of the trustees, *ib.* 5105-5107.

5. *Suggestions with regard to the future Regulation of the Office:*

The office of keeper should be abolished, *Rep.* xv——Expediency of the keeper of the gallery being thoroughly conversant with the peculiarities of the old masters, *Moore* 2444——The salary of 200 *l.* a year is not sufficient remuneration for an eminent artist as keeper, *Lord Aberdeen* 5314——It is not necessary that the keeper should reside in the gallery, *ib.* 5315——The appointment and removal of the keeper and other officers should be controlled by the Board of Trustees proposed by witness, *Dennistoun* 5766-5771——Proposed appointment of a keeper of the gallery, who should be an artist, should receive a salary of about 500*l.* a year, and be in frequent attendance, *Russell* 8095——The keeper should be the organ of official communication between the trustees and the Council of Art (suggested by witness) when any purchase was being proposed, *ib.* 8097. 8170, 8171.

See also *Assistant Keeper. Assistant Keeper and Secretary. Cleaning. Eastlake, Sir C. Management of the Gallery. Purchases (National Gallery), 1. 4. Regulations, &c. (National Gallery). Responsibility. Trustees. Uwins, Mr.*

Report, 1852-53—*continued.*

Kensington Barracks. Site for a gallery at this spot suggested by Mr. Pennethorne; its advantages, *Rep.* xvii, xviii——Site formerly contemplated by witness, viz., the small barracks adjoining the corner of Kensington Gardens; plans of the locality, &c., produced, *Pennethorne* 8839-8844. 10311-10316——It would be an improvement on this plan if the building were removed further into Kensington Gardens, towards the basin, *ib.* 10316. 10321-10325——The length of the building proposed by witness would be about 625 feet, *Pennethorne,* 10317——If the building can be kept well back from the road, its advantages as a site, independently of expense or public convenience, are still preferable to a suggested site opposite the Gore House estate, *ib.* 10356-10363——Contemplated elevation by artificial means of the site suggested, at the end of Rotten Row, *ib.* 10324. 10329. 10348-10352. 10355——The existence of a row of private houses near the turnpike need not be prejudicial to the site, as by means of ornamental grounds their appearance could be concealed from the gallery, *ib.* 10325. 10358.

Kensington Gardens. Particulars as to the sites proposed for a new gallery in Kensington Gardens; objections to which liable, *Rep.* xv. xvii——The position suggested at the extremity of Kensington Gardens is to be preferred, but the acquisition of such a site is attended with difficulties which there are no adequate means of removing, *ib.* xv ——Drawbacks against the site at the end of the broad walk, *Fergusson* 8453, 8454 ——Advantages of a site near the gravel pits, *Pennethorne* 8845-8850——If the site near the gravel pits were decided on, the park gates should necessarily remain open during the night, which would be exceedingly objectionable, *ib.* 10390-10400. 10404, 10405—— Consideration of the suggestion that the site be at a point directly opposite the Kensington Gore estate; objections thereto as being less desirable and involving more expense than that proposed by witness on the site of the Kensington Barracks, *ib.* 10318-10320. 10326-10358.

Kensington Gore:

1. *Circumstances attending the Purchase of this Estate; Extent and Character of the Land acquired; Objects of the Purchase, &c.*
2. *Its Advantages as a Site for a National Gallery.*
3. *Its Disadvantages.*
4. *Projected Communication across Hyde Park.*
5. *Acceptance of the Proposed Site recommended by the Committee.*

1. *Circumstances attending the Purchase of this Estate; Extent and Character of the Land acquired; Objects of the Purchase, &c.:*

The extent of the land purchased at Kensington Gore is 86 acres, *Bowring* 8548, 8549 ——Reference to a map prepared by Mr. Mylne, which completely exhibits the nature of the soil of the ground purchased at Kensington Gore by the Exhibition Commissioners, *ib.* 8556-8566——The purchase of the 86 acres absorbed nearly 300,000 *l.*, which sum was found in equal moieties by the Commissioners of the Great Exhibition and the Government, *Bowring* 8550; *Sir W. Cubitt* 10134, 10135——Balance still remaining, with which it is proposed to buy a further strip of land adjoining, *Bowring* 8551-8553—— Advisability of the purchase in a financial point of view, *Bowring* 8554, 8555; *Sir W. Cubitt* 10236-10240——With the exception of a little strip near the road, the whole estate is on gravelly soil; it can all be drained without the slightest difficulty, *Bowring* 8556-8566——Average breadth of the estate and width at particular places; extent of frontage towards the road, &c., *ib.* 8583-8589.

No proposal or recommendation has been made by the Commissioners with respect to any allocation of the ground for the National Gallery and the arts collection of the British Museum, *Bowring* 8590-8592——Outline of the general objects of the Commissioners in purchasing the Kensington Gore estate, *ib.* 8680 *et seq.*——Existence of a right of way across the estates adverted to; contemplated settlement thereof, *ib.* 8739, 8740——Only 86 acres out of the entire estate of 170 acres have as yet been purchased; recommendation that the remainder be immediately secured by Parliament, *ib.* 8740.

Circumstances attending the joint purchase by the Exhibition Commissioners and the Government, of 86 acres of land at Kensington Gore, in which land they have a joint and equal interest, *Sir W. Cubitt* 10129, 10130. 10133 *et seq.*——A further purchase of 84 acres adjoining was partly contemplated, but means were not at hand, *ib.* 10131, 10132. 10139*-10141. 10161, 10162——The idea of the purchase originated with the Commissioners, the object being to find sufficient ground in a good situation, as a centre of industrial art and science; institutions proposed to be accommodated with sites for buildings, *ib.* 10163-10181——There has been no definite plan or proposal made in regard to the buildings or the character thereof, *ib.* 10181. 10205-10209——It is by no means contemplated to give up the whole of the ground to a National Gallery or any other institution, *ib.* 10215-10217——The gallery as generally understood, would be erected next the Kensington Road, *ib.* 10218-10225.

It is proposed by the Commissioners to purchase a narrow wedge of land, with the houses thereon, now encroaching on the estate, and to pull down the houses; Parliamentary powers will be sought for to enable them to effect this object, *Sir W. Cubitt*

Report, 1852–53—*continued.*

KENSINGTON GORE—continued.

1. *Circumstances attending the Purchase of this Estate, &c.*—continued.

10227-10232. 10243. 10299-10303——Even if the houses adverted to cannot be obtained, the seemly appearance of the projected gallery will not be affected thereby, *Sir W. Cubitt* 10244-10246——The industrial institutions that may be built at Kensington Gore, will alone be under any control of the Commissioners, *ib.* 10276-10279——The purchase of the estate was effected as quietly as possible, 10310.

Copy of the correspondence regarding the conditions on which the lands at Kensington Gore are held by the Commissioners of the Great Exhibition of 1851, *App.* 832.

2. *Its Advantages as a Site for a National Gallery:*

In what the advantages of this site consist, *Rep.* xvii, xviii——A site for the gallery at Kensington might be some advantage in taking the public into a more healthy atmosphere, *Coningham* 7018–7022——The removal of the gallery to Kensington would only diminish the attendance of those whose room would be better than their company, *Ford* 7948. 7965-7968. 7978, 7979——An open space surrounding the building and ornamental grounds adjoining it would be a great advantage, *ib.* 7971–7975. 7996–7998——Elevation of the ground as compared with that of the National Gallery and other buildings, *Bowring* 8567–8582——Advantages of the Kensington Gore estate over any other available site near London, as being more open and likely to be more exempt from smoke and other noxious influences, *ib.* 8596–8616. 8723–8740——Ample space which may be devoted to the National Gallery on the projected site; inexpediency of the whole ground being allocated to the gallery, *ib.* 8725–8733——Denial of certain statements as to the dampness of the site, *ib.* 8732–8738.

Evidence relativet o the ground at Kensington Gore purchased by the Exhibition Commissioners *T. Cubitt* 8743 *et seq.*——This site is already part of London as regards the accumulation of houses around it, *ib.* 8743, 8744. 8752, 8753——Any unoccupied ground in the immediate neighbourhood will very speedily be built over, *T. Cubitt* 8744. 8752; *Sir W. Cubitt* 10182–10187——The vicinity of Hyde Park will tend to render it somewhat airy, and in point of freedom from smoke, &c. it will be a far superior site to that of the National Gallery or of any other locality near London, *T. Cubitt* 8745–8752. 8780–8782——The soil is chiefly of gravel, *T. Cubitt* 8786–8791; *Sir W. Cubitt* 10210–10214. 10280——The ground is capable of being perfectly drained without any serious difficulty, *T. Cubitt* 8783–8785——Suggestion that the ground be formed into a hanging level or uniform slope, *ib.* 8803, 8804.

The site of Gore House, taking all circumstances into consideration, is the most eligible that can be adopted, *Pennethorne* 8850–8852——Suggested plan for a national building on this site; explanation as to the height, frontage, &c., of the proposed edifice; contemplated allocation of the ground, &c., *ib.* 8853–8881——Expediency of removing the National Gallery to Kensington for the sake of available space; injuries at present inflicted on the pictures by the London smoke, *Sir R. Westmacott* 9023–9025. 9028, 9029. 9072, 9073. 9076——The land is sufficiently ample for the purposes of the projected combined departments of art, *Sir W. Cubitt* 10138, 10139——That portion of the purchase proposed to be devoted to the gallery, is exceeding well adapted to the purpose; extent of width and frontage, &c. that may be obtained, *ib.* 10218–10226. 10280–10285. 10289–10297——There would be a space in front completely open, and it would also be almost entirely open at the back, *ib.* 10219–10223.

3. *Its Disadvantages:*

A removal of the gallery to Kensington would be a very great injury to the cause of fine art, and to the diffusion of taste among the people, *Coningham* 6915——No objections apply to Trafalgar-square that do not apply to Kensington; and the dampness of the latter place might make it the more objectionable of the two; the injury arising at present from the atmosphere is inappreciable, *ib.* 6922–6930. 7021, 7022——The proposed site at Kensington seems to be sloping, low, and full of drains, *Ford* 7950. 7970——How far any class of the public might be put to inconvenience by a removal of the site to Kensington, *Russell* 8189.

Objection to the proposed site at Kensington Gore, as being too far from the centre of London, *Fergusson* 8444–8446——Disadvantages of having a large open space surrounding the national building; great expense consequent thereon, *ib.* 8447–8451——Further consideration of the projected site; objections to it as being exceedingly flat and difficult of drainage, and as being liable to be quickly surrounded with houses, &c.; the gallery should be built on the slope where the mansion is situate, *ib.* 8461–8489. 8496–8500——Elevation of the ground as compared with that of the present National Gallery, *ib.* 8462–8466——The object of the National Gallery would be in a great measure defeated by the removal of the site to Kensington, which from its inaccessibility, would materially diminish the chances of instructing the people in art, *Moore* 10014–10016.

4. *Projected Communication across Hyde Park:*

Contemplated communication (accessible to omnibuses, &c.) across Hyde Park to the proposed site, *Bowring* 8703–8706——A communication for omnibus, &c., across Hyde Park

Report, 1852-53—*continued.*

KENSINGTON GORE—continued.

4. *Projected Communication across Hyde Park*—continued.

Park can be conveniently effected, though the Serpentine should have to be carried over a sunk road, *Sir W. Cubitt* 10252-10266——In the event of a public thoroughfare for vehicles, &c., being made across the Park, it is more desirable that the road be on the surface, and that the broad walk through Kensington Gardens be used for the purpose under certain res trictions, and ornamentally arranged, than that a tunnelled road along the sunk fence be provided, *Pennethorne* 10366-10389. 10406.

5. *Acceptance of the proposed Site recommended by the Committee:*

The estate at Kensington Gore, purchased by the Royal Commissioners of the Exhibition of 1851, and by them offered to the nation, recommended to be accepted, *Rep.* xv. xviii.

See also *Architecture of the Building. Chartered Societies. Combined Departments of Art*, 2. *Hyde Park. Ornamental Grounds. Patent Commissioners. Removal of the Gallery*, 1. *Royal Academy of Music. School of Design (Marlborough House). Site of the Gallery. Smoke*, 4. *Spitalfields School of Design. Students (National Gallery). Working Classes.*

Kensington Palace. Kensington Palace itself would be the finest and most appropriate site about London for a National Gallery, *Pennethorne* 10402, 10403.

Klenze, Baron de. See *De Klenze, Baron.*

L.

Lance, George. (Analysis of his Evidence.)—Details respecting the restorations effected by witness to the Velasquez alluded to by Sir C. Eastlake (Q. 4477), as having been seriously injured whilst in the hands of a picture-cleaner named Thane, 5120-5229. 5253-5264——Similar information with regard to a Rembrandt belonging to the Archbishop of York, into which witness, by Mr. Thane's desire, introduced the head of a black man, 5230-5253——Witness declines to give an opinion as to the picture-cleaning in the National Gallery, 5265.

[Second Examination.]—Letter from witness to the Chairman of the Committee, adverted to, as stating that certain restorations in the Velasquez were not executed by witness; he cannot, however, be positive that these touches have been introduced since the picture was in his hands, 7863-7867.

Landseer, Sir Edwin. (Analysis of his Evidence.)—Is familiar generally with the pictures in the gallery, 4105, 4106——Was favourably impressed with the cleaning of certain works in 1846; 4107-4110——Considers that those cleaned in 1852 required the operation, 4111-4113——Extreme danger of cleaning, which should never be resorted to except in cases of the greatest necessity, 4114, 4115. 4134. 4173, 4174—— Opinion that the works in the gallery, recently cleaned, are less agreeable and harmonious than they were previously; definition of the effects of the process on the several pictures, showing that generally they have been over-cleaned, but not materially injured, 4119-4147. 4178-4193. 4213-4221. 4225-4235——A picture may be over-cleaned by too great a removal of the surface varnish, &c., without the original paint being encroached upon, 4120-4129 ——Even after a judicious cleaning, the effect of a picture, with a comparatively new appearance, is very startling, and may mislead as to the actual effect of the process, 4136-4138. 4147. 4180. 4200. 4227-4229.

Successful cleaning of one of Haydon's works, in the possession of witness, by Mr. Dujardin and himself; the processes employed were based upon a knowledge of the vehicle used by Haydon in his paintings, viz., linseed oil, 4148-4156. 4172. 4222-4224 ——Disagreeable effect of chill on the varnish; its removal is very simple, and very expedient, 4155-4158——The peculiarly dirty appearance of the pictures in the gallery is attributable very much to the dust and the London atmosphere, &c., as well as to the discolouring effect of the varnish employed, 4159-4165——There should be a consultation of competent persons to decide upon the expediency of cleaning, 4166, 4167—— The processes employed should not be kept secret by the cleaner, 4168-4172.

Advantage of the cleaner being thoroughly conversant with the works of the old masters, and being acquainted with the vehicle employed in each case, 4172, 4173—— Condemnation of the practice generally adopted by the public at large whenever they buy pictures, of having them re-lined and cleaned at once, 4175-4177——Possibility of time and the discoloration of the varnish restoring the former harmony of tone of some of the pictures cleaned in 1852; 4178-4180. 4213-4218. 4234, 4235——The St. Ursula, though more pleasing in general tone than the Queen of Sheba, requires a little cleaning, but the operation should not be undertaken without a consultation as to its general expediency, 4188-4191. 4194-4196.

Report, 1852-53—*continued.*

Landseer, Sir Edwin. (Analysis of his Evidence)—*continued.*

Belief that the pictures in the National Gallery have not been worse treated than those in private collections, 4197-4200——No further injury has been inflicted on them than that alteration in their appearance which is necessarily consequent on the cleaning of all pictures, 4201——Facility of removing by simple means the common accumulation of smoke, dust, &c.; the difficulty lies in the removal of the varnishes over the surface of the picture, in such a manner as not to encroach upon the master's touch, 4205-4212——Definition of the process of glazing used by the masters of the Venetian school; danger of its removal by cleaning, 4208-4212.

Landseer, Sir Edwin. See *Committee of Selection for Cleaning.*

Lawrence Collection. The offer made of Sir Thomas Lawrence's collection of drawings to the Government, and refused, was in order to placing them in the British Museum; it would have been desirable to have secured them for the nation, *Sir C. Eastlake* 6145-6160—— Blame attributed to the trustees of the gallery in not taking the proper steps to secure this collection, *Wellesley* 9583-9602.

Lawrence, Samuel. (Analysis of his Evidence.)—Professional artist; chiefly practises as a portrait painter, 3512, 3513——Is well acquainted with the former appearance of the pictures in the gallery, 3514-3518——Those cleaned in 1852 by no means required the process, 3519, 3520. 3577, 3578——Injuries inflicted on them by the cleaning, which has removed the prevailing tone and hue in every case, but in some more than in others, and has in several instances also removed the touch of the master, 3521-3549. 3564-3566. 3579-3583——Danger of cleaning pictures by means of friction, 3550-3552——Successful removal of old varnishes by the application of the same substance of which they are composed, 3553, 3554——No picture should be entrusted to a cleaner who would not define the nature of the processes to be used by him, 3555-3557.

Objections to the use of the gallery varnish, as having a thin body, and drying too slowly; the admixture of oil with the mastic varnish is not, however, injurious, 3558-3563——Conclusion, from long researches into the ancient mechanical processes of art, that all old pictures are equally accessible to injury through the process of cleaning, 3567-3576——Injury done to the Judgment of Paris by cleaning in 1846; time has increased rather than diminished the monotonous and insipid effect produced by the cleaning, 3584-3591——All the pictures cleaned in 1846 were injured by the process, and in the same way as those recently cleaned, 3592.

Lectures. The establishment of lectures in the projected institution of art, on art, might be beneficial, *Denistoun* 5895; *Dyce* 7483.

Leedham, Mr. Production before the Committee of a Paul Potter, belonging to the Duke of Bedford, as illustrating the skill and safety of the process of relining, as practised by Mr. Leedham, *Russell* 8179-8183.

Leslie, C. R. Letter from C. R. Leslie to Colonel Mure, M. P., Chairman, dated 20 May 1853, respecting the pictures lately cleaned, *App.* 782.

Lewis, Miss. Portrait of Lewis the comedian, permitted by the trustees to remain in the possession of Miss Lewis during her life, *App.* 735. 749.

Leyden. Answers to the heads of inquiry submitted to the directors of the galleries of fine arts, &c., in Leyden *App.* 833.

Library (*British Museum*). Great inconvenience arising from the insufficiency of the space devoted to the library; suggestions for its enlargement, *Panizzi* 7833-7841. 7850-7859——At present the quietest place for study in the library department is the general reading-room, *ib.* 7856-7859——All due facilities are given by the trustees to distinguished literary individuals who may wish to study in the building, *ib.* 7860-7862.

Library (*Combined Departments of Art*). Advantage of there being a library attached to the projected combined departments, *Sir C. Eastlake* 6528, 6529; *Coningham* 6900-6908; *Sir R. Westmacott* 9065-9068——There should be a library attached to the institution, containing books, engravings, drawings, &c., in conformity with the respective departments, *Dyce* 7479-7482. 7609-7615——Proposed establishment of a library devoted to the several departments of science and art, and accessible for purposes of reference and study, *Bowring* 8680-8702.

Lighting of the Gallery. Mode by which the pictures should be lighted, *Fergusson* 8412. 8420. 8521-8526.

Lining of Pictures. Opinion maintained by witnesses of high professional reputation, that in many cases a picture cannot be safely cleaned and restored until it has been relined, *Rep.* vii——In what the process of lining consists, *ib.*——It is a work of difficulty, and involving considerable risk; but it can be executed in a skilful and satisfactory manner, *ib.*

Report, 1852-53—*continued.*

Lining of Pictures—continued.

Necessity for attention being paid to the lining of the pictures when required, *Seguier* 890-894——All pictures in a dilapidated state should be lined before they are cleaned, *Brown* 1231——There is no affinity whatever between the lining and cleaning of pictures, *ib.* 1236-1238——Desirability of pictures being lined before they are cleaned; the process of lining is not dangerous, *Farrer* 1341, 1342. 1521-1526——All the canvas pictures cleaned in 1852 should have been previously lined, *Nieuwenhuys* 1615-1620. 1634, 1635——The Queen of Sheba and the Isaac and Rebecca should have been lined before they were cleaned, *Bentley* 1816, 1817——The lining of pictures is a much easier process than cleaning, *Hart* 3327-3329——Necessity of a picture being re-varnished, but not cleaned, after it has been lined afresh, *Stevens* 4099-4102.

None of the pictures have been lined since witness has had the management of the gallery; he never would sanction it, on account of the delicacy of the operation, *Eastlake* 4771-4779——No pictures have been lined since witness has been a trustee, *Russell* 4954, 4955——Mr. Seguier was considered responsible for pictures committed to his charge for re-lining, although he may have employed another hand to perform the operation; admission that it is desirable that the name of the person by whom this act was undertaken should be known to the trustees, *Lord Monteagle* 5103, 5104——Witness is not aware of pictures having been injured by bad lining, *Christie* 5731——Possibility of re-lining the pictures in the gallery without the slightest damage resulting therefrom, *Russell* 8179.

See also *Cleaning* I. 5. II. 1. *Leedham, Mr.*

Living Artists. Objection to the works of living artists being bought for the nation, *Coningham* 6990-6993——Recommendation that the works of living artists be excluded from the gallery, though some inferior works might be admitted for purposes of general information and comparison, *Foggo* 7417-7426.

Copy of the "existing regulations" alluded to in p. 49 of the Return, laid before the House of Commons in February 1853 (Parliamentary Paper, No. 104,) by which the trustees are precluded from recommending to the Treasury the purchase of the works of living artists, *App.* 748.

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Louvre, The. Explanation relative to the system of cleaning at the Louvre; there are three cleaners constantly employed, who also execute the repairs; how far any control may be exercised over them by the Director; complaints have been made against the performance of the process as some damages have been done thereby, *Fradelle* 2625-2657——The authority of the management of the Louvre is centered in one individual, *Coningham* 6846. 6848——Great crowds which frequent the Louvre on Sundays and fête days, *Hurlstone* 7107-7109.

Lower Rhine (Cologne) School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 807.

Lucca Collection. Circumstance of the sale of the "Raphael" in the Lucca collection, *Sir C. Eastlake* 6162-6167.

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M.

Madrid School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 822, 823.

Maguylp. See *Gallery Varnish.* *Mixed Varnish.*

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MANAGEMENT OF THE GALLERY:

1. *Imperfections in the present System.*
2. *Suggestions with regard to the Future; proposed Schemes noticed.*
3. *Papers laid before the Committee.*

1. *Imperfections in the present System:*

The investigation of this part of the subject has engaged much time and attention, *Rep.* iii——Many imperfections and some irregularities in the working of the present system brought under notice, *ib.*——Defects and anomalies of the system itself in which these originate, *ib.*

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Want of regulations; became more serious as the business increased, *Rep.* v——The duty of picture purchasing, originally attached to the office of keeper, has completely devolved on the trustees, *ib.*——The additions to the collection have not been made on any definite principle, *ib.* vi——Many opportunities have been lost for effecting valuable additions, *ib.*——Proofs of the general absence of combined action or definite responsibility in the system of management, *ib.* xiii.

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The principal defects in the management of the gallery are, that the duties and responsibilities of all the officers connected with the institution are quite indefinite, *Hurlstone* 6650. 6734, 6735——Witness objects strongly to the present system of management in the National Gallery, as involving great irregularity, and the want of any definite responsibility, *Foggo* 7222–7232——Objection to the present system of management of the gallery, as involving want of power, and of defined responsibility in the heads of the institution, *Ford* 7887–7889.

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Any modifications in the constitution of the National Gallery must be determined by the objects of the nation in forming the gallery, and the nature of its contents, *Lord Overstone* 5367, 5368——Witness would substitute for the present defective constitution of management, one responsible and salaried head, who should be assisted by a council appointed by the Treasury, *ib.* 5414–5420. 5432–5434——A like constitution should apply to a combined collection of art, *ib.* 5421——Minutes of the proposed council's transactions should be laid before Parliament, *ib.* 5424–5426——Future arrangement of the gallery considered; suggestions with respect to the appointment and power of the trustees, directors, &c., *Hurlstone* 6736–6807.

Suggestions in detail for an improvement in the future management of the gallery, *Foggo* 7233 *et seq.*——Suggested appointment of a committee of taste, composed of three salaried persons, elected by the trustees with the concurrence of the Treasury; power and responsibility to be vested in this body in the purchasing and cleaning of pictures, *ib.* 7247–7264. 7273–7275. 7280 *et seq.* 7343–7354——Probability of disputes or collisions occurring between the several officers suggested by witness; opinion that such

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MANAGEMENT OF THE GALLERY—continued.

2. *Suggestions with regard to the Future, &c.*—continued.

collision is not unwholesome, and that well-advised cleaning and prudent purchases, &c., are better than hasty action and consequent mistakes, *Foggo* 7252-7254. 7274, 7275. 7294. 7304, 7305. 7314, 7315——There is no necessity for the committee of taste devoting their sole attention to the duties of their office; divided interest, as at present, is much worse than divided time, *ib.* 7280-7282. 7286. 7430——Proposed remuneration of the committee of taste, *ib.* 7284, 7285——Opinion that the expenditure under witness's scheme of management would be very small, *ib.* 7310, 7311.

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3. *Papers laid before the Committee:*

Extracts of the Minutes of the Trustees of the National Gallery, from the 1st Nov. 1852 to the present time, having reference to the cleaning, &c. of pictures, and the management of the gallery, *App.* 743.

Suggestions by Sir C. L. Eastlake, dated May 1853, respecting the future management of the National Gallery, *App.* 787.

See also *Cleaner to the Gallery. Cleaning. Council of Art. Director of the Gallery. Heads of Departments. Keeper of the Gallery. Picture Cleaners*, 1. *President of the Royal Academy. Purchases* (*National Gallery*). *Regulations, &c.* (*National Gallery*). *Responsibility. Royal Academy. Salaried Officers. Secretary. Trustees.*

Manfrini Collection. Measures adopted by the trustees with reference to the offer of the Manfrini collection at Venice; mission authorised by the Treasury to examine the collection, and determination of the trustees on the report thereof not to recommend its purchase, *Lord Overstone* 5373-5380. 5389-5392——Statement as to the valuation of the collection, made by witness and Mr. Woodburn, *Uwins* 5380. 5382-5388——Witness can produce the valuation made by Mr. Uwins of the Manfrini collection, *Thwaites* 5381.

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Mantuan School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 801.

Marbles, &c. (*British Museum*). With respect to the cleaning of marbles, &c., on their arrival in the museum, Sir R. Westmacott is responsible for the operation to the trustees, *Hawkins* 7788, 7789——Reference to a proposal for the protection of the Nineveh and other sculptures by means of glazing, *Oldfield* 8276-8281.

See also *Elgin Marbles. Nineveh Sculptures. Sculptures* (*British Museum*). *Smoke*, 2.

Marriage of St. Catherine, The. See *Palma Vecchio.*

Marlborough House. In Marlborough House, notwithstanding the great crowds and the bad ventilation, some of the pictures are in an excellent condition, probably because not rubbed with oil varnish, *Foggo* 7388, 7389——Number of pictures at Marlborough House, *App.* 735.

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MASTIC VARNISH:

1. *Character generally of this Varnish; how far approved of.*
2. *Extent to which used in the Gallery.*

1. *Character generally of this Varnish; how far approved of:*

Chill arises especially from pure mastic varnish, *Rep.* viii——The chill may be removed without danger from mastic varnish by the use of a silk handkerchief passed occasionally

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MASTIC VARNISH—continued.

1. *Character generally of this Varnish; how far approved of*—continued.

occasionally over it, *Uwins* 272-274; *Seguier* 874-879——Objections to the use of simple mastic varnish on account of its tendency to chill, *Seguier* 782-793. 881-884.

The removal of this varnish can be effected by friction or by solvents; in the former case a white dust rises up from the picture, *Seguier* 498, 499——Any change in the colour of the dust is attributable to the repairs being reached, but not the colours of the master, *ib.* 534-542——Advantages generally of mastic varnish over any other, as applied to pictures, *Bolton* 993-1009——Circumstances under which solvents and friction are respectively preferable in removing this varnish from pictures, *ib.* 993-996——Witness uses pure mastic varnish in the restoration of pictures, *Bentley* 1746, 1747——Simple mastic varnish assumes in time quite as yellow and dark a colour as the mixed varnish, *Seguier* 2928-2932——Admission that pure mastic varnish is most suited for the National Gallery, *ib.* 3018-3021——The tendency of oil mixed with it would be to preserve the picture, as mastic varnish is of itself perishable; the mixture would not darken the painting, *Lawrence* 3562, 3563.

The varnish used by witness on his own pictures is mastic, with a little oil to prevent its chilling, *Stansfield* 3618-3625——Preference given to pure mastic varnish over gallery varnish, *Munro* 3975, 3976——Result of these experiments made by witness in regard to the mastic varnish; tests used, their effect, and as compared with pictures in a collection, *Faraday* 5446-5467——Ordinary mastic varnish would not get much harder with time, so as to resist the action of spirits of wine, or to be a protection to the picture, *ib.* 5515-5519——In every instance isinglass should be first applied and then pure mastic varnish; protection thus afforded against smoke, &c., *Foggo* 7364-7380. 7386.

2. *Extent to which used in the Gallery:*

Mr. Seguier, as instructed by the trustees, used simple mastic varnish in the cleaning of the nine pictures in 1852, *Uwins* 133-136. 148, 149. 206, 207. 281-283——With the exception of the Paul Veronese, mastic varnish only was used in restoring the appearance of the nine pictures, *Seguier* 628——Witness, as instructed by Mr. Russell and Mr. Uwins, used simple mastic varnish, though he prefers a mixture of oil with it, *ib.* 654-669. 862-866.

List of pictures varnished with mastic varnish only, *App.* 747——Pictures which have not been varnished since their reception, but presumed to be varnished with mastic varnish, *ib.*

See also *Damar Varnish.* *Gallery Varnish.* *Oil Varnish.* *Parmegiano.* *Piombo, Sebastiano del*, 1. *Poussin, Nicholas*, II. 1.

Medals (*British Museum*). Inexpediency of annexing the collection of medals in the museum exclusively either to a department devoted to art or to one devoted to archæology and literature, *Oldfield* 8318-8335——Doubts as to the propriety of the medals being removed from the museum and combined with the sculptures in the proposed collections of art, *Sir R. Westmacott* 998-10021.

Meetings of the Trustees. For the first three and a half years after their appointment no meetings were held; date of the first formal meeting; other meetings in the same and subsequent years, *Rep.* iv——Resolution passed in 1840 for the periodical holding of meetings, *ib.* iv, v——Irregularities in regard to the manner of holding these meetings, and the presence of trustees thereat, *ib.*

During the period when no meetings of trustees were held, witness (being unable to consult the trustees) corresponded with Sir Robert Peel, *Sir C. Eastlake* 4399-4405——Meetings of the trustees; when held; special meetings; the business of the gallery in no way suffered from the interregnum of five or six months during which no meetings were held, *Lord Monteagle* 4963-4965——The summonses to the trustees to attend meetings were in writing; they are a mere form, the nature of the business to be transacted not being stated, *ib.* 5000-5004——It would have been expedient to state that the trustees were assembled for the purpose of considering as to picture-cleaning, &c., *ib.* 5005-5010——It is not advisable to alter the practice as to attendance of trustees at their meetings under the present constitution, *Lord Overstone* 5422.

Dates of the meetings held by the trustees of the National Gallery since their appointment, 1828 to 1843, *App.* 734——Extract from the minutes of the trustees, 10 June 1840, respecting fixed periods for their meetings, *ib.*

See also *Quorum of Trustees.* *Trustees*, 1.

Milanese School of Painting. Classified list of the masters of this school, from its commencement to Leonardo da Vinci, with names of their principal followers, *App.* 803, 804——From Leonardo da Vinci to the Proccaccini, *ib.* 804.

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Minutes of the Trustees. Extract from the minutes of the trustees of the National Gallery, 10 June 1840, respecting fixed periods for their meetings, *App.* 734——Copy of the minutes of the trustees for 1844, *ib.* 735——Extracts from the minutes of the trustees, from 1 Nov. 1852 to the present time, having reference to the cleaning, &c. of pictures, and the management of the gallery, *ib.* 743.

Mola, Francesco. Destruction, in 1844, of the picture by Francesco Mola, adverted to, *Sir C. Eastlake* 5919–5923.

Monk, The (Picture). See *Zurbaran.*

Monteagle, Right Hon. Lord. (Analysis of his Evidence.)—Has been a trustee of the gallery since 1835; 4958——No code of rules exists for the government of the trust; witness's idea as to what the duties cast upon the trustees were, 4959. 4966. 4971–4977——The Treasury appointed all the officers, 4960——Relation in which the keeper stood to the Treasury and to the trustees, 4961. 4978 *et seq.*——No regular reports were made by the keeper to the trustees of the state of the pictures; periodical reports should be provided for, 4962——Meetings of the trustees; when held; special meetings; the business of the gallery in no way suffered from the interregnum of five or six months during which no meetings were held, 4963-4965.

The phrase "regulations," used in the returns made of the minutes of the trustees, merely applies to usages that prevailed; none exist in writing, 4966——Origin of the expression "trustees;" terms in which spoken of by Lord Liverpool in the original minute appointing them, 4967, 4968——Legal status of the trustees; illustrations thereof in recent proceedings, 4969, 4970——Not the slightest difference in the mode of the trustees dealing with Mr. Uwins in questions of picture-cleaning, &c., than was the case with Sir C. Eastlake, 4978–4986——Mr. Uwins' statement that with reference to the nine pictures lately cleaned his opinion was not asked by the trustees, comes upon witness with a great deal of surprise; evidence in proof of a contrary state of things, 4987-4995.

Nature of the objections entertained by Sir C. Eastlake to cleaning the pictures; modification in a resolution effected on one occasion at his suggestion; his evidence on this topic adverted to, 4995–4999——The summonses to the trustees to attend meetings were in writing; they are a mere form, the nature of the business to be transacted not being stated, 5000–5004——It would have been expedient to state that the trustees were assembled for the purpose of considering as to picture-cleaning, &c., 5005–5010——Witness had had much experience of Mr. William Seguier; the practice in his life-time was the same as at present, 5011–5014——Probable causes of the large number of pictures cleaned in the first year of office of Sir C. Eastlake, 5015–5018.

The cleaning takes place in the lower rooms, and always during the vacation; the cleaner had full authority to take more or less time, 5019–5025——How far objectionable in principle that in picture-cleaning the person consulted should be engaged by the job, 5026–5033——Witness does not recollect the circumstance of Mr. Brown being employed in the gallery in 1844; nor that of the Judgment of Paris when cleaned being repaired, 5034–5039——It was never understood that the cleaner was to repair or tone down pictures; the Titian's Bacchus and Ariadne was slightly touched up, 5039. 5088——With respect to the pictures lately cleaned, witness is satisfied that no serious injury has been done, 5040, 5041.

[Second Examination.]—Relations existing between the trustees and the keeper in reference to the question of picture-cleaning, theoretically as well as practically, 5042–5044——Practice during the time Sir C. Eastlake was keeper, 5045–5048——There has been no departure from that practice since Mr. Uwins has been in office, 5049——Witness was present at the meeting of 5 July; Mr. Uwins also; evidence showing that Mr. Uwins is responsible for having approved of the cleaning 5050–5064——Evidence also to show that Sir C. Eastlake is to be considered a party to the resolutions of 12 Nov. 1852, approving of the results of the cleaning operations, 5065-5071.

Result of the recent cleanings in witness's opinion; special reference herein to Sir G. Beaumont's Claude (the Annunciation); allusion to a copy thereof made by Mr. Constable, 5072–5085——Witness was not aware until recently that the Judgment of Paris was touched with colour; the trustees should be acquainted when such an operation is needed, 5086-5089——The trustees were not in the habit of delegating their authority to one of their body; instance of witness singly acting as for the whole body (10 April 1848), 5090——How far therefore the application of Sir C. Eastlake to Sir R. Peel, in 1845, with reference to the cleaning of Susanna and the Elders, was consistent with propriety; instances when witness was a minister of his acting without the knowledge of the trustees, 5090–5093.

The elder Mr. Seguier attended the meetings of the trustees regularly; the present Mr. Seguier only when sent for; occasions of his opinion being sought, 5094–5100——Evidence of Mr. Uwins quoted with reference to his opinion not having been asked in regard to the nine pictures; surprise of witness at the view taken by Mr. Uwins of his position, 5101, 5102——Mr. Seuierg was considered responsible for pictures committed

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Monteagle, Right Hon. Lord. (Analysis of his Evidence)—*continued.*

to his charge for relining, although he may have employed another hand to perform the operation; admission that it is desirable that the name of the person by whom this act was undertaken should be known to the trustees, 5103, 5104——No written or other instructions were given to Mr. Uwins on his accession to office; his appointment emanated from the Treasury without the knowledge of the trustees, 5105-5107.

Reference to Mr. Seguier's evidence, Q. 862 to 864, and 699, in which he disclaims being responsible to Mr. Uwins for the cleaning of the pictures; this does not agree with witness's view of his position; he considers Mr. Seguier to have acted under the direct superintendence of Mr. Uwins, 5108-5111——Extract of letter from Sir R. Peel, 27 December 1846, respecting complaints made of the supposed over-cleaning of pictures, 5112——Belief that those who have given pictures to the gallery would not have done so had they felt that a system was pursued dangerous to the pictures themselves; names of the principal donors referred to, 5112-5114.

Passage from letter written by Sir George Beaumont to Lord Dover, expressing his idea of the safety of the pictures in the hands of the trustees, 5114——Comparison of the treatment of the pictures in the National Gallery with the galleries of France, Italy, or Dresden, 5114, 5115——The management of the gallery nevertheless is susceptible of considerable improvement in reference particularly to cleaning, 5116, 5117——The gallery is more likely to acquire a fine collection by bequest than by purchase; this source of supply will be cut off if it is to go abroad that the gallery is an unsafe place of deposit, 5117-5119.

Monthly Meetings. See *Meetings of the Trustees.*

Moore, Morris. (Analysis of his Evidence.)—Dealer in pictures; was formerly an artist, and has had some experience in picture-cleaning, 2006-2016——Objects to cleaning, unless the pictures are in a very dirty state, 2017-2021——By the process of cleaning, there is great danger of removing the glazings from the works of the Venetian and other masters, 2022-2031.

The original glazings were on the Queen of Sheba, prior to the late cleaning, by which, however, they have been removed, and considerable injury otherwise inflicted on the picture, 2032-2036. 2057-2102. 2113-2143——With respect to the St. Ursula, it is a sunrise rather than a sunset picture; fine condition of this work, notwithstanding its being coated with oil varnish, which is very objectionable, 2144-2150——The Plague of Ashdod, by Nicholas Poussin, has suffered much by cleaning, and the glazing or upper surface of the original work has been removed from the greater part of it, 2153-2180——The Cephalus and Aurora is a more deeply painted work than the Plague of Ashdod; it is in a fine condition, and does not require cleaning, 2162. 2181-2184.

Canaletti's View in Venice has been literally flayed by the recent cleaning; the white colours have been reduced to an uniform shade of brightness, without any reference to perspective, and the general harmony of the picture is quite gone, 2185-2192——The View on the Grand Canal has also suffered much in mellowness of tone, and the aerial and linear perspectives have both been injured, 2193-2201——The Paul Veronese has likewise been damaged by the removal of part of the glazing, and by a general depreciation of tone in consequence, 2202, 2203——The Isaac and Rebecca of Claude has been lamentably injured by the cleaning; the upper glazing is almost entirely gone, and the aerial perspective completely destroyed, 2204-2207.

The Dead Christ, by Guercino, was in a very fine state before it was cleaned, but is now greatly depreciated by the removal of the upper surface, 2208-2210——Claude's Annunciation has been injured throughout by the cleaning, and is not worth half its former value, 2211-2222——Unsatisfactory state of the David at the Cave of Adullam, though better cleaned than several works which underwent the process in 1852; 2223-2228——Excellent condition of the Small Landscape with Figures, by Claude; inexpediency of its being cleaned, 2229-2231.

[Second Examination.]—Injuries inflicted by cleaning on the St. Bavon; the effect of this picture has been totally destroyed by the removal of the glazing, and the disturbance of the original paint, 2232-2293.

[Third Examination.]—Definition of witness's view of the process of glazing as practised by the old masters; a general toning down or over-glaze of one peculiar tint was not generally employed, 2351-2355. 2511-2514. 2565-2569——With respect to the nine pictures cleaned in 1852, they were somewhat dirty, but not sufficiently so, from the gallery varnish, or any other cause, to justify their cleaning, 2356, 2357——Authority of witness, who possesses a student's card, to enter the gallery at times when it is closed to the public, 2358-2361. 2498-2505.

Condemnation of the system of occasional cleaning, as practised in the gallery, 2358-2381. 2539-2549——Suggestions with respect to the future management of the gallery in regard to cleaning; superintendence recommended to be exercised by some person possess-

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Moore, Morris. (Analysis of his Evidence)—*continued.*

ing an ample knowledge of the old masters, and of the different processes employed by the cleaner; qualifications necessary in the latter, 2382–2389. 2397–2415. 2551–2555.

Worthless character of the evidence hitherto given by all the witnesses examined before this Committee, excepting Mr. Nieuwenhuys, 2390–2396——Comments on the evidence of Mr. Farrer, with respect to his so-termed successful restoration of the Orleans Titian, 2390–2395——The picture was infinitely more valuable before Mr. Farrer had painted over it, 2391–2395.

Condemnation of the practice of toning down pictures, as adopted by some cleaners, 2416–2419——Restorations to injuries are utterly unjustifiable, if they encroach upon the original surface, 2420–2423——Authority of Vasari quoted against the restoration by Sodoma, though a great painter, of some injuries in a work of Luca Signorelli, 2424–2428.

The warmth of tone, and general harmony of colouring of the old masters, are not attributable to the effects of time and varnish, but to the art of the painter, who produced those results at the time, 2429–2434——Quotations from old Italian writers, showing that "velatura," or glazing, was used in the paintings of the Venetian and other schools, 2435–2443. 2511–2514——Expediency of the keeper of the gallery being thoroughly conversant with the peculiarities of the old masters, 2444——Deficient knowledge of the present keeper on the subject of glazing, 2445.

Evidence in support of the assertion that the pictures cleaned in 1852 did not require the operation; opinions of competent judges as to the previous state of some of them, 2446–2459——In 1844 witness first noticed the injurious effects of the cleaning; all the pictures cleaned since that year have been irreparably and extensively damaged, 2460–2482——The commercial value of the works cleaned since 1844 has been diminished at least one half by the process, 2480–2482——The authority of Rubens shows that exposure to the sun, and not cleaning, was the best means of restoring the colours of his freshly painted works, 2483–2491——Insufficiency of the time devoted to the cleaning of the pictures in 1852; 2492–2497.

Difficulty of finding fit persons to undertake cleaning when it is really required, 2506–2510. 2515–2518. 2551–2560——Belief that cleaning is not better understood abroad than in England, and that pictures in foreign galleries have been much injured by the operation, 2519–2527. 2561–2564——The Salvator Rosa in the National Gallery is not in a bad state, but it would be improved by cleaning, 2528–2530——The David at the Cave of Adullam also requires to be properly cleaned, 2531–2534——Great care necessary to be taken in using water in the occasional washing of pictures, 2535–2549.

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Parliamentary Grants. A fixed sum should be annually proposed to Parliament for the purchase of pictures, *Rep.* xv——Circumstances which must affect the grant for the ordinary purposes of the establishment, *Dennistoun* 5806——Explanation relative to witness's statement as to Mr. Hume's opposition to grants for pictures, *Sir C. Eastlake* 6575.——*See* also *Funds.* *Purchases* (*National Gallery*), 3. 5.

Parma School of Painting. Classified list of the masters of this school, with names of their principal followers, including painters of Modena and of other neighbouring places, from the earliest masters of note to Correggio, *App.* 805——From Correggio, *ib.*

Parmegiano. The Vision of St. Jerome was washed in 1852 with a sponge and water; a little mastic varnish was applied, on account of the great number of repairs done to it formerly, *Seguier* 679–686.

Explanation as to the non-purchase by the British Museum of a collection of the works of Parmegiano, offered for sale some years ago, *Carpenter* 9118–9126.

Patent Commissioners. Offer made to the Patent Commissioners to accommodate some portion of their models of inventions on the site at Kensington Gore, *Bowring* 8740.

Peace and War, The. See *Rubens*, V. *Wilson, Andrew.*

Pea-meal. Recommendation of a paste made from pea-meal for the removal of dirt from pictures, as preferable to either sponge or cotton with water, *Bentley* 1849, 1850. 1934, 1935——Modern pictures may never require actual cleaning, if occasionally washed with pea-meal, and slightly rubbed over with varnish, but old pictures require a different treatment altogether, *Stansfield* 3725, 3726.

Peel, Sir Robert, the late. Extract of letter from Sir R. Peel, 27 December 1846, respecting complaints made of the supposed over-cleaning of the pictures in the gallery, *Lord Monteagle* 5112——Opposition of Sir R. Peel to purchases of the early Italian school, *Sir C. Eastlake* 6023.

Reference to his opinion, with respect to the centrality of the gallery, that persons of various classes would there meet in mutual good will, &c., *Foggo* 7390——Letter from the late Sir Robert Peel to witness quoted, as expressing certain objections to the centrality of the gallery, *Russell* 8186, 8187.

Penknives. See *Steel Instruments.*

Pennethorne, James. (Analysis of his Evidence.)—Architect to the Board of Works and the Board of Woods and Forests, 8807——Has appeared before former Committees on the subject of removing or enlarging the National Gallery, 8808–8810——Has prepared several plans for its enlargement on the present site, 8811–8814——Explanation of a plan for a building (to contain paintings and sculptures) to be erected on the present site, including the barracks and workhouse at the back; the entire cost to the nation would be about 400,000 *l.*; 8815–8836——Without the barracks no suitable building can be erected even for the exhibition of pictures only, 8827, 8828.

Objection to the sites proposed by the Committee of 1851; 8837, 8838——Site formerly contemplated by witness, viz., the small barracks adjoining the corner of Kensington Gardens, 8839–8844——Advantages of a site near the Gravel Pits in Kensington Gardens, 8845–8850——The site of Gore House, taking all circumstances into consideration, is the most eligible that can be adopted, 8850–8852——Suggested plan for a national building on this site; explanation as to the height, frontage, &c., of the proposed edifice; contemplated allocation of the ground, &c., 8853–8881.

[Second Examination.]—Before the Gore House property was purchased witness examined a site at the end of Rotten Row, bordering on Kensington Gardens, for the purpose of erecting a National Gallery thereon; plans of the locality, &c., produced, 10311–10316——It would be an improvement on this plan if the building were removed further into Kensington Gardens towards the basin, 10316. 10321–10325——The length of the building proposed by witness would be about 625 feet, 10317——Consideration of a suggestion that the site be removed somewhat more eastward, and to a point directly opposite the Kensington Gore estate; objections to this site as being less desirable and involving more expense than that proposed by witness, 10318–10320. 10326–10358.

Contemplated elevation by artificial means of the site suggested at the end of Rotten Row, 10324. 10329. 10348–10352. 10355——The existence of a row of private houses, near the turnpike need not be prejudicial to this site, as, by means of ornamental grounds, their appearance could be concealed from the gallery, 10325. 10358——If the building can be kept well back from the road, its advantages as a site, independently of expense or public convenience, are still preferable to the suggested site opposite the Gore House estate, 10356–10363——The centre of Hyde Park is the finest site for architectural effect on account of its commanding position, 10364, 10365.

In the event of a public thoroughfare for vehicles, &c., being made across the park,

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Pennethorne, James. (Analysis of his Evidence)—*continued.*

it is more desirable that the road be on the surface, and that the broad walk through Kensington Gardens be used for the purpose, under certain restrictions, and ornamentally arranged, than that a tunnelled road along the sunk fence be provided, 10366-10389. 10406——If the site near the gravel pits were decided on the park gates should necessarily remain open during the night, which would be exceedingly objectionable, 10390-10400. 10404, 10405——Some situation in Hyde Park is on the whole the most desirable that can be selected, 10401. 10407-10410——Kensington Palace itself would be the finest and most appropriate site about London, 10402, 10403.

Periodical Investigations. Desirableness of periodical investigations in matters of art, by Committees of the House of Commons, *Sir C. Eastlake* 6559-6562.

Periodical Meetings of the Trustees. Extract from the Minutes of the Trustees of the National Gallery, 10 June 1840, respecting fixed periods for their meeting, *App.* 734.——*See* also *Meetings of the Trustees.*

Petersburgh, St. Explanation as to the collections of sculpture and painting being under the same roof at St. Petersburgh, *Baron De Klenze* 9363——Building by witness of the museum of art and antiquity at St. Petersburgh, which is arranged on the same principle as the Pinacothek at Munich, with respect to light and the hanging of the pictures, &c., *ib.* 9393, 9394. 9401. 9403. 9410, 9411——Answers to queries on the national collections and museums of fine arts at St. Petersburgh, *App.* 753 *et seq.* 836.

Picture-Cleaners:

1. *Generally.*
2. *Qualifications requisite in a Cleaner.*

1. *Generally:*

Great difference of opinion existing amongst picture-cleaners as to the best process to be adopted; witness makes no special secret of the mode pursued by him, *Seguier* 454-462——Witness's knowledge of picture-cleaning has been derived from long practice rather than from study, *ib.* 503, 504——Witness would not object to acquaint his employers with the nature of the processes used by him in cleaning pictures, *Bolton* 966, 967—— Refusal of witness to clean certain pictures for the trustees in 1844, on account of the limited discretion and authority vested in him, *Brown* 1097-1106. 1150-1156. 1176——Reluctance of witness to reveal the processes used by him in cleaning, *Farrer* 1255-1259; *Bentley* 1741-1745——The discretion of cleaning must always be entrusted to one person, *Farrer* 1497-1499——Witness has had extensive practice as a picture-cleaner, and learnt the art entirely by practical experience, *Bentley* 1732*-1736.

Generally speaking cleaners are mere empirics, *Coningham* 3040——Possibility of cleaning being properly performed; in such cases it should be left to the discretion of the cleaner, *ib.* 3134-3138——Unnecessary mystery made by cleaners of the processes used by them, which are nevertheless generally well known, *Sir T. Sebright* 3480-3483 ——Circumstance of witness having had some of his own pictures cleaned when abroad, and having entrusted the process to the discretion of the operator, *Cheney* 4323-4331 ——Picture-cleaners are too fond of practising their art; some of them describe it as a fascinating occupation; it is also interesting to painters, *Sir C. Eastlake* 4701, 4702.

2. *Qualifications requisite in a Cleaner:*

Every cleaner should have a knowledge of chemistry, and of the peculiarities of the works of the old masters, *Brown* 1234, 1235——Necessity for every picture-cleaner being acquainted with the different schools of art, and the several modes of glazing, &c., *Farrer* 1534; *Nieuwenhuys* 1730, 1731——Clear sight and great presence of mind are very essential in cleaning, *Nieuwenhuys* 1606-1609——Advantage of the cleaner being thoroughly conversant with the works of the old masters, and being acquainted with the vehicle employed in each case, *Sir E. Landseer* 4172, 4173.

See also *Assistant Cleaners. Brown, Mr. Chemistry. Cleaner to the Gallery. Farrer, Mr. Palmaroli, ——.*

Picture-cleaning. See *Cleaning.*

Pictures. Statement of the number of pictures now in the National Gallery, distinguishing those at Marlborough House, *App.* 735——Number and designation of pictures belonging to the National Collection, at present deposited in other localities, and from what cause, *ib.* 749.

Pinacothek (Munich). Building of the Pinacothek at Munich, by witness, adverted to; size of the rooms and arrangement of the pictures, &c., *Baron De Klenze* 9392. 9395-9400. 9404-9408. 9414.

Report, 1852-53—*continued.*

Piombo, Sebastiano del:

1. *The Raising of Lazarus.*
2. *The Holy Family.*

1. *The Raising of Lazarus:*

This work was washed in 1852 with a sponge and water, and a little mastic varnish was rubbed over it as being desirable on account of the considerable number of repairs, *Seguier* 679-686. 721-725——Course formerly adopted by witness to remove the worms from the Raising of Lazarus; this picture can hardly be said to have deteriorated since it has been in the gallery, *ib.* 719, 720——Opinion of the keeper of the gallery, in 1836, that this picture was then in a very perfect state, *ib.* 903-905——The Sebastiano del Piombo was endangered by the recent washing; this work has been growing darker for some time, *Farrer* 1349-1353——Noble character of the picture adverted to, as bearing comparison in former years with Raphael's Transfiguration, *Moore* 9953.

2. *The Holy Family:*

Sale of this work in 1849 adverted to, as an instance of the culpable neglect of the trustees in omitting to secure valuable acquisitions; it was purchased by Mr. Thomas Baring for 1,980 *l.*, a very moderate price for so noble a picture, *Moore* 9953-9955. 10006, 10007.

Plague at Ashdod, The. See *Poussin, Nicholas*, II.

Plass, Augustus Frederick. (Analysis of his Evidence.)—Has copied pictures in the National Gallery for the last sixteen years, 9248——Was previously a student at the British Museum, 9249——How far there is inconvenience to the students at the gallery in their periods of admission being too limited; privilege enjoyed by the Royal Academy students, 9250-9252——Insufficient space at present devoted to the pictures, 9253-9255——A removal of the gallery to Kensington would not be objectionable to the students generally, 9256-9258. 9286-9289——The pictures are fast deteriorating on the present site, 9258-9260——Inconvenience to the students of the pictures being covered with glass; it might, however, be removed during the copying, 9261-9265——The several classes of pictures are generally in equal demand among the students, 9266-9280——Inefficient ventilation of the gallery adverted to, 9281-9283——Advantage to the students of the departments of sculpture and painting being combined under one building, 9284, 9285.

Plaster Casts. See *Casts.*

Portraits (British Museum). The collection of portraits would be a valuable addition to the National Gallery, as an illustration of history, *Hawkins* 7772-7774.

Poussin, Nicholas:

I. *Characteristics of this Painter.*
II. *The Plague at Ashdod:*
1. Its Cleaning defended.
2. Condemnation of the Cleaning.
III. *The Cephalus and Aurora; its Condition, &c.*

I. *Characteristics of this Painter:*

Nicholas Poussin never used real glazing on the surface of his pictures, *Bolton* 1061, 1062——A large proportion of Poussin's pictures are painted on red grounds, *Moore* 2160——As a colourist or for finish he cannot be compared with the Venetian masters, *ib.* 2177-2180——Dangerous effect of cleaning on the glazing of Poussin's pictures, *Sir C. Eastlake* 4767-4770.

II. *The Plague at Ashdod:*

1. Its Cleaning defended:

Approval of the cleaning of this picture, *Uwins* 58. 69——The surface of the work was not penetrated in the cleaning, and no repairs were done to it; simple mastic varnish was used, *Seguier* 612-617——Improvement effected by the cleaning, *ib.*——How far this work has been improved by cleaning, *Bolton* 1023. 1028-1030——The Plague at Ashdod was always an exceedingly imperfect picture, and from its being painted on a red ground, which is gradually becoming more perceptible, will in course of time be quite lost as a work of art; the cleaning did not at all alter its condition in this respect, *Uwins* 3185-3200.

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POUSSIN, NICHOLAS—continued:

II. *The Plague at Ashdod*—continued:

2. Condemnation of the Cleaning:

The Plague at Ashdod has been over-cleaned, *Farrer* 1404, 1405——It has lost harmony by the cleaning, but the glazing has not been disturbed, *Bentley* 1876–1878. 1958–1969——The Plague at Ashdod has suffered much by cleaning, and the glazing or upper surface of the original work has been removed from the greater part of it, *Moore* 2153–2180——Present inharmonious and disagreeable appearance of the picture; witness is not intimate with its former condition, *Hart* 3271–3275——The former unsatisfactory condition of the Plague at Ashdod has been rendered worse by the cleaning, which was a specially injudicious risk in this case, *Dennistoun* 3377–3379——Remarks of Mr. Buchanan on the cleaning of the Plague at Ashdod, to the effect that cleaning was not required, and has been exceedingly injurious, *App.* 769.

III. *The Cephalus and Aurora; its Condition, &c.:*

The Cephalus and Aurora is a more deeply painted work than the Plague at Ashdod; it is in a fine condition, and does not require cleaning, *Moore* 2162. 2181–2184.

President of the Royal Academy. Objection to the president of the Royal Academy being one of the trustees of the National Gallery; grounds for this objection, *Hurlstone* 6724–6733——Expediency of not admitting into the management of the gallery any person who may have a divided allegiance, or may from any cause be adverse to the interests of the establishment, *Foggo* 7430.

Previous Cleanings. Liability of repairs or repaints effected in previous cleanings to be brought away by applications which would not affect the original surface of an old seasoned picture, *Rep.* xi——Imperfect state of many pictures in the gallery, from their having undergone previous cleanings in former times; in some instances the repairs and blemishes are almost imperceptible, *Uwins* 181–189——Any injuries now apparent in the nine pictures cleaned in 1852 may have been occasioned by former cleanings, but concealed under the subsequent accumulation of dirt upon the surface, *Hart* 3246–3250——Much that is unsatisfactory in the present condition of the recently cleaned pictures is due to what may have been done to them on former occasions; the concealment of defects disclosed by the cleaning would still further improve the pictures, *Russell* 4895–4901. 4939–4945.

Prints, &c. (British Museum). Opinion that the prints in the museum should be combined with the sculptures and paintings in the proposed combined departments of art, *Sir R. Westmacott* 9062–9064——Objections to the collection of prints and drawings being separated from the library and attached instead to the National Gallery, *Carpenter* 9143–9148. 9157–9167.

Faulty administration of the affairs of the print department before the appointment of Mr. Carpenter, *Hawkins* 6853——Considerable additions made to the department of prints and drawings since witness has been at the head of it; present size and character of the collection, *Carpenter* 9080–9082. 9100–9106——Insufficiency of the present space devoted to the exhibition of the prints, *ib.* 9083–9086——Room proposed to be built by Mr. Smirke to afford the necessary accommodation, *ib.* 9086–9090.

Suggested employment of screens or frames covered with glass for the exhibition of the prints; chronological arrangement might thus be better effected, and the prints could be changed every three or four years, *Carpenter* 9089. 9091–9099. 9128, 9129. 9149–9156. 9168——The several classes of prints are generally in equal demand, *ib.* 9107–9112——The great mass of visitors to the department are students, who are allowed to make sketches from the prints, *ib.* 9111–9113——There are about 130,000 prints and from 6000 to 6500 drawings in the museum, *ib.* 9100, 9101——The prints of the works of the old masters have of late years considerably advanced in price, *ib.* 9182–9184.

See also *Framing of Prints and Drawings.* *Purchases (British Museum).* *Washing (British Museum).*

Private Collections. Belief that the pictures in the National Gallery have not been worse treated in the cleaning, &c. than those in private collections, *Sir E. Landseer* 4197–4200.

Proceedings of the Committee. *Rep.* xix *et seq.*

Processes of Cleaners. See *Picture Cleaners*, 1.

Prussia. Answers to queries on the national collections and museums of fine arts in Prussia, *App.* 753 *et seq.*

Public, The. See *Admission of the Public.* *Working Classes.*

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Public Opinion. Greater sensitiveness of public opinion on subjects of art, as compared with other subjects, *Dennistoun* 5799, 5800——Newspaper and other criticisms to which the director proposed by witness would be exposed; extent to which public opinion is expressed on the continent, *Sir C. Eastlake* 6329–6336——The present inquiry is attributed by witness to the central position of the gallery, in being the more under the public eye, *Hurlstone* 7133. 7174–7176.——*See* also *Working Classes.*

Public Taste. Deficiency of the public knowledge as to matters of taste and art, *Lord Overstone* 5395——The National Gallery does not fulfil the conditions to be expected from a national collection, *Dennistoun* 5746——Preference of the public for the severe and earlier school of art; degree in which it may be beneficial, *ib.* 5837–5840——Witness is not prepared to say that the establishment of the National Gallery has had any effect in improving the public taste; a love of art is more generally spread than it was a few years ago, *Sir C. Eastlake* 6459–6465. 6481, 6482.

The gallery has done much to improve the public taste, and to promote the progress of art, but its effects have been far inferior to what they would have been under a better system of management, *Hurlstone* 6784–6793——Excellent effects of the British Museum in educating the people in works of art, *Sir R. Westmacott* 9030, 9031——Vitiated taste and judgment imputed to the public with respect to the art of painting, of which, in its purity, they are at present quite ignorant; how far such depreciation of art has increased of late years, *Moore* 9968–9972. 9987. 9995–10009——The purchase of inferior pictures though they may be all the more pleasing to the public, is very reprehensible, *ib.* 9987–9994.

See also *Velasquez*, II. 1.

Purchases (*British Museum*). Each department of the British Museum has a sum allotted to it by annual vote; the same objections have presented themselves in regard thereto as have been already urged against an annual grant for the purchase of pictures; but the sums have been small, *Lord Aberdeen* 5332, 5333——Approval generally of the present system of management as regards purchases by the heads of the departments under the control of the trustees, *Hamilton* 8885–8889. 8958–8987——Discretion vested in Mr. Panizzi in purchasing for the printed book department, *ib.* 8985–8987.

Restrictions imposed upon the heads of the departments in making purchases, and opportunities of valuable acquisitions frequently lost thereby, *Hawkins* 7706–7711. 7795–7801——Reference to the occurrence of mistakes under the management of the British Museum, in neglecting to purchase certain valuable prints about five years ago, *Ford* 7919–7924.

System pursued in making purchases of prints, &c.; the trustees are most anxious not to neglect any opportunities for valuable additions; discretion occasionally exercised by witness in obtaining rare acquisitions, *Carpenter* 9114–9126. 9170–9181——Judicious manner in which purchases have been made for the department of prints and drawings; this is attributable to the discretion exercised by Mr. Carpenter as director, rather than to the management of the trustees, *Wellesley* 9653–9658.

See also *Parmegiano.*

Purchases (*National Gallery*):

1. *System pursued hitherto by the Trustees in their Purchases.*
2. *Absence of any principle in the acquisition of Works of Art; Schools to which the Trustees have chiefly confined their Purchases.*
3. *Opportunities missed of making advantageous Purchases; Causes thereof.*
4. *Condemnation of the Purchases made by the Trustees of late years.*
5. *Suggestions with regard to the future.*
6. *Purchases of Pictures Abroad.*
7. *Papers laid before the Committee.*

1. *System pursued hitherto by the Trustees in their Purchases:*

The responsibility of negotiating the purchase of pictures was attached originally to the office of keeper; by the Treasury instruction of 1845 the keeper is relieved therefrom, and the duty has consequently devolved upon the trustees, who appear from an early date to have exercised it, *Rep.* iii–v.

Regulation laid down for securing the authenticity of pictures before their purchase, *Sir C. Eastlake* 4645 *et seq.*——The trustees can only purchase pictures with the consent of the Treasury; it is obligatory on the keeper to assist the trustees with his advice as to purchases, *Lord Overstone* 5369–5372. 5429——Purchases for the National Gallery with which witness has been connected, *ib.* 5393——Effect at sales of the trustees being known to be competitors, *ib.* 5436–5438.

Details of the purchases made by the trustees since 1835, *Christie* 5616–5633——Attendance of officers from the gallery at witness's sales; Mr. Seguier and Sir C. Eastlake have generally purchased, *ib.* 5675–5682——Whoever attends to bid for the National Gallery should not be known as such, *ib.* 5702–5705——It was the practice of the

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PURCHASES (*NATIONAL GALLERY*)—continued.

1 *System pursued hitherto by the Trustees in their Purchases*—continued.

trustees to have witness's report, as keeper, on the merits of pictures offered, *Sir C. Eastlake* 6010-6014. 6016-6019——Mode in which the trustees obtained information as to the eligibility of offers, *ib.* 6015. 6020-6022. 6075. 6187——Suggestions made by witness as to purchases, *ib.* 6025-6027——Remarks made in Parliament lessened the disposition of the trustees to make purchases, *ib.* 6034-6041. 6045-6053——Witness is not aware of any rule preventing the trustees from recommending to Parliament the purchase of collections, *ib.* 6088, 6089.

Witness has no knowledge as to purchases not being made from 1847 to 1851, *Sir C. Eastlake* 6042-6044——Reason of purchases being suspended at times, *ib.* 6202——The evils in the present system of purchasing pictures for the gallery arise from the defectiveness of the institution, and not from lack of zeal in the trustees, *ib.* 6226-6228——Details of a purchase just concluded at Christie's, in illustration of the mode in which pictures may be recommended to the trustees, and showing the necessity of immediate action on their part, without attending to the regulations of the Treasury, *ib.* 7027-7052——Mode in which purchases were effected for the gallery during its earlier periods, *Thwaites* 9678-9685.

2. *Absence of any principle in the acquisition of Works of Art; Schools to which the Trustees have chiefly confined their Purchases:*

No system has been pursued hitherto in the acquisition of pictures; the gallery ought to comprise everything that can show the progress of art; but this should not at present be made too much an object, *Lord Aberdeen* 5334-5341——Degree in which the objects of a National Gallery must regulate the principles of purchase, *Lord Overstone* 5400——Want of principle in the formation of the present collection, *ib.* 5402——Absence of system in purchases made by the trustees; their preference for the schools of Bologna and the Netherlands, *Dennistoun* 5829. 5891——Expediency of supplying the deficiency of works of the Italian, Flemish, German and Upper Rhine schools, *ib.* 5830-5836——Principle which should guide the trustees in their purchases; instance of a recent Spanish picture bought by them, *ib.* 5841. 5846. 5850. 5851.

Pictures were purchased solely for their individual merit, and without reference to any historical or chronological system, *Sir C. Eastlake* 6023, 6024, 6028——The trustees purchased chiefly of the Flemish and Bolognese schools, *ib.* 6029——The principle chiefly influencing the trustees in purchases was to confine themselves to pictures of the highest merit, *ib.* 6059. 6066. 6068, 6069——In forming a collection on any fixed system, such as Prince Albert's, a certain discretion must obtain, *Sir C. Eastlake* 6071. 6073, 6074——The trustees did not make purchases on any systematic principle, *ib.* 6073——Difficulty felt by witness in offering advice in regard to the schools from which purchases should be selected, *ib.* 6476-6480.

3. *Opportunities missed of making advantageous Purchases; Causes thereof:*

Neglect by the present managing body of sundry opportunities of acquiring valuable works for the gallery; within the last three years, the collection might have been made one of the finest in the world, *Foggo* 7257. 7329-7342——Several opportunities have recently been lost for making valuable additions to the gallery, *Ford* 8001-8004——How far the omission to make purchases is attributable to the want of funds, or the fault of the trustees, *Wellesley* 9562-9614——Mention of several valuable acquisitions which the trustees have neglected to secure, though they have had ample opportunities of doing so, *Moore* 9749-9753. 9805, 9806. 9834-9844.

Many opportunities of making advantageous purchases have slipped by, because there has not been time to apply to the Treasury; instance in regard to a recent sale of Spanish pictures, *Sir C. Eastlake* 6297. 6307-6313——The opportunities missed of purchasing pictures have resulted both from the number of trustees, and from their having no money at their disposal, *ib.* 6374, 6375.

4. *Condemnation of the Purchases made by the Trustees of late years:*

The large prices occasionally given for single pictures might have bought a dozen valuable pictures of the early schools, *Christie* 5733-5736——Condemnation of the proceedings of the present trustees, with respect to purchases made by them, as well as for omitting to purchase certain works which were really worthy of the gallery, *Coningham* 6955-6957. 6961-6988——Injudicious purchases made for the gallery of three pictures by Guido, and of the Soult Titian, *Foggo* 7315-7320——Consideration of the manner in which purchases have been made under the present system; charges of omission and commission brought against the trustees; anticipated improvement under the proposed system of one director, *Wellesley* 9541-9614. 9618-9639. 9659-9661.

Evidence in detail, condemnatory of the system of purchasing for the gallery since 1843, both as regards omission and commission, *Moore* 9739-9860——Prior to 1843 the purchases were on the whole satisfactory, *ib.* 9743——Since that period 18 pictures have been bought, either under the keepership or trusteeship of Sir C. Eastlake, only one of which

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PURCHASES (NATIONAL GALLERY)—continued.

4. *Condemnation of the Purchases, &c.*—continued.

which is unexceptionable, *ib.* 9744–9748——Out of the entire number only six have any pretence of belonging to the purer and greater periods of art, *ib.* 9746, 9747——Partial condemnation of the purchases of the Jewish Rabbi, by Rembrandt; of Gerard Dow's portrait of himself, and of the Temptation of St. Anthony, by A. Caracci, on the score of better works having been obtainable for less money, *ib.* 9805, 9806——Nine of the purchases (not hitherto criticised by witness) are altogether indefensible, *ib.* 9806——The pictures purchased since 1843, are not only of a degenerate period of art, but are, most of them, bad and damaged specimens of their class; further comments upon them severally, *ib.* 9941, 9942. 9945-9950——During the same time works of the finest period of art, and of exceeding value, might have been purchased for the gallery at extremely moderate prices; enumeration of these pictures; showing also the amounts fetched by them at public sales, as contrasted with the exorbitant sums paid for the gallery purchases, *ib.* 9942-9944. 9950-10004——It is only since 1843, that the purchases have been so exceedingly ill-advised, *ib.* 9958, 9959——The injudiciousness of the purchases cannot be a mere matter of opinion, inasmuch as they chiefly comprise works of inferior schools and degenerate periods of art, *ib.* 9960–9963. 9981–9994.

5. *Suggestions with regard to the future:*

Every recommendation for the purchase of a picture should originate with the proposed director of the gallery, and be made in writing to the trustees, *Rep.* xv——A fixed sum should be annually proposed to Parliament for the purchase of pictures, and placed at the disposal of the trustees, *ib.*——The most important duty attached to the management, and involving the greatest amount of responsibility, is that of picture purchasing, *ib.* xvi.

Expediency of the nation purchasing works in good condition, and of not cleaning them, *Coningham* 3101–3105——Purchases of importance should be sanctioned by the House of Commons; authority should also be given to a limited body of trustees to give a positive recommendation for the purchase of any picture, *Lord Aberdeen* 5316–5320——In cases of purchases, a jury of experts might be called in, *ib.* 5329, 5330——The objections to an annual vote for the purchase of pictures would be obviated by the responsibility of purchase resting on one individual, *ib.* 5334. 5340——Purchases should be made as opportunities present themselves, *Lord Overstone* 5398, 5399.

Whether expedient to purchase whole galleries, and then draft off such pictures as were not wanted, considered, *Christie* 5739-5745——The trustees should have power to sell such portions of collections bought by them as it is not desirable to retain, *Dennistoun* 5817–5820——No opportunity of purchasing fine pictures should be allowed to pass, *Sir C. Eastlake* 6070, 6071——It would be desirable to purchase collections when the opportunity occurred, and either sell the inferior pictures or give them to provincial galleries, *ib.* 6090–6105.

Class of works most desirable to be purchased, as well for the sake of students as for the public, *Coningham* 6959, 6960. 6987–6989——The committee of taste proposed by witness need not consist of artists or professed connoisseurs, *Foggo* 7258. 7273——Their responsibility in making purchases should be entirely of a moral and honourable kind, *ib.* 7259–7261.

Power to be vested in the director, proposed by witness, with respect to purchases; he should have control over a sum placed at his disposal by Parliament; but in special cases requiring a large expenditure, he should consult the Home Secretary, *Ford* 7899. 7904–7931. 8017–8026. 8050–8056. 8062–8066——Probability of but very few mistakes occurring in the purchases made by the director; he might, if he found it advisable, consult competent persons as to the expediency of any purchase, *ib.* 7900. 7907–7917. 7900. 7991 —— How far it might be expedient for Parliament to decide generally upon the class of works to be more especially purchased by the director, *ib.* 7990, 7991. 8050. 8154——A sum of 5,000 *l.* or 10,000 *l.* should be placed at the disposal of the director, to enable him to lay hands on a picture at a moment's notice, *ib.* 7926–7931. 8055, 8056. 8062–8066.

The expenditure and the system generally, for the first few years, should be such as would facilitate great rapidity of collection, *Russell* 8089. 8095 *et seq.*——Mode of proceeding proposed to be taken severally by the council of art and the board of trustees, &c. with respect to purchases; probability of their opinions clashing; body in whom the responsibility should be vested, *ib.* 8096–8110. 8141–8174——How far it may be desirable that Parliament should lay down any rules for the guidance of the management in purchasing works of a certain character or school of art, *ib.* 8142–8160——Résumé of witness's proposed ssytem of purchasing, as showing the several checks against improper expenditure, *ib.* 8167–8174——How far any control should be exercised by Parliament over the director in the class of purchases made by him; his instructions should be general, and he should act on his own judgment as much as possible, *Wellesley* 9618–9620. 9630–9639.

Report, 1852-53—*continued.*

Purchases (National Gallery)—continued.

6. *Purchases of Pictures Abroad:*

The proposed trustees should be empowered to send one or more of their number abroad to examine and report upon pictures offered to them, *Dennistoun* 5808, 5809——The purchase should be made on the resolution of the majority of the Board, *ib.* 5809, 5810——Individual trustees might buy pictures at their own risk when travelling, but only receive cost price for them from the Board, *ib.* 5811.

In special cases, one of the committee of taste might purchase pictures abroad, and, if necessary, the other members should go and see them beforehand, *Foggo* 7262-7264. 7274, 7275——Pictures in foreign countries may, as a general rule, be readily acquired without sending persons to look after them, *ib.* 7400-7404——Proposed employment of competent persons to travel for the purpose of inspecting or purchasing works suitable for the projected collections of art, *Dyce* 7450, 7451. 7630-7632.

7. *Papers laid before the Committee:*

Copy of the "existing regulations" alluded to in p. 49 of the return laid before the House of Commons in February 1853 (Parliamentary Paper, No. 104), by which the trustees are precluded from recommending to the Treasury the purchase of the works of living artists, *App.* 748.

Number and designation of the pictures offered for sale or as gifts since 1847, which, while otherwise eligible, have been declined by the trustees from want of room for their accommodation, *App.* 750.

List of pictures purchased or accepted, as gift or bequest, by the trustees, since the lowest date specified in the catalogue of the collection appended to the Report of the Committee on National Gallery, in the year 1850, with the prices paid for the purchased pictures, *App.* 750.

See also *Additions to the Collection. Combined Departments of Art,* 3. *Drawings. Fiesch Gallery. Funds. Giorgione. Holbein. Lawrence Collection. Living Artists. Lucca Collection. Manfrini Collection. Munich. Palma Vecchio. Panetti, Domenico. Piombo, Sebastiano del,* 2. *Raphael,* 1. *Rembrandt. Responsibility. Solly Collection. Soult Collection. Titian. Treasury, The. Van Eyck. Velasquez,* II. 1. 2.

Q.

Queen of Sheba. See *Claude's Pictures,* III. 2.

Quorum of Trustees. No number of trustees has ever been established as the quorum to constitute a meeting, *Rep.* v——Number of trustees required for a quorum of their meetings; extent to which the necessity of a quorum has been disregarded, *Sir C. Eastlake* 5958-5966——Under a continued trusteeship of unpaid amateurs, &c., there would be no difficulty in providing for the attendance of a quorum of the trust at periodical meetings, *Russell* 8084-8089. 8139, 8140. 8215-8218.

R.

Raising of Lazarus, The. See *Piombo, Sebastiano del,* 1.

Raphael:

1. *Non-purchase, by the Trustees, of several of his Works commented on.*
2. *Former Cleaning of the Vision of a Knight adverted to.*
3. *Proposed removal of the Cartoons from Hampton Court.*

1. *Non-purchase, by the Trustees, of several of his Works commented on:*

Witness has no knowledge of the tapestries, after Raphael's cartoons, bought for the Berlin Gallery, having been for sale in England in 1840, *Sir C. Eastlake* 6168-6171——Witness does not recollect two cartoons by Raphael being refused in 1846, *ib.* 6189-6192——Enumeration of several valuable works of Raphael omitted to be purchased by the trustees, *Moore* 9834-9844. 9852-9854——Four Raphaels have been sold since 1843, the entire cost of which was considerably less than the amount paid for the Boar Hunt of Velasquez, *ib.* 9834-9844——Purchase by witness of the Apollo and Marsyas for 70 *l.* 7 *s.*; opinion as to the authenticity and exceeding merit of this work, for which 1,000 *l.* have since been offered, *ib.* 9837-9844.

2. *Former Cleaning of the Vision of a Knight adverted to:*

Witness had nothing to do with the cleaning of the Vision of a Knight some years since, *Seguier* 703-708——The picture has not been cleaned since its purchase from Mr. Egerton; Mr. Woodburn was consulted as to the purchase; statement reported to have been made by him that the picture had been cleaned and damaged; witness does not believe there is any foundation for it, *Sir C. Eastlake* 4639-4649.

3. *Proposed*

Report, 1852-53—*continued.*

RAPHAEL--continued.

3. *Proposed removal of the Cartoons from Hampton Court:*

The cartoons at Hampton Court might be nearer London, if secured from the influence of smoke, *Sir C. Eastlake* 6571, 6572——With the protection of glass coverings, the cartoons at Hampton Court would be quite secure in the National Gallery, *Hurlstone* 7155-7157——The removal of the cartoons to the National Gallery is very desirable, *Foggo* 7263. 7398, 7399. 7431.

Regent's Park. The next best site to the present would be in the Regent's Park, at the end of Portland Place; possibility of ground being obtained there for the purpose, and means by which a proper drainage could be effected, *Fergusson* 8443. 8501-8519.

Regulations (*British Museum*). There is a printed code of laws, containing regulations for general management, and these are revised by the trustees from time to time, *Hawkins* 7698-7701.

Regulations, &c. (*National Gallery*). The only documents in the nature of regulations framed by the Treasury are the minutes appointing the keeper and assistant and the trustees in 1824, *Rep.* iv——No account has been given as to the regulations referred to in the minute-book of the trustees, further than that the term alluded to such usages as prevailed, *ib.* v——The want of regulations, comparatively unimportant in the infancy of the institution, became more serious as the business increased; expediency of the Treasury or the trustees themselves having supplied this deficiency, *ib.*——The control exercised by the trustees rested on usage, and not upon any rules or resolutions, *ib.* x.

Until very recently witness was not aware of the existence of a Treasury document, dated 13 March 1824, containing certain instructions to Mr. William Seguier, the first keeper of the gallery, on the subject of picture-cleaning, *Uwins* 16-20——Regulations or instructions issued to Mr. William Seguier relative to cleaning, alluded to, *Sir C. Eastlake* 4406-4409——Such regulations were mere minutes or resolutions of the trustees, *ib.* 4410, 4411——Instructions laid down by trustees present at one meeting have been entirely lost sight of by those present at another meeting, and different directions given; exemplification thereof with respect to the cleaning of pictures by washing, *ib.* 4412, 4413.

Witness received no instructions, when appointed a trustee, as to his powers or duties; idea entertained by him as to his responsibility on undertaking the office, *Russell* 4782-4791——He is not aware of the existence of any regulations with reference to cleaning, *Russell* 4808-4812——Minute of the 9th February 1852, as to all alteration of practice in respect to occasional cleaning; circumstances which gave rise to this regulation, *ib.* 4814-4821——Witness cannot agree with Sir C. Eastlake in the opinion that the directions of the trustees in regard to the cleaning of the pictures were overpassed; Mr. Seguier did no more than remove the old varnish from the pictures, and re-varnish them, *ib.* 4839-4843——The phrase "regulations," used in the returns made of the minutes of the trustees, merely applies to usages that prevailed; none exist in writing, *Lord Monteagle* 4966——Date of appointment of Mr. William Seguier; there were no instructions or regulations of any kind laid down by the Treasury, *Lord Aberdeen* 5273-5278——Manner in which Mr. Seguier exceeded the directions of the trustees to remove the varnish from certain pictures, *Sir C. Eastlake* 5934-5936.

Copy of the "Regulations for the care of the Pictures," mentioned in p. 41 of the Return of minutes of meetings of trustees, laid before the House of Commons in February 1853, (Parl. Paper, No. 104), *App.* 748——Copy of the "Existing Regulations," alluded to in p. 49 of the same Return, by which the trustees are precluded from recommending to the Treasury the purchase of the works of living artists, *ib.*

See also *Cleaner to the Gallery. Cleaning*, I. 1. *Keeper of the Gallery*, 3. 4. *Purchases* (*National Gallery*), 1. 5. 7. *Seguier, Mr. John*, 1. *Uwins, Mr.*, 3.

Rembrandt. Incautious manner in which water was applied to and removed from the picture of the Woman taken in Adultery, when washed by Mr. Seguier and his assistant; injury likely to arise in consequence, *Moore* 2371-2381——Objection to the purchase by the trustees of Rembrandt's portrait of himself, as being desperately injured, *ib.* 9860.

Information with regard to a Rembrandt belonging to the Archbishop of York, into which witness, by Mr. Thane's desire, introduced the head of a black man, *Lance* 5230-5253.

See also *Purchases* (*National Gallery*), 4.

REMOVAL OF THE GALLERY:

1. *Expediency of such Removal.*
2. *Objections thereto.*

1. *Expediency of such Removal:*

Injury sustained by the pictures in the present gallery from the condition and situation of the building; expediency of its removal, *Lord Overstone* 5411-5413——A better situation for the gallery might be selected by going westward, *Faraday* 5525-5527——Evi-

Report, 1852-53—*continued.*

REMOVAL OF THE GALLERY—continued.

1. *Expediency of such Removal*—continued.

dence in support of the projected removal of the gallery to Kensington, *Sir C. Eastlake* 4685-4691; *Dyce* 7490-7515. 7621, 7622; *Ford* 7944-7948. 7964-7968; *Russell* 8184; *Plass* 9258-9260; *Davies* 9301-9309; *Wellesley* 9465-9470——Opinion that the removal of the gallery to Kensington would not tend to decrease the number of visitors, *Dyce* 7510-7515. 7621, 7622. 7638——Evidence in support of the opinion that no inconvenience would result to the public generally as regards attendance by the removal of the National Gallery, &c. to Kensington, *Bowring* 8626-8679——Difference of opinion among artists as to the advisability of the removal, *ib.* 8650-8652. 8662-8670.

Conclusion come to by the Committee, recommending the removal of the gallery to some more suitable locality, *Rep.* xvii.

2. *Objections thereto:*

Evidence generally to the effect that it is very undesirable to remove the gallery from its present site to Kensington, *Coningham* 6896. 6922-6934. 7005-7022; *Hurlstone* 7053-7205; *Moore* 10011-10026——The centrality of the gallery, and its accessibility to the public from all parts of the metropolis, are strong arguments against its removal to Kensington, where the number of visitors would be greatly reduced, *Hurlstone* 7058. 7122, 7123. 7136-7154. 7181-7195——The Crystal Palace at Sydenham, and the proposed national collection of fine arts at Kensington, are not parallel cases from which to imply that they will each be equally well attended by the public, *ib.* 7181-7191——Witness entirely concurs in Mr. Hurlstone's objections to the removal of the site of the gallery, *Foggo* 7355, 7356. 7390.

See also *Atmospheric Influences. Combined Departments of Art. Kensington Gore. School of Design (Marlborough House). Site of the Gallery. Students (National Gallery). Working Classes.*

Repairs. See *Previous Cleanings. Restorations of Pictures. Rubens*, IV. *Velasquez*, II. 3.

Reports. No regular reports were made by the keeper to the trustees, of the state of the pictures; periodical reports should be provided for, *Lord Monteagle* 4962——An annual report from the trustees to Parliament is desirable, *Lord Aberdeen* 5313; *Russell* 8117——An annual report should be made to Parliament under the plan of management suggested by witness; but entire publicity of detailed transactions is not desirable, *Dennistoun* 5765——The annual report ought to embody the motives guiding the trustees in their transactions, both collectively and individually, *ib.* 5772-5774.

Resinous Varnish. Employment of this varnish by witness, as an improvement on simple mastic varnish, which it nearly resembles, *Brown* 1111-1115.

RESPONSIBILITY:

1. *Nature and Extent of the Responsibility vested in the present Trustees.*
2. *On whom such Responsibility should rest for the future, considered.*

1. *Nature and Extent of the Responsibility vested in the present Trustees:*

In former years the trustees confided implicitly in the keeper of the gallery as to the care and treatment of the pictures; of late years they have exercised a more immediate control, *Rep.* x——By the exercise of this control the trustees took upon themselves the responsibility of all details in the treatment of the pictures, *ib.*

How far it may be desirable to impose greater responsibility on the trustees, *Uwins* 247-255——The form of responsibility at the gallery is not objectionable, but every care should be taken to vest that responsibility in a keeper thoroughly acquainted with the principles of the art of the old masters, *Moore* 2382. 2387. 2397-2403. 2409. 2554, 2555——Objection to the present system of management of the gallery, inasmuch as no one person is responsible to the public, *Coningham* 6808, 6809——Details of a recent purchase effected on the recommendation of witness, and showing the anomalies of the present regulations as regards responsibility in such matters, *Sir C. Eastlake* 7027-7052.

Responsibility of the proposed staff of officers relatively considered, *Foggo* 7293-7303. 7343-7354——There is a want of a proper definition of the duties and responsibilities of all the officers connected with the establishment, *Dyce* 7435——The defects of the present system of management are rather to be attributed to the entire want of definite objects in the trust itself, than to its administration by the trustees, *Russell* 8076-8078. 8081-8083——Objections to the Board of Trustees, as being an unpaid and irresponsible body; mistaken purchases effected by them, *H. Wellesley* 9510, 9511. 9541 *et seq.*

2. *On whom such Responsibility should rest for the future, considered:*

The professional reputation of the cleaner is the only practical responsibility for a proper treatment of the pictures, *Dennistoun* 3387-3398. 3406, 3407——The responsibility of advising cleaning should be vested in three artists of known reputation, instead

of

Report, 1852-53—*continued.*

RESPONSIBILITY—continued.

2. *On whom such Responsibility should rest for the future, considered*—continued.

of in the keeper or the trustees, *Roberts* 3501-3508——The persons who undertake the cleaning, &c. should be salaried officers of the establishment, as being thereby the more responsible for the result, *Ford* 3867-3869——Evils inseparable from a numerous body of trustees; salaried officers charged with a responsibility for the practical management of the details of the institution are to be preferred, *Lord Aberdeen* 5287-5293.

The responsibility desired can only be obtained by giving salaries to those in whom it is vested, *Dennistoun* 5750, 5751——Vesting the whole responsibility in one person seems the natural remedy; but witness despairs of an individual properly qualified being found, *ib.* 5752, 5753——To such an officer access to extraneous advice would continue the evil of divided responsibility, *ib.* 5754——The individual responsibility desirable might be had in a board of five or six trustees, salaried, independent of the Treasury, with large powers, and responsible to Parliament alone, *ib.* 5754-5758——One of them should be in Parliament, but not removable with the Government, *ib.* 5759——Manner in which their acts should be individually regulated, *ib.* 5760——An objection to the whole responsibility resting in one person is the difficulty of selecting a gentleman with the requisite qualifications, yet able to stand the brunt of public criticism, *ib.* 5774-5777——The whole responsibility of purchases made at home should be provided for by the proposed trustees, as it arose, *ib.* 5807.

Witness recommends individual reponsibility in his scheme for the future management of the gallery, *Sir C. Eastlake* 5973. 5977. 5983——In witness's plan for the future management of the gallery, the director should be wholly responsible for purchases, *ib.* 5975. 5977-5979——Further explanation in detail, with regard to the three officers, the director, the secretary and the superintendent, proposed by witness, under an improved system of management, and their duties; means by which the desired respon sibility would be secured, *ib.* 6236-6293. 6314-6328. 6337-6368. 6374-6383. 6392-6407. 6478, 6479——The responsibility of recommending extraordinary purchases should rest with the Government department, a Minister of the Crown having the supreme control of the collection, *ib.* 6582-6591.

Suggestion that the artistic responsibility be confined to a body of three directors, who should decide upon cleaning, purchases, &c., and report annually to Parliament, *Hurlstone* 6740 *et seq.*——The administration of the fine arts will never be placed on a sound or solid foundation until some Minister is made politically responsible for it in his place in Parliament, *Coningham* 6809——Belief that the responsibility of one person might be ample for the purposes of the gallery, as at present limited to one department; he should, however, have a secretary and a competent superintendent under him, *ib.* 6833-6836——Under a management of three directors, as proposed by witness, or even of one really responsible, the mistakes made in purchasing would have been avoided, *ib.* 6955. 6961, 6962. 6972.

Responsibility to be fixed on the three members of the committee of taste proposed by witness in making purchases, *Foggo* 7249-7253. 7259-7261——The general body of trustees should be mainly responsible to Parliament, *ib.* 7293, 7294——The standing committee of trustees, as acting under delegated authority from the general body, would be responsible to them, *ib.* 7296-7303.

Consideration generally of the question of responsibility, and the parties in whom it should be vested, under witness's scheme for the management of the combined departments of art, *Dyce* 7441 *et seq.* 7571 *et seq.*——Preference given to individual responsibility in management over the responsibility of a triune directorship, *ib.* 7649-7654——Objections to the responsibility of purchases being vested in one director, *Russell* 8157. 8161, 8162.

See also *Cleaning. Combined Departments of Art*, 3. *Director of the Gallery. Management of the Gallery. Purchases* (*National Gallery*). *Trustees*, 1. 2. *Uwins, Mr.*, 2.

Responsibility (*British Museum*). Responsibility, directly or indirectly, of all the officers of the Museum to the trustees, *Hawkins* 7691-7705. 7815, 7816.

See also *Purchases* (*British Museum*).

Restorations (*British Museum*). In restoring mutilated monuments, &c. no attempt is made to represent the original, *Hawkins* 7744, 7745.

RESTORATIONS OF PICTURES:

1. *Extensive existence of Restorations; their Liability to Removal by Cleaning.*
2. *Condemnation of the Practice of Restoring.*
3. *Non-adoption of the Practice in the National Gallery.*

Report, 1852-53—*continued.*

RESTORATIONS OF PICTURES—continued.

1. *Extensive existence of Restorations; their Liability to Removal by Cleaning:*

Frequent restorations existing in the pictures in the National Gallery, and in this country generally, *Wellesley* 9493-9496——Extent to which restorations have been practised by the French at different periods since the close of the last century, *ib.* 9497-9509.

Liability of repairs or repaints effected in former cleanings to be brought away by applications which would not affect the original surface of an old seasoned picture, *Rep.* xi.

2. *Condemnation of the Practice of Restoring:*

Restorations to injuries are utterly unjustifiable, if they encroach upon the original surface, *Moore* 2420-2423——Authority of Vasari quoted against the restoration by Sodoma, though a great painter, of some injuries in a work of Luca Signorelli, *ib.* 2424-2428——Doubts as to the possibility of restoring injuries in the works of the great masters, without detection, *Munro* 4012-4017. 4021——Discretion of the restorer employed in foreign galleries to make such repairs as he considers advisable; consequent injuries thereon, *Stevens*, 4063-4065. 4103.

3. *Non-adoption of the Practice in the National Gallery:*

No restorations have been made by Mr. Seguier in his cleaning of the pictures, *Uwins* 130-132——Witness has never attempted to tone down, by glazing or otherwise, the appearance of any work, *Seguier* 910, 911——Custom in the gallery of not restoring any imperfections rendered visible by cleaning; objection to this custom, *Dyce* 3743-3747. 4258-4265. 4284——Former custom in the gallery, of restoring the pictures when cleaning rendered any injuries apparent, *ib.* 3821-3825——Witness was not authorised by the trustees to repair as well as clean pictures, *Sir C. Eastlake* 4544-4547——There is no danger under the system of management proposed by witness of the National Gallery becoming subject to the treatment to which foreign galleries are exposed with reference to the entire restoration of pictures, *Sir C. Eastlake* 6419-6421.

See also *Florence Gallery. Luini. Previous Cleanings. Retouching. Rubens*, IV. 1. *Toning. Velasquez*, II. 3.

Restorers. Remarkable skill of the artists at Rome, &c. in restoring the touch of the original master, so as to deceive the most competent judges of art, *Ford* 3932-3942. 3945.

Re-touching. Justification of the practice being adopted in the gallery of re-touching the pictures after cleaning, inasmuch as almost every old picture has been injured, and as cleaning necessarily renders such injuries apparent, *Dyce* 4258-4265. 4284.

See also *Restorations of Pictures. Toning.*

Reynolds, Sir Joshua. Much glazing was used by this painter, and his works are consequently very hazardous to clean, *Seguier* 825-830——The Age of Innocence, by Sir Joshua Reynolds, was cleaned by witness before it was received into the gallery, *Brown* 1133-1135——The works of Sir Joshua Reynolds are not particularly susceptible of injury from cleaning, *Uwins* 2799-2802——Authority of Sir Joshua Reynolds quoted, as being much opposed to the practice of cleaning, *Moore* 2564——Circumstance of his having destroyed pictures in order to learn how they were painted, *Sir C. Eastlake* 4701.

Richmond, George. Letter from Mr. George Richmond, 9th June 1853, respecting the pictures lately cleaned, *App.* 782.

Roberts, David, R.A. (Analysis of his Evidence.)—Evidence showing the injuries inflicted on several of the nine pictures cleaned in 1852; 3492-3500. 3508-3510——There is a great rawness and want of tone about the Claudes, but still they have not been damaged to the extent represented by some witnesses, 3494. 3510——The work most injured is the View in Venice, the whole harmony of which is completely gone, and can never be restored, 3495, 3496. 3498. 3508, 3509——Belief that the Grand Canal has not suffered by the cleaning, 3497——Frightful alteration in the St. Bavon attributed to the operation, 3499.

Objection to cleaning, as it must be more or less injurious, 3499. 3502——Suggestion that three artists of known reputation should be selected to decide upon the expediency of cleaning, 3501-3508——Impossibility of laying down any general rule whereby the cleaner may be guided and limited in the processes used, 3503. 3504——Approval of the system of management of Dulwich Gallery, where for the last thirty years the pictures have not been cleaned, or at all events have not suffered by the process, 3511.

Roman School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 796.

Report, 1852-53—*continued.*

Rome. Answers to queries on the national collections and museums of fine arts at Rome, *App.* 753 *et seq.*——*See* also *Restorers.* *Vatican, The.*

Rosa, Salvator. The picture in the gallery by this master was recommended by witness for cleaning in 1852, but he had no time for the matter, *Seguier* 753, 754——It is better not to clean the Salvator Rosa in consequence of the danger of removing the oil varnish which has been injuriously put upon it since its purchase by the nation, *Farrer* 1288-1294. 1372, 1373. 1452-1458——The Salvator Rosa is not in a bad state, but it would be improved by cleaning, *Moore* 2528-2530——The Salvator Rosa, though very dark, should not undergo the process of cleaning, *Coningham* 3054, 3055. 3106. 3109——The work is in a most unsatisfactory state, and should at once be cleaned, *Dennistoun* 3398. 3403.

Royal Academy. One-half of the accommodation contained in the National Gallery was made over to the Royal Academy, on the understanding that possession was contingent on its not being required for public purposes, *Rep.* v——Tenure on which the Royal Academy hold their portion of the gallery; language said to have been used by his late Majesty in delivering the keys to Sir Martin Shee, *Sir C. Eastlake* 4662-4666.

There are no reasons for continuing the accidental local connexion of the gallery with the Royal Academy, which would be severed by the removal of the former, *Dennistoun* 5887-5890——When the president of the academy was a trustee of the National Gallery he had a divided interest to influence him, and, for the sake of gaining more space at the gallery for the purposes of the academy, he memorialised Her Majesty for a grant of the whole building, thus sacrificing the interests of the public institution, *Hurlstone* 6726-6733——Condemnation of the management in allowing the Royal Academy to establish themselves in the building to the prejudice of the public, *Foggo* 7225-7230——The Royal Academy are proposed to be excluded from any occupancy in the building projected by witness on the present site, *Fergusson* 8423-8425.

Objectionable exercise of power by the trustees in granting permission to twenty students of the Royal Academy to have special privileges of painting, &c. in the gallery; peculiar advantages are thus given to a private body, to the prejudice of the students generally, *Hurlstone* 6690-6720.

See also *Admission of Students*, 1. *President of the Royal Academy.* *Smoke*, 3. *Students* (*National Gallery*).

Royal Academy of Music. Reference to an application recently made by the Royal Academy of Music for a site on the ground at Kensington Gore, *Bowring* 8723.

Rubbing. See *Friction.*

Rubens:

I. *Characteristics of this Master.*
II. *The Brazen Serpent.*
III. *The Chateau of Rubens.*
IV. *The Judgment of Paris:*
1. Its Cleaning and Repairing in 1846 approved of.
2. Condemnation of the Cleaning.
V. *The Peace and War:*
1. Injuries attributed to its Cleaning.
2. Such Injuries not admitted.
VI. *The Rape of the Sabines.*
VII. *The St. Bavon:*
1. Originality of the Picture contended for.
2. Its Authenticity not admitted.
3. Extensive Damages imputed to the recent Cleaning.
4. The Cleaning not Injurious.
VIII. *Whitehall Chapel.*

I. *Characteristics of this Master:*

Mode pursued by Rubens in finishing off his sketches and other works; definition of the different processes of glazing employed by him, *Evans* 2303 *et seq.*——The authority of Rubens shows that exposure to the sun, and not cleaning, was the best means of restoring the colours of his freshly painted works, *Moore* 2483-2491——Practice of Rubens to paint his works on white grounds, *Fradelle* 2716-2720. 2722, 2723——Susceptibility to injury in cleaning of the works of Rubens and the Flemish School, from the circumstance of their having painted so much in glazing colours, *Cheney* 4333-4335.

Report, 1852-53—*continued.*

RUBENS—continued.

II. *The Brazen Serpent:*

Remarks of Mr. Buchanan on the condition of this picture, to the effect that it is in a very harmonious state, *App.* 770.

III. *The Chateau of Rubens:*

Present unsatisfactory condition of this work, *Dennistoun* 3403.

IV. *The Judgment of Paris:*

1. Its Cleaning and Repairing in 1846 approved of:

When cleaned by witness in 1844, this work was in a very pure state; some repairs were exquisitely done to the picture by Sir C. Eastlake, with materials provided by witness, *Brown* 1077. 1090-1096. 1139-1149——The Judgment of Paris has been very well cleaned, and is improved in appearance thereby, *Bentley* 1860-1867. 1923-1927—— The picture required the operation, was much improved by it, and is now in excellent condition, *Stansfield* 3668-3678——Reference to the evidence given by Mr. Brown respecting certain pictures cleaned in 1844; special reference made to the Judgment of Paris, by Rubens, *Sir C. Eastlake* 4462-4466. 4511-4516——Extent to which restoration was required and carried in the course of cleaning the Judgment of Paris; satisfactory manner in which the operation was performed by Mr. Brown; parts repainted by witness, *ib.* 4524-4542.

Witness was not aware until lately that the Judgment of Paris was touched with colour; the trustees should be acquainted when such an operation is needed, *Lord Monteagle* 5086-5089.

2. Condemnation of the Cleaning:

Deterioration in the general tone of the Judgment of Paris since its cleaning, *Farrer* 1410-1419——The picture did not at all require the process, and lost much of its luminous tone thereby, *Moore* 2461-2475; *Coningham* 3085-3089——Injury done by the cleaning; time has increased rather than diminished the monotonous and insipid effect produced by the operation, *Lawrence* 3584-3591——Impression that it was toned down, or glazed a little by the cleaner; it did not require cleaning, *Munro* 4042-4048—— Improbability of time ever restoring the injuries inflicted by the cleaning, *Cheney* 4343-4345.

V. *The Peace and War:*

1. Injuries attributed to its Cleaning:

The Peace and War of Rubens suffered greatly by cleaning in 1846, *Coningham* 3084, 3085; *Moore* 2461. 2477-2479——Remarks of Mr. Buchanan to the effect that the cleaning was most injurious, *App.* 769.

2. Such Injuries not admitted:

The Peace and War was not affected by the cleaning of 1846, *Hart* 3348-3350.

This picture is an example of a previous restoration, *Sir C. Eastlake* 4484-4488. 4490.

VI. *The Rape of the Sabines:*

This work having been cleaned in 1833, has a more pleasing and harmonious tone than the St. Bavon, cleaned in 1852, *Seguier* 846-854——The picture was not repaired when it was cleaned, *Sir C. Eastlake* 4547.

VII. *The St. Bavon:*

1. Originality of the Picture contended for:

Belief that the St. Bavon is an original work, though an unfinished one, *Bolton* 1047-1049; *Bentley* 1803-1807; *Evans* 2297-2303.

2. Its Authenticity not admitted:

Doubts as to the authenticity of the picture, *Seguier* 603, 604; *Farrer* 1335-1337; *Moore* 2234, 2235——It is rather a sketch than a finished work; opinion that it was all painted by the same hand, *Moore* 2234 *et seq.*

3. Extensive Damages imputed to the recent Cleaning:

The painting has been cleaned too closely, *Farrer* 1331-1334. 1406-1409——The cleaning seems to have been uneven and irregular, *Bentley* 1801, 1802——The effect of the picture has been totally destroyed by the removal of the glazing and the disturbance of the original paint, *Moore* 2232-2293——The process of cleaning was not at all required, as the picture was at the time in a very fine condition, *ib.* 2233. 2250-2252——It is a sketch

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VII. *The St. Bavon*—continued.

3. Extensive Damages imputed to the recent Cleaning—*continued.*

sketch rather than a finished picture, but the want of detail in some of the figures is attributable to its having been over-cleaned, *ib.* 2234 *et seq.*

Witness made a copy of the St. Bavon about thirty years ago, when it was in the possession of Mr. Holwell Carr, *Evans* 2294-2296——When witness copied the St. Bavon, the over-glaze, or toning, was perfect upon it; belief that it has since been removed by cleaning, but that the inner glaze or surface of the picture has not suffered, except in the figure of one of the women; the general tone and richness of the work has certainly been marred by cleaning, *ib.* 2307-2349——Opinion that the details of some of the figures have been injured by cleaning, and part of the original paint removed, *ib.* 2338-2346.

Crude and unfinished look of the St. Bavon; it seems to have been over-cleaned, *Hart* 3284-3287——It is now in a very bad state, and most probably was much injured by the cleaning, *Dennistoun* 3382——Frightful alteration in the St. Bavon attributed to the operation, *Roberts* 3499——Testimony to the injury inflicted by the cleaning, *Lawrence* 3548, 3549——The glazings have been partly removed, and the master's touch much effaced, *Cheney* 4307, 4308.

Remarks of Mr. Buchanan on the cleaning of the St. Bavon, to the effect that the picture has been ruined thereby, *App.* 770.

4. The Cleaning not Injurious:

Approval of the cleaning of the St. Bavon, *Uwins* 58. 69; *Bolton* 1046——There was a considerable accumulation of dust, &c. to be removed from the picture; it was re-varnished with simple mastic varnish, *Seguier* 593-606. 858-861——Denial of Mr. Moore's assertion that the original surface of the St. Bavon has been touched, and some of the figures partly rubbed out, *Uwins* 3204, 3205.

VIII. *Whitehall Chapel:*

Recommended transfer to the gallery of the pictures by Rubens on the ceiling in Whitehall Chapel; they could be removed with perfect safety, and would be more appreciated if suspended against a wall, *Foggo* 7263. 7265-7272. 7408-7410.

Russell, William. (Analysis of his Evidence.)—A trustee of the National Gallery; appointed August 1850; 4780, 4781——Received no instructions as to his powers or duties; idea entertained by him as to his responsibility on undertaking office, 4782-4791——Relation in which the keeper stood to the trustees; extent to which he was consulted by them, 4792-4795——Witness is not aware that this officer had any instructions to observe the pictures and recommend any for cleaning, 4796-4798——Mr. Seguier was never consulted as to those which might require to be cleaned without the knowledge or sanction of Mr. Uwins, 4799-4802.

How far Mr. Uwins, in withholding his judgment and advice upon these occasions, may be considered not to have acted up to his duty, 4804, 4805——Witness considered that Mr. Uwins was virtually consulted at the meetings of the trustees, 4806, 4807—— He is not aware of the existence of any regulations with reference to cleaning, 4808-4812——Mr. Uwins's office implied that he should take part in the discussions, 4813——Minute of 9 February 1852, as to an alteration of practice in respect to occasional cleaning; circumstances which gave rise to this regulation, 4814-4821——Particulars as to what passed at the meeting of the trustees held 1st March 1852; terms of Mr. Seguier's report then made, 4822——Subsequent meeting held 5th April 1852; further reference to Mr. Seguier's opinion on that occasion; no discussion took place at that meeting, 4823-4825.

Résumé of the proceedings of the trustees in regard to the pictures more particularly the subject of inquiry, 4826 *et seq.*——Allusion to the report as to the protection of the pictures by glass, 4826 (*p.* 304)——Perfect coincidence between Mr. Seguier's reports and the pictures actually dealt with by him according to the instructions issued to him; witness is at a loss to see why Sir C. Eastlake does not perceive this conformity, *ib.* (*p.* 306)——Particulars as to the exact pictures included in the nine cleaned in the last vacation; each picture enumerated, 4826-4828——Five other pictures (the Salvator Rosa, and the David in the Cave of Adullam, and also the Sebastian del Piombo, the Murillo, and the Parmegiano) likewise dealt with, making fourteen in all, 4829-4831.

Explanation as to the instruction to Mr. Seguier of 5th July 1852; alteration in the wording thereof, made at the instance of Sir Charles Eastlake; opinions of Mr. Mulready and Mr. Leslie sought by witness, 4831-4833——Mr. Uwins was present at the discussion, and had full opportunity of objecting, 4833-4837——Letters from Mr. Leslie to witness respecting the Paul Veronese read, 4837 (*p.* 308, 309)——Attacks made on Mr. Seguier, impugning his skill and experience as a picture-cleaner; testimony in answer thereto, *ib.* (*p.* 309-311)——Proceedings of the trustees at the meeting held 12 November 1852; minute then made approving of the result of the cleaning of the pictures in the

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previous vacation, *ib.* (*p.* 311)——Inaccuracy of recollection into which Mr. Uwins has fallen in regard to the two Turners, put in order at the same time with the pictures before referred to; evidence in correction of his statements, 4837 (*p.* 311), 4838——Terms of Mr. Turner's will with respect to these pictures, 4838.

Witness cannot agree with Sir C. Eastlake in the opinion that the directions of the trustees in regard to the cleaning of the pictures were overpassed; Mr. Seguier did no more than remove the old varnish from the pictures, and re-varnish them, 4839–4843——The present appearance of the pictures is the result of too rigid an adherence to his instructions by Mr. Seguier, 4843. 4852, 4853——Further allusion to the meeting of 12 November; no expression of dissent fell from any of the trustees, 4844–4847——This meeting was not specially summoned for the purpose of considering the effect of the cleaning; belief that no observations had appeared in the public press on this subject prior to the meeting, 4848–4851.

Effect of varnish mixed with oil, when under glass, to turn black, whereas it turns yellow when merely subjected to atmospheric influence, 4854–4857. 4956, 4957——Two occasions only on which witness originated the picture-cleaning; personal examination of the pictures instituted by witness; how far also by other trustees, 4858–4860——The practice of picture-cleaning has not been carried to excess when conducted by experienced cleaners, 4861——Further proof of the skill and experience of Mr. Seguier; confidence reposed in him by the late Mr. Wells, 4862–4866.

Objections to the use of oil in the varnish; influence exercised by witness with Sir C. Eastlake in inducing Mr. Seguier to forego its use; believing that such a point was better left to the discretion of the cleaner, witness never brought the matter before the trustees, 4867–4881——Neither has anything resulted from the recommendations of the Commission of Inquiry respecting the preservation of the backs of the pictures from dust, 4882–4885——Witness was not aware until lately that five out of the nine pictures lately cleaned were the property of the British Museum; intention of communicating an expression of regret to the trustees, 4886–4889. 4937, 4938.

Steps taken for protecting the pictures by placing certain of them in glass cases; inquiries instituted, with the view to ascertaining the best description of glass to use, 4890, 4891. 4893——Mr. Faraday's researches into the nature of the varnishes are not yet completed, 4892——Extent to which Mr. Seguier was made a judge as to the propriety of cleaning the pictures, 4894——Much that is unsatisfactory in the present condition of the recently cleaned pictures is due to what may have been done to the pictures on previous occasions; the concealment of defects disclosed by the cleaning would still further improve the pictures, 4895–4901. 4939–4945——No evidence to show that any injury has been inflicted by the recent cleanings; special reference herein to the Claudes and to the evidence given by Sir C. Eastlake in regard to their being "wooden," and also as to glazing, 4902–4920.

Condition of the Francia in regard to blistering; mitigation of the evil by Mr. Seguier by covering the picture with glass; the blistering is not owing to the use of the gallery varnish, 4921–4923. 4955——How far the vacation afforded sufficient time for cleaning the pictures; it is not desirable that the process should be confined to the vacation, 4924, 4925——Witness is not prepared to offer any definite suggestions in regard to the future management of the gallery, 4926–4928——Picture-cleaning is an operation of very great delicacy; Mr. Seguier's age has not yet disqualified him for these duties, 4929–4932.

It has not been thought necessary that Mr. Seguier should acquaint the trustees with the process he had recourse to in cleaning; they were under the impression that Mr. Uwins superintended, 4933–4936——Particulars as to Mr. Seguier's charges for cleaning, 4946——Mr. Seguier had an entirely discretionary power to clean the pictures in his own way; the trustees avoided the use of the word "cleaning" in their instructions, 4947–4953——No pictures have been lined since witness has been a trustee, 4954, 4955——Nor have there been any means of testing the question of the influence of glass on varnish with which oil has been mixed, 4956, 4957.

[Second Examination.]—The defects of the present system of management are rather to be attributed to the entire want of definite objects in the trust itself, than to its administration by the trustees, 8076–8078. 8081–8083——If the trustees had understood that they were expected by Parliament and the country to take an active part in forming a national collection, their conduct would have been much less passive than it has been, 8078. 8081–8085——Some specific instructions should be issued as to the precise character of the combined collections of art about to be formed, before the future system of management is considered and decided upon, 8079, 8080——Under a continued trusteeship of unpaid amateurs, &c. there would be no difficulty in providing for the attendance of a quorum of the trust at periodical meetings, 8084–8089. 8139, 8140. 8215–8218.

Future management of the gallery considered; suggestions in detail relative to the proposed officers and their duties, &c., 8089–8174. 8215–8218——The expenditure and the

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the system generally for the first few years should be such as would facilitate great rapidity of collection, 8089. 8095 *et seq.*——The number of trustees should depend on the extent of the collections under them, but there should be at least from eight to twelve, who might be appointed by the Treasury, and whose services should be gratuitous; nature of the duties to be undertaken by them, 8090–8110. 8117–8139——Opinion that in making purchases no prejudice to the public would result from the fact of the trustees being, to a great extent, picture collectors themselves, 8092–8094——Proposed appointment of a keeper of the gallery, who should be an artist, should receive a salary of about 500 *l.* a year, and should be in frequent attendance, 8095——There should also be an assistant keeper, resident in the building, and in daily attendance, who should be somewhat conversant with art, and should have a salary of from 200 *l.* to 300 *l.* a year, 8095.

Suggested appointment of a council of art, attached to the trust, consisting of five persons versed in art, either practically or theoretically, selected by Government, and with salaries of about 300 *l.* per annum; definition of the duties to be undertaken by them, 8095 *et seq.*——Mode of proceeding proposed to be taken severally by the council of art and the board of trustees, &c. with respect to purchases; probability of their opinions clashing; body in whom the responsibility should be vested, 8096–8110. 8141–8174——The keeper should be the organ of official communication between the trustees and the council of art when any purchase is being proposed, 8097. 8170, 8171——Suggested appointment of a secretary to record the proceedings of the trustees and the council with respect to purchases, &c., 8099.

Discretion to be exercised by the Treasury before purchases are finally arranged, 8099–8110. 8131–8138——The trustees should report annually to Parliament, 8117——Instead of a fixed sum being placed at the disposal of the trustees it would be better for them to apply to the Treasury for the necessary expenditure on purchases, 8118–8127——Under the proposed system of purchasing, &c., it might be expedient that the First Lord of the Treasury no longer continue an *ex officio* trustee, 8130–8138——How far it may be desirable that Parliament should lay down any rules for the guidance of the management in purchasing works of a certain character or school of art, 8142–8160——Opinion that no predilection exists amongst the present trustees for the pictures of any inferior school or master, 8151, 8152. 8159, 8160. 8163–8166——Objections to the responsibility of purchases being vested in one director, 8157. 8161, 9162——Résumé of the proposed system of purchasing, as showing the several checks against improper expenditure, 8167–8174.

Explanation respecting the copyright of the pictures in the gallery; facilities to copy are now given to the public generally, 8175–8177——Remarks in justification of the purchase, by the trustees, of the Titian, lately in the Soult collection, 8178, 8179——Possibility of re-lining the pictures in the gallery without the slightest damage resulting therefrom, 8179——Production before the committee of a Paul Potter, belonging to the Duke of Bedford, as illustrating the skill and safety of the process of re-lining, as practised by Mr. Leedham, 8179–8183.

Objection to the present site of the gallery, as involving a numerous attendance of persons, whose object is not always that of seeing the pictures, 8184——Inexpediency of checking the admission, by obliging the public to obtain tickets at some short distance from the building, 8185, 8186. 8188——Letter from the late Sir Robert Peel to witness quoted, as expressing certain objections to the centrality of the gallery, 8186, 8187——The existence of noxious vapours and of greasy deposits on the pictures is a further argument against the present site, 8187. 8191, 8192.

How far any class of the public might be put to inconvenience by a removal of the site to Kensington, 8189——Ornamental grounds surrounding the building would be a great advantage, 8190——Inexpediency of covering the pictures with glass, unless it be essential to their preservation, 8193–8195——Desirability of the new site being as open and airy as possible, 8196–8203——Inefficiency of the ventilation of the gallery, and injuries arising therefrom, 8203–8205——Recommended introduction of cartoons and drawings by the ancient masters into the projected enlarged gallery, 8206——Objection to a strict chronological arrangement of the pictures, *ib.*——The purity of the atmosphere in the proposed gallery would probably be endangered if extensive buildings were collected together for the several departments of art, 8207, 8208——Possibility of the present gallery being sufficiently enlarged, adverted to, 8209–8214.

Russell, Mr. W. Reference by the Committee to the evidence of Mr. Russell, relative to the meeting of the trustees held 5 July 1852, and the disagreement which arose respecting the extent to which Mr. Seguier should be authorised to carry his operations, *Rep.* ix.

Russia. Answers to queries on the national collections and museums of fine arts in Russia, *App.* 753 *et seq.* 836.

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S.

St. Bavon, The. See *Rubens*, VII.

St. George's Barracks. See *George's, St., Barracks.*

St. Petersburgh. See *Petersburgh, St.*

Salaried Officers. In the case of persons being appointed to the management of the gallery at fixed salaries, the appointments by Government are very apt to be considered as jobs, *Coningham* 6853-6859——Recommended payment of the officers employed in the future management of the gallery, or of the combined departments of art, whether as regards purchases made under their advice or otherwise, *Dyce* 7451. 7580. 7619, 7620.

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Sale of Pictures. See *Offers of Pictures. Purchases* (*National Gallery*).

Sandrart. Errors in the later edition of Sandrart's work of 1774, relative to Claude's mode of painting, *Sir C. Eastlake* 6232, 6233.

Saxon School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 808.

School of Design (*Marlborough House*). It is proposed that the School of Design, now located at Marlborough House, be removed to the site at Kensington, *Bowring* 8593-8595. 8619-8625. 8710-8720——Desirability of all students at the School of Design, &c., being in close vicinity, and having free access to the National Gallery, and the other collections of works of ancient art, *ib.* 8707-8721——The removal of the School of Design to Kensington, as projected, will be no hardship to the population of Spitalfields, as they have a local school already, *Sir William Cubitt* 10197-10204. 10267-10270.

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Schools of Design. Failure of these institutions to produce the benefits anticipated from them, *Foggo* 7424.

Sculptures (*British Museum*). It is desirable to remove the great works of sculpture from the British Museum to an establishment devoted to the fine arts; the expense would be considerable, *Lord Aberdeen* 5309-5312——There would be no serious difficulty in removing the large monuments, &c., to another site, *Hawkins* 7751-7753. 7790-7794; *Oldfield* 8288, 8289——Advantages of a removal of the sculptures from the British Museum on account of the London smoke, &c., *Sir R. Westmacott* 9024. 9028, 9029. 9074-9076.

Inexpediency of any separation of the sculptures and antiquities, *Hamilton* 8946-8948——Chronological arrangement, to a certain extent, of the various marbles and sculptures in the Museum, *ib.* 8953-8955.

See also *Casts. Combined Departments of Art. Elgin Marbles. Marbles, &c.* (*British Museum*). *Medals* (*British Museum*). *Nineveh Sculptures.*

Scumbling. The process of scumbling, as used by Claude, is somewhat analogous to glazing, and renders his pictures very susceptible of injury in cleaning, *Seguier* 487-490——The mode of glazing practised by Claude did not consist in mere toning, or in the use of varnish, but was rather a process of final painting, termed scumbling, and was not peculiar to him only, *Hart* 3412.

Solvents are better resisted by scumbling than by glazing, *Farrer* 1476, 1477——Scumbling and glazing are similar processes, differing in degree only, *Lawrence* 3569-3576——Technical explanation of the process, *Sir C. Eastlake* 4494.

See also *Claude's Pictures*, I. *Glazings.*

Sebright, Sir Thomas. (Analysis of his Evidence.)—Has had considerable experience in picture-cleaning, and formerly cleaned several paintings with Mr. Andrew Wilson, 3413-3417——Most of the pictures cleaned in the National Gallery in 1852 have a crude appearance, and have been injured by the process of cleaning, but such injury cannot be attributed to the recent cleaning only, if at all, 3418-3437. 3464-3476——The Queen of Sheba looks somewhat rubbed and over-cleaned, but time will restore its former character, 3427. 3464-3474——Evidence relative generally to the processes used in cleaning; immense danger of the operation, 3438-3457. 3480-3491——A thin coat or film of varnish over the whole picture is seldom left by the cleaner, though it would be very expedient as a precautionary measure, 3439-3447.

Practice adopted by Mr. Wilson of putting new varnish on to facilitate the removal of the old, or, if a picture were not varnished enough, of putting some on for protection; he always toned after cleaning, and took great care to prevent the necessity of re-cleaning,

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3449-3457. 3479-3491——The probable effect of the gallery varnish is to darken the pictures; it also requires great care in the removal, 3458-3463——Several pictures in the gallery are in a very dirty state and should at any risk be cleaned, 3477, 3478——unnecessary mystery made by cleaners of the processes used by them, which are, nevertheless, generally well known, 3480-3483.

Sebright, Sir T. His evidence as to the mode adopted by Mr. Andrew Wilson to keep his pictures clean, adverted to, *Rep.* xiv.

Secretary. In witness's plan for the future management of the gallery, the duty of the secretary would be to collect and record information, *Sir C. Eastlake* 5975. 5980——Appointment of secretary adverted to under an improved system of management, *Hurlstone* 6747-6763——The duties of the secretary, as proposed by witness, should be to conduct the ordinary correspondence and to keep the accounts of the institution, *Foggo* 7243. 7277, 7278——There should be a secretary appointed under witness's plan of management, *Dyce* 7453——Recommended appointment of a secretary, whose duties it should be to conduct the correspondence and to carry out the dictates of the director proposed by witness, *Ford* 7901-7903——Suggested appointment of a secretary to record the proceedings of the trustees and the council of art (proposed by witness) with respect to purchases, &c., *Russell* 8099.

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Seguier, John. (Analysis of his Evidence.)—Professional picture-cleaner; has been extensively employed by the trustees of the National Gallery, and also by several of the most eminent proprietors of collections in the kingdom, 413-428. Mr. William Seguier, brother of witness, and formerly keeper of the gallery, perfectly coincided with him in his system of cleaning, 419-424——About five or six years ago a person of the name of Brown cleaned a few pictures in the gallery, 429-432——Witness was not a salaried officer of the trustees, but was merely employed from time to time, 433——The authority to clean formerly emanated from the keeper, 434-438.

Witness has recently reported, under a minute of the trustees, on the expediency of cleaning, as in the case of nine pictures cleaned in 1852, in which case the keeper exercised no authority, 439-442——The mode of cleaning these pictures was left entirely to witness, 443-445——The keeper was generally present during the operation, in order to see that it was performed satisfactorily, 446, 447——Witness has no recollection of any of the trustees having been present, 448-451——Great difference of opinion existing amongst picture-cleaners as to the best process to be adopted; witness makes no especial secret of the mode pursued by him, 454-462——It is not advisable generally to bare the actual surface of the painting, but in some instances it is essential to do so; peculiarities of the different schools of ancient art, as requiring different methods of cleaning, 463-486.

[Second Examination.]—The process of scumbling, as used by Claude, is somewhat analogous to glazing, and renders his pictures very susceptible of injury in cleaning, 487-490——The varnishes used on old paintings are mastic varnish, and oil or copal varnish; the former is more easily removed, 491-502——Witness's knowledge of picture-cleaning has been derived from long practice rather than from study, 503, 504——Desirability of leaving a small portion of varnish over the surface of each painting, 505——In the case of the two Canalettis cleaned by witness, he was obliged to remove the whole coat of varnish, 506-509. 581-586.

Evidence generally with respect to the nine pictures cleaned by witness and an assistant, during the vacation of 1852; they all required cleaning, and have been much improved thereby; detailed account of the operation, and of the subsequent re-varnishing as applied to each picture, 506 *et seq.* 836-861. 901-923——With the exception of the Paul Veronese, mastic varnish only was used in restoring the appearance of these pictures, 628——Practice of witness formerly to mix oil with mastic varnish; how far this mixture possesses any peculiar advantages over the simple mastic varnish, 629-669. 693-702——The length of the vacation, that is, six weeks, afforded ample time for the cleaning of the nine pictures, 670-677.

Other pictures cleaned or re-varnished by witness prior to the year 1852; justification of the selection of these works for cleaning, and of the process adopted in each case, 678. 687-720. 753 *et seq.*——Besides the nine pictures cleaned in 1852, there were three others washed over in the same vacation; a slight coat of mastic varnish was applied to two of them, 679-686. 721-725——Course adopted by witness to remove the worms from the Sebastiano del Piombo; this work can hardly be said to have deteriorated since it has been in the gallery, 719, 720——Claude's Queen of Sheba is now in a more pleasing state than his Saint Ursula, 726-728.

The occasional cleaning with a silk handkerchief or a sponge and water, is left to the discretion and superintendence of witness, 730-733——The sponge is never applied with any quantity of water in it, 735, 736——No attention has been paid to the backs of the pictures, notwithstanding the recommendation on the subject of the Committee of 1850,

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and of Mr. Faraday, &c.; accumulation of dust on the backs of the paintings, and injury inflicted thereby, 737-752——General authority of witness to report to the trustees as to the pictures requiring cleaning; those cleaned in 1852 were submitted to them before the vacation, as being in special need of the operation; reference to those recommended for cleaning in 1853; 753-755. 759-762. 885-889. 895-900. 922——In 1847 the instructions to clean were given by Mr. Eastlake, who personally superintended the process, 756-758.

In the removal of paint, soap is decidedly a very powerful solvent, 778, 779—— Spirits of wine will remove repairs done on mastic varnish, but will not remove the paint from the surface of an old picture, 778-781. 869-871. 912-919. 931-934——Objections to the use of simple mastic varnish, on account of its tendency to chill, 782-793. 881-884 ——How far any damage may arise from frequently rubbing a picture with a silk handkerchief; this duty is performed by witness and his assistant, 794-798. 876-879. 942-947——Employment of an assistant by witness on several occasions of his cleaning pictures in the National Gallery and elsewhere, 799-840. 955-960.

Necessity for definite attention being paid to the lining of the pictures, 890-894—— In some pictures it is decidedly injurious to use spirits of wine for the removal of varnish; Venetian paintings are most readily affected by it, 912-919. 931-934——It is incorrect to say that the pictures lately washed were deluged with water, 925-930——The frames of the pictures should be cleaned once a week, 935-944——Justification of the cleaning by witness of the Velasquez in 1846; 948-954.

[Third Examination.]—Coincidence of Mr. Uwins with witness relative to the processes employed in the cleaning, 2905, 2906——The varnish was removed from the Guercino by friction, but no injury could have resulted from the careful manner in which the operation was performed, 2907-2909——The two pictures by Canaletti were the only ones in which solvents were used for the removal of the mastic varnish, 2910, 2911 ——The soap and water employed by witness merely acted on the outer coat of dirt, 2912-2914——The composition of the gallery varnish is a small portion of oil, boiled, with mastic; witness procures it somewhere in Long Acre, and has never analysed it, 2915-2917. 2952-2958——Belief that the same varnish has always been used in the gallery, 2918-2926——It has also been much used by witness in private collections, 2927——Simple mastic varnish assumes in time quite as yellow and dark a colour as the mixed varnish, 2928-2932.

All the pictures cleaned in 1852, with the exception, perhaps, of the Annunciation, had been formerly covered with the gallery varnish, 2933-2944——An accumulation of dirt and grease had softened into the oil, which had been rubbed over the varnish; this dirt would probably not have been so great if simple mastic varnish only had been used, 2935, 2936. 2946-2948——In the case of the Queen of Sheba, oil alone has occasionally been rubbed over the gallery varnish, 2939-2945——The Paul Veronese has also been coated with oil over the varnish, 2949.

Witness does not know whether the backs of the pictures were ever dusted previously to the sitting of the Committee of 1850, and is not aware by whose authority the dust was removed in that year, 2959-2967——(*Colonel Thwaites.*) The pictures were never dusted by the authority of witness; belief that it was prior to the sitting of the Committee of 1850, that the dust was last removed from the backs, 2968-2974——(*Mr. Seguier.*) In consequence of the Report of the Committee, witness recommended, through Colonel Thwaites, that the dust should be removed from the backs of the pictures; much injury may arise from this source, 2986-2988. 2991-2994——(*Colonel Thwaites.*) No communication has been made to the trustees by witness about removing the dust, nor does he recollect that Mr. Seguier ever suggested his doing so, 2989, 2990.

(*Mr. Seguier.*) When the Queen of Sheba was purchased for the gallery, it required several restorations, which witness was employed to make, and which he afterwards coated with the mixed varnish; this varnish was removed in the late cleaning by soap and water, but the restorations were not disturbed thereby, 2995-3015——Admission that pure mastic varnish is most suited for the National Gallery, 3018-3021——Removal of the oil from Claude's picture of the Annunciation by means of soap and water, 3022-3026——Spirits of wine will not affect old paint, and may be safely used in the removal of oil varnish, 3027-3030——The pictures cleaned in 1846, when the gallery varnish was used, will in time require re-cleaning, as dirt will certainly accumulate upon them, 3033, 3034.

[Fourth Examination.] See *Uwins, Thomas, R.A.* (Third Examination), and *John Seguier* (Fourth Examination).

SEGUIER, MR. JOHN:

1. *Authority under which he acted in Cleaning; Discretion vested in him.*
2. *His competency considered.*
3. *Papers laid before the Committee.*

1. *Authority*

Report, 1852–53—*continued.*

Seguier, Mr. John—continued.

1. *Authority under which he acted in Cleaning; Discretion vested in him:*

Remarks on the circumstances which led to the instructions being given to Mr. Seguier for effecting the recent cleanings, and the manner in which he fulfilled the same, *Rep.* ix *et seq.*

Witness is not aware that Mr. Seguier expressed any opinion as to the dangers of cleaning, *Sir C. Eastlake* 4431–4433——Witness having confidence in Mr. Seguier, did not inspect his operations during the cleaning of pictures; he used greater precaution, however, in regard to Mr. Brown, *ib.* 4457–4461. 4543——Mr. Seguier was never consulted as to those pictures which might require to be cleaned, without the knowledge or sanction of Mr. Uwins, *Russell* 4799–4802——Particulars as to what passed at the meeting of the trustees, held 1 March 1852; terms of Mr. Seguier's report then made, *ib.* 4822——Subsequent meeting held 5 April 1852; further reference to Mr. Seguier's opinion on that occasion; no discussion took place at that meeting, *ib.* 4823–4825——Extent to which Mr. Seguier was made a judge as to the propriety of cleaning the pictures, *ib.* 4894.

The elder Mr. Seguier attended the meetings of the trustees regularly; the present Mr. Seguier only when sent for; occasions of his opinion being sought, *Lord Monteagle* 5094–5100——Reference to Mr. Seguier's evidence (*Q.* 862 to 864, and 699), in which he disclaims being responsible to Mr. Uwins for the cleaning of the pictures; this does not agree with witness's view of his position; he considers Mr. Seguier to have acted under the direct superintendence of Mr. Uwins, *ib.* 5108–5111.

2. *His competency considered:*

Testimony received by the Committee as to the qualifications of Mr. Seguier; opinion that the trustees in him secured the highest professional ability which it was in their power to obtain, *Rep.* xi.

No fault can be found with the cleaning by Mr. Seguier of certain pictures in 1846, *Bentley* 1994——General incompetency of Mr. Seguier as a picture-cleaner, *Moore* 2385. 2387——Injustice done to Mr. Seguier by the placing of two Claudes, recently cleaned by him, in juxta-position with two uninjured Turners; the works of these masters are not properly tested thereby, *Dennistoun* 3409–3411——Attacks made on Mr. Seguier, impugning his skill and experience as a picture-cleaner; testimony in answer thereto, *Russell* 3837 (*p.* 309–311)——Picture-cleaning is an operation of very great delicacy; Mr. Seguier's age has not yet disqualified him from these duties, *ib.* 4929–4932——Opinion upon the manner in which Mr. Seguier removed the varnish from certain pictures, *Sir C. Eastlake* 5937–5942.

3. *Papers laid before the Committee:*

Report of Mr. Seguier relative to the removal of the chill from the surface of the Velasquez, &c. on 2d April 1853, *App.* 751.

See also *Cleaner to the Gallery. Cleaning. Gallery Varnish. Lining of Pictures. Regulations, &c. (National Gallery). Rembrandt. Restorations,* 3

Seguier, Mr. William. Appointed keeper of the gallery in 1824 by Treasury Minute; amount of salary fixed; duties as defined by the Minute, *Rep.* iii, iv——No record of any pictures having been cleaned during the keepership of Mr. W. Seguier, *ib.* viii.

Reference to the opinion of Mr. W. Seguier as to all the pictures in the gallery having been in a very good state when he was keeper, *Uwins* 333–337——Witness's brother perfectly coincided with him in his system of cleaning, *Seguier* 419–424——Citation of the opinion of Mr. W. Seguier as to the fine condition, during his keepership, of certain works that have since been cleaned, *Seguier* 903–905; *Moore* 2447, 2448. 2575, 2576——During the keepership of Mr. W. Seguier, the pictures were better preserved and less cleaned, and were in a finer state than they have been since, *Nieuwenhuys* 1598–1605. 1711–1716.

Witness has had much experience of Mr. W. Seguier; the practice in his lifetime was the same as at present, *Lord Monteagle* 5011–5014——Efficiency of Mr. W. Seguier, the first keeper of the institution, adverted to; good condition of the pictures during his keepership, *Thwaites* 9703, 9704——Period of Mr. W. Seguier's death, *Sir C. Eastlake* 5908, 5909.

See also *Cleaning,* I. 1. *Keeper of the Gallery,* 1. *Management of the Gallery,* 1. *Regulations, &c. (National Gallery).*

Seville School of Painting. Classified list of the masters of this school, with the names of their principal followers, *App.* 821, 822.

Sienese School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 795.

Silk Handkerchiefs. See *Occasional Cleaning.*

Report, 1852-53—*continued.*

SITE OF THE GALLERY:

1. *Generally.*
2. *Disadvantages of the present Site; its Removal recommended.*
3. *Objections to such Removal.*

1. *Generally:*

The several proposed sites for a new building adverted to, and considered, *Rep.* xvii, xviii——In quitting the present site, the Government should not lose sight of its great value as a central position, and eminently lending itself to the architectural embellishment of the metropolis, *ib.* xvii.

Desirability of the new site being as open and airy as possible, *Russell* 8196-8203——The purity of the atmosphere in the proposed gallery would probably be endangered if extensive buildings were collected together for the several departments of art, *ib.* 8207, 8208——Advantage of the site being in as dry and airy a situation as possible, such as the middle of Hyde Park, *Oldfield* 8290-8300. 8337-8340——Disadvantages in point of space, &c. of the sites proposed by the National Gallery Commissioners as compared with that obtainable at Kensington Gore, *Bowring* 8604-8606. 8614-8616. 8723-8729——Objection to the sites proposed by the Committee of 1851, *Pennethorne* 8837, 8838.

2. *Disadvantages of the present Site; its Removal recommended:*

The present site is not well adapted for the construction of a new gallery, *Rep.* xv——Result of the inquiries of the Committee into the site and condition of the present gallery in Trafalgar-square, *ib.* xvi *et seq.*

The pictures are likely to get extremely dirty in their present situation; witness's opinion given in 1850 as to the desirableness of a change of site remains unchanged, *Sir C. Eastlake* 4685-4691——Serious objections to the site of the gallery in the centre of London, *Faraday* 5469——The want of space for an enlargement of the building is one objection to the present site, *Dyce* 7491, 7492. 7637——Objection to the centrality of the present site, as inducing persons to enter the gallery for shelter from rain, and as involving the attendance of children and noisy crowds, *Ford* 7944-7948. 7964-7968——This objection might be obviated if admission were granted by ticket, *ib.* 7945. 7969. 8042-8047——Objection to the present site of the gallery as involving a numerous attendance of persons whose object is not always that of seeing the pictures, *Russell* 8184——Insufficient space at present devoted to the pictures, *Plass* 9253-9255.

3. *Objections to such Removal:*

Evidence to the effect that the present site of the National Gallery is as good as any other that can be devised, and in consequence of its centrality far better than Kensington, *Coningham* 6896. 6922-6934. 7005-7022——The present site is perfectly dry, whereas there is a general impression that the soil at Gore House is damp, *Hurlstone* 7058. 7195-7205——Any other influences, besides that of smoke, which are likely to injure the pictures at present, would affect them equally elsewhere, *ib.* 7071——Objections to a removal of the gallery to Kensington; advantages of its present centrality, *Moore* 10011-10026——The advantages of a central situation are such, that a very great pecuniary sacrifice should be made to secure the requisite space, &c. on the present site, *ib.* 10014-10020. 10026.

See also *Atmospheric Influences. Combined Departments of Art. Enlargement of the present Gallery. George's, St., Barracks. Hyde Park. Kensington Barracks. Kensington Gardens. Kensington Gore. Kensington Palace. Ornamental Grounds. Peel, Sir Robert, the late. Regent's Park. Removal of the Gallery. Smoke. Working Classes.*

SMOKE:

1. *Pictures in the Gallery injuriously affected thereby.*
2. *Sculptures in the British Museum likewise injured.*
3. *London Smoke not necessarily injurious to Pictures.*
4. *Comparative freedom from Smoke on the projected Site at Kensington Gore, anticipated.*

1. *Pictures in the Gallery injuriously affected thereby:*

The chill or bloom on the surface of pictures attributed to the influence of the sulphur contained in coal smoke, *Rep.* xii——The comparative freedom from smoke enjoyed by private collections in the metropolis does not prove that the gallery is unobjectionable on this score, *Dyce* 7495-7502.

2. *Sculptures in the British Museum likewise injured:*

The effect of the London smoke is very detrimental to the monuments and the surfaces of the antiquities generally in the British Museum, *Hawkins* 7737-7742——Injurious effects of dust and smoke on the marbles and other objects in the Museum, *Oldfield* 8271-8275.

Report, 1852-53—*continued.*

Smoke—continued.

3. *London Smoke not necessarily injurious to Pictures:*

Opinion that the smoke of London is not of itself injurious to the pictures in the gallery; condition of the works in various private collections adverted to in support of this opinion, *Hurlstone* 7059-7070. 7110-7121. 7161-7173——The anxiety of the Royal Academy to obtain possession of the gallery infers that they do not consider smoke injurious, even to their newly painted works, and tends to prove the general advantages of the present site, *ib.* 7062-7069. 7162-7166——The present site cannot be objected to on account of the London smoke, *Foggo* 7367——Suggested coating of isinglass within the varnish as a means of protecting the pictures from the effects of smoke, &c., *ib.* 7362 *et seq.*——Possibility of the partial prevention of smoke throughout the metropolis adverted to, *ib.* 7430——Opinion that any deterioration in the pictures is not attributable to the London smoke, *Moore* 10013, 10014.

4. *Comparative freedom from Smoke on the projected Site at Kensington Gore, anticipated:*

The prevalence of smoke, arising from the projected mass of buildings on this site, need not be apprehended, as smokeless fuel will be used, *Bowring* 8596——Private houses only, and not distilleries, &c., are likely to be built around the estate, *Bowring* 8597-8602——The houses as yet to be erected in the vicinity of the Kensington Gore estate will most probably be of a large description, with but very few inferior dwellings amongst them for the working or trading classes, *T. Cubitt* 8754-8779——The best class of houses only will be erected, and the prevalence of smoke will not be nearly so great as in the crowded vicinity of the present gallery, *Sir W. Cubitt* 10187-10196——It is extremely improbable that any baths and wash-houses or factories of any kind will be built in the neighbourhood, *ib.* 10191-10196. 10286-10290. 10294-10305——The fact of the prevailing winds being from the south-west, will not make the smoke specially injurious to the picture gallery, as there will be no factories, &c. in that direction, *ib.* 10247-10251.

See also *Atmospheric Influences. Elgin Marbles. Isinglass. Kensington Gore,* 2.

Soap and Water. Soap and water is a solvent in use at the National Gallery; purposes for which chiefly required; should be applied with extreme caution, *Rep.* vii.

The oil outside the mastic varnish was generally removed by witness with soap and water, which does not produce any effect upon the varnish, *Seguier* 649-653——In the removal of paint soap is decidedly a very powerful solvent, and great care is necessary in its use, *ib.* 778, 779. 3005-3015. 3022-3026——With proper care there is no danger in the application of soap and water, *Brown* 1197-1202——The soap and water employed by witness merely acted on the outer coat of dirt, *Seguier* 2912-2914.

Objections to the use of soap and water in the occasional cleaning of pictures, *Bentley* 1847-1853.

Solly Collection. Details of pictures sold at Mr. Solly's sale, from which specimens of the earlier and purer schools might have been obtained, *Christie* 5634-5674. 5683-5689. 5711, 5712——The pictures alluded to would fetch much higher prices now, *ib.* 5690-5701——Most of the early pictures of Mr. Solly are still in this country in private collections, *ib.* 5737.

Character of the Solly collection sold at Mr. Christie's, *Sir C. Eastlake* 6054-6059. 6064——Observations as to the "Luini" in that collection, *ib.* 6060-6065——Reasons for which no pictures were bought from the collection for the National Gallery, *ib.* 6076, 6077.

Solvents. Conflicting opinions as to the safety of solvents in picture-cleaning; solvents most in use in the National Gallery, *Rep.* vi, vii.

In applying solvents to mastic varnish, the whole of the varnish must be removed, *Seguier* 587-592. 823, 824——A judicious use of solvents will remove the varnish without injury in nine cases out of ten, *Bolton* 993-996——In removing the varnish from certain pictures in the gallery in 1844, solvents only were used by witness, *Brown* 1071-1085——The use of solvents in removing the oil varnish from the pictures cleaned in 1852 has certainly been injurious, *Farrer* 1297 *et seq.*; *Moore* 2048 *et seq.*——The mixed varnish used in the gallery can be removed without injury by solvents carefully applied, *Bentley* 1832-1846. 1895-1899——Spirits of wine or any other solvents are dangerous to the original surface of a picture, *Moore* 2045-2050.

All parts of a picture are not equally affected by solvents, *Moore* 2095——Extreme danger of using solvents unless most judiciously applied; the oil paint, as well as the varnish, may be removed unless great care be taken, *ib.* 2389——Solvents should never be applied to a picture, *Sir T. Sebright* 3452——Recommended use of some solvent that should be so thick that it could not penetrate below the varnish, *Lawrence* 3552——Axiom laid down with regard to the use of solvents, that whatever will remove varnish will remove in some degree the under parts of a picture, *Faraday* 5524.

See also *Cleaning,* II. 1. *Gallery Varnish,* 1. *Mastic Varnish,* 1. *Soap and Water. Spirits of Wine. Turpentine.*

Report, 1852-53—*continued.*

Soult Collection. Mr. Woodburn was commissioned to bid for particular pictures at the sale of Marshal Soult's collection, *Sir C. Eastlake* 6209-6211——Witness does not think that the fruit of that commission was satisfactory, *ib.* 6214——Prices Mr. Woodburn was authorised to bid, *ib.* 6215-6217.

Spanish Pictures. Character of the Spanish collection lately sold in London, *Dennistoun* 5842-5845——Witness would exclude no school of painting from the National Gallery; he has heard of the increasing desire of Spain to retain works of art in that country, *ib.* 5848, 5849——The treatment of religious subjects by Spanish masters will be frequently open to criticism, *ib.* 5852, 5853.

Spanish School of Painting. Classified list of the masters of the several schools, with the names of their principal followers, *App.* 820 *et seq.*——*See* also *Zurbaran.*

Special Meetings. See *Meetings of the Trustees.*

Spence, W. B. (Analysis of his Evidence.)—Is well acquainted with the Uffizzii and Pitti collections of pictures at Florence, 10041——Appears before the Committee for the purpose of affording them any details which they may require concerning the Florentine Gallery, in addition to the information already forwarded to them by the directors thereof, 10042, 10043——Opinion of Cornelius, the celebrated German painter, adverted to, as being extremely favourable to the architectural arrangements of the Florentine Gallery, and the mode therein adopted of combining the several departments of art under one roof, 10044-10047——Considerable attention paid in the gallery at Florence to the colour of the walls and floor, and to other incidental circumstances in regard to the effect of the pictures; document relative thereto handed in, 10048-10052. 10127——Desirability of similar attention being paid to such matters in the National Gallery, 10053, 10054.

Explanation of the system of cleaning and restoring practised in the Florentine Gallery; employment of a restorer in each of the collections; they are salaried officers, and their services are exclusively required for the gallery, where there is always enough for them to do in removing the old varnishes, &c., 10055-10075. 10090-10097. 10111, 10112——Generally speaking, the operations of the restorers have been beneficial to the pictures, 10067, 10068. 10100——Qualifications requisite in the restorers appointed to the Florentine Gallery, 10069-10071——How far it is essential that they understand chemistry, 10072-10075——Recent introduction of the Damar varnish into the gallery at Florence; composition of this varnish, which has been found to answer extremely well; care taken in its preparation, 10072. 10076-10082. 10121-10126——Great importance attached in Florence to the quality of the varnish applied to pictures, 10083, 10084——There are from 18 to 20 officers of various kinds engaged in the Florentine Gallery; multiform duties undertaken by them, 10085-10089.

Difficulty of removing the amber varnish from the Bolognese and Florentine pictures of the 17th century, 10091-10098. 10102——Inferior pictures are constantly being restored and repainted in Florence, for purposes of sale, &c., 10099, 10100——Occasional use of a penknife in Italy in removing dirt and varnish from pictures, 10103-10108——There are from 5,000 to 6,000 pictures in the Uffizzii Collection, 10109, 10110——The restorers in the Florentine Gallery are paid about 40 dollars a month each, which is considered a high salary, 10113-10116——Ample time taken by them in the process of cleaning some pictures, 10117——Explanation as to the class of works admitted into the Florence Museum (as stated by the directors of the gallery); copies, in casts, from marbles are not admissible, 10118, 10119——Effects of time and varnish on paintings, as showing that after the process of cleaning, the operator may not be blameable for any alteration in their appearance; illustration of the necessity of cleaning being resorted to, 10120.

Spence, Mr. Papers referred to in Mr. Spence's evidence respecting the arrangement, &c. of pictures and statues in the Florentine Gallery, *App.* 830.

Spirits of Wine. A vehicle of pure oil is little, if at all, affected by an application of spirits of wine, *Rep.* vii——A slight addition to that oil of varnish, or of any resinous substance, would render the paint susceptible of decomposition, *ib.*——Such addition has been more or less customary with some painters in every period, *ib.*——Danger therefrom to be apprehended from the incautious application of chemical solvents to the works of the ancient masters, *ib.*

Danger of using spirits of wine in removing the varnish from pictures, *Uwins* 247; *Seguier* 587-592. 822-832——Spirits of wine will remove repairs done in mastic varnish, but will not remove the paint from the surface of an old picture, *Seguier* 778-781. 869-871. 912-919. 931-934. 3027-3030——In some pictures it is decidedly injurious to use spirits of wine for the removal of varnish; Venetian paintings are most readily affected by it, *ib.* 912-919. 931-934——The safest solvent to be applied to old paintings is spirits of wine, which will not affect oil; care to be taken in ascertaining that the surface of any work about to be cleaned is in pure oil paint, *Brown* 1183-1196. 1203-1216——Necessity of great care in the use of spirits of wine; glazings and

paint

Report, 1852-53—*continued.*

Spirits of Wine—continued.

paint are susceptible of injury from their application, *Farrer* 1539-1543; *Moore* 2045-2050.

The removal of all the varnish cannot be safely effected by spirits of wine, *Nieuwenhuys* 1610-1614——Spirits of wine may be very injurious even to old paintings, unless carefully applied, *ib.* 1717-1724——Objection to the use of spirits of wine in cleaning, *Ford* 3870-3874——Great caution necessary in the use of spirits of wine, even when applied to old oil paintings, *Munro* 3993-4000——Mr. Seguier did not use spirits of wine in removing the varnish; witness would not have objected, *Sir C. Eastlake* 4548, 4549.

Detail of the experiments tried for the removal of the varnish by means of spirits of wine; conclusion arrived at that as regards varnish of this kind, there was no tendency to the removal of the surface of the picture with it; results of these experiments on certain pictures (by Mr. Penry Williams), *Faraday* 5472-5508. 5556-5559——Effect of spirits of wine in cases where water-colour had been used as a wash, or to paint transparently on the surface of a picture, *ib.* 5509-5514.

See also *Friction.* *Turpentine.*

Spitalfields School of Design. How far any inconvenience may arise to the students at the Spitalfields School of Design, by a removal of the departments at Marlborough House to Kensington, *Bowring* 8617-8625. 8628, 8629.

See also *School of Design* (*Marlborough House*).

Sponge Cleaning. In the cleaning of certain pictures in the gallery with a wet sponge, witness believes that the sponge was squeezed nearly dry, but he was not present on the occasion, *Uwins* 338-340. 386——With respect to the recent washing of some pictures with a sponge, witness cannot say whether the sponge was squeezed dry, or whether it was saturated with water; the process was not different from what it always has been, *Thwaites* 387-395——The sponge is never applied with any quantity of water in it, *Seguier* 735, 736——It is incorrect to say that the pictures lately washed were deluged with water, *ib.* 925-930——Deprecation of the use of a sponge and water in the washing of pictures; the colour of the varnish is generally affected thereby, *Nieuwenhuys* 1698-1707. 1727-1729.

See also *Occasional cleaning.* *Parmegiano.* *Piombo, Sebastiano del,* 1. *Velasquez,* II. 5.

Stansfield, Clarkson, R. A. (Analysis of his Evidence.)—Has expressed himself favourably with respect to the four pictures in the gallery cleaned in 1846; 3592, 3593——Is well acquainted with the former appearance of the works recently cleaned, and considers that several of them required the operation, 3594-3599——Evidence to the effect that they have not been injured by the process; the richness of tone may have been reduced, but it will be restored by time, whilst the original touch of the master has not been disturbed in any case, with the exception of one of the Canalettis, 3600-3606. 3626 *et seq.* ——The process of cleaning used in the gallery should not be kept secret from the directors, 3607-3610——Precautions to be observed in appointing any person to the office of cleaner to the gallery, 3611-3616——The varnish used by witness on his own pictures is mastic, with a little oil to prevent its chilling, 3618-3625.

Remarks on the process of glazing used by Claude, and the general character of his works, 3630-3647——The St. Ursula is not in a preferable state to the Queen of Sheba, and should undergo the process of cleaning, 3655-3667. 3706-3708——The Judgment of Paris, cleaned in 1846, required the operation, was much improved by it, and is now in an excellent condition, 3658-3678——With respect to varnish, there is great danger in applying it to a picture recently painted, 3680-3682——A certain amount of time adds tone to a picture, but in the course of years such tone becomes obscured by the gradual accumulation of dirt, and it is then expedient to have recourse to cleaning to restore the picture to its pristine condition, as well as for its general preservation, 3693-3716——The pictures cleaned in 1846 improved in tone as time elapsed after the cleaning, and the same result may be anticipated from those cleaned in 1852; 3710-3716.

Unless a picture is very dirty throughout, there should be left an inner film of varnish over the surface, untouched by the cleaner, 3717, 3718——Modern pictures may never require actual cleaning, if occasionally washed with pea-meal, and slightly rubbed over with varnish; but old pictures require a different treatment altogether, 3725, 3726——Opinion of Turner referred to, showing that he considered his works would be improved by time, 3727, 3728——There is a speedier accumulation of dirt on pictures in the National Gallery than in private collections, 3729-3732.

State of the Pictures. With the exception of the Claudes, the pictures in the gallery are not in a worse state than those in private collections, *Munro* 4022-4030.

See also *Pantheon, The.* *Seguier, Mr. W.*

Report, 1852-53—*continued.*

Steel Instruments. Use thereof in removing dirt and incrustations, *Rep.* vi——Such instruments are used by many picture-cleaners, especially in Italy, *ib.*——No evidence to show that they have been employed in the National Gallery, *ib.*——Occasional use of a penknife in Italy in removing dirt and varnish from pictures, *Spence* 10103-10108.

See also *Friction.*

Stevens, Alfred. (Analysis of his Evidence.)—Was professionally educated in Italy as an artist, 4049-4052——Has since been employed as a teacher in the School of Design, but resigned in consequence of an alteration in the system of teaching, 4053-4058——Definition of the mode of cleaning, or rather of repairing, adopted in the galleries of Florence, Venice, &c., 4061-4071——Discretion of the restorer employed to make such repairs as he considers advisable; consequent injuries thereon, 4063-4065. 4103——Evidence to the effect that the over-glaze or general toning has been removed from all the pictures in the National Gallery cleaned in 1852, with the exception, perhaps, of the small Guercino, 4072-4098——Necessity of a picture being re-varnished, but not cleaned, after it has been lined afresh, 4099-4102.

Students (*British Museum*). Future career of the students at the Museum adverted to, *Sir R. Westmacott* 9032-9036——How far the accommodation in the Museum may be defective for those students who require to remain there during the day, *ib.* 9047-9049——The centrality of the Museum is very convenient to the students, *Carpenter* 9146-9148——Convenience to students in being allowed to attend in the British Museum on every day in the week, except Saturday, *Hayes* 9197, 9198.

Students (*National Gallery*). Complaints made of undue privileges having been granted to the students of the Royal Academy over other classes, *Rep.* v——No regulations of the trustees respecting the admission of students, *ib.*

Reference to the greater satisfaction felt by the students in the gallery with the pictures cleaned in 1852 than with their former dirty state, *Uwins* 2903, 2904——It often happens that students are refused leave to copy pictures, from want of space in the gallery, *Sir C. Eastlake* 6455, 6456——Objectionable exercise of power by the trustees of the National Gallery, in granting permission to 20 students of the Royal Academy to have special privileges in the gallery; peculiar advantages are thus conferred on a private body to the prejudice of students generally, *Hurlstone* 6690-6720——Privilege enjoyed by the students of the academy in their periods of admission to the gallery being extended, *Hayes* 9227, 9228; *Thwaites* 9705 *et seq.*——Objections to a combination of the departments of sculpture and painting for the purpose of students in art; the extensive objects comprised in such a collection would create distraction in a young mind, *Hamilton* 8929-8945——The several classes of pictures are generally in equal demand among the students, *Plass* 9266-9280——Insufficient size of the rooms, which are occasionally crowded in parts by the students, *Davies* 9296-9300. 9312-9314.

Opinion that a removal of the sculptures and paintings to Kensington would be no inconvenience to the students, *Sir R. Westmacott* 9026, 9027. 9069-9072——The general feeling of the students is rather against the removal of the gallery to Kensington, *Hayes* 9187-9189——Advantages to the students of a combination under one building of sculpture and paintings, *Hayes* 9195, 9196. 9199-9205; *Plass* 9284, 9285; *Davies* 9303-9305. 9309——A removal of the gallery to Kensington would not be objectionable to the students generally, *Plass* 9256-9258. 9286-9289——Inconvenience to the students by a removal of the National Gallery to Kensington, *Loft* 9335-9345——Insufficient time now devoted to students; improved arrangements which may be effected if the gallery be removed, *ib.* 9347, 9348. 9352, 9353.

See also *Admission of the Public*, 2. 3. *Admission of Students. Copying of Pictures. Glass*, 3. *Royal Academy. Witnesses Examined before the Committee.*

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Sunday Admission. If the gallery were to be thrown open on Sundays (as it ought to be) it would be an argument in favour of the Kensington site, *Coningham* 6896. 7009-7011——The public should be admitted to the gallery on Sundays, as enjoying thereby a rational, innocent, and instructive amusement, *Ford* 8013-8016——Recommendation that the projected building at Kensington Gore be opened on Sundays, *T. Cubitt* 8801. 8803, 8804.

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management of the gallery, the superintendent should have the general management of the gallery, *ib.* 5976, 5977. 5981, 5982.

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Evidence in proof of the desirability of leaving a small portion of varnish over the painting, so as not to lay bare the surface, *Seguier* 505; *Bolton* 968-971; *Farrer* 1248-1254. 1276, 1277; *Fradelle* 2595-2597. 2601-2603; *Sir T. Sebright* 3439-3447; *Ford* 3899-3902; *Munro* 3986-3990——A thin coat or film of varnish over the whole picture is seldom left by the cleaner, though it would be very expedient as a precautionary measure, *Sir T. Sebright* 3439-3447——Unless a picture is very dirty throughout, there should be left an inner film of varnish over the surface, untouched by the cleaner, *Stansfield* 3717, 3718——A picture may be over-cleaned by too great a removal of the surface varnish, &c., without the original paint being encroached upon, *Sir E. Landseer*, 4120-4129.

The outer coat of varnish was entirely removed from several of the pictures cleaned in 1852, *Fradelle* 2696-2698——Belief that the entire coat of varnish was not removed from any of the pictures cleaned by Mr. Seguier, *Uwins* 2727-2729. 2749-2754——The entire coat of varnish was removed from all the nine pictures, *Stansfield* 3723.

Experiments instituted by witness with reference to the value of varnish as a means of protecting the surfaces of pictures from atmospheric effects, *Faraday* 5442-5445.

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Temptation of St. Anthony, The. See *Purchases* (*National Gallery*), 4.

Teniers. Peculiar preparation by Teniers of the panel or back ground on which he painted, *Hart* 3334.

Thane, Mr. Treatment of the Velasquez in his hands, whilst undergoing the process of re-lining, *Sir C. Eastlake* 4477. 4779.——*See* also *Rembrandt.* *Velasquez*, II. 3.

Theatres. It is not expedient to include theatres in the jurisdiction of the proposed management of the projected institution at Kensington Gore, *Sir C. Eastlake* 6550, 6551.

Thick, ——. (Analysis of his Evidence.) The pictures in the gallery were all taken down and the dust removed from the backs, in the vacation of 1850; the order to dust them was given to witness by Mr. Uwins, 2975-2985.

Thwaites, George Saunders. (Analysis of his Evidence.)

[First Examination.]—See *Uwins, Thomas*, R.A., and *George Saunders Thwaites.*

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Titi, Santo di. Statement as to the grounds on which a picture by Santo di Titi was declined by the trustees, *Sir C. Eastlake* 5988-5992.

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Expediency of the picture of Bacchus and Ariadne being newly lined, 893, 894——The application of a mixture of oil and mastic varnish has injured the tone of this picture, *Bolton* 1054. 1058——Remarks of Mr. Buchanan condemnatory of the cleaning of the Bacchus and Ariadne, *App.* 769.

Oil varnish has had an injurious effect on the Venus and Adonis, *Bolton* 1054.

Successful restoration by witness, some years ago, of the Orleans Titian, *Farrer* 1544–1548——Explanation with respect to the purchase and sale, by witness, of the Orleans Titian, the defects of which had been concealed by the restorations of Mr. Farrer; witness was quite mistaken in placing a high value on this picture, *Coningham* 3094–3100. 3140–3145.

Witness is not aware if the Tribute Money was ever in this country before, *Sir C. Eastlake* 6221, 6222——The picture of the Tribute Money, recently bought for the gallery, is not genuine, and was a most scandalous purchase, *Coningham* 6986, 6987——Remarks in justification of the purchase of the Tribute Money, *Russell* 8178, 8179——A single director would not have made so bad a purchase, *Wellesley* 9543, 9544——Large sum paid for the Tribute Money, which might have been bought a few months previously for less than half the amount, *Moore* 9755–9757.

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Toledo School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 820, 821.

Toning. When a picture has passed through the cleaning processes it still requires a certain tone to be given to it, without which it will appear crude and inharmonious, *Rep.* vii——How this tone can be attained is a matter of dispute; different opinions on the subject considered, *ib.*——Other opinions, that the tone of a painting once lost can never be restored, *ib.*——The practice of toning does not appear to have been resorted to in the National Gallery, *ib.*

Practice occasionally adopted by witness of mixing a little colour with simple varnish in order to harmonise the general tone of pictures after cleaning, *Farrer* 1278–1282. 1367, 1368. 1376, 1377——Condemnation of the practice of toning down pictures as adopted by some cleaners, *Moore* 2416–2419——A certain amount of time adds tone to a picture, but in the course of years such tone becomes obscured by the gradual accumulation of dirt, and it is then expedient to have recourse to cleaning to restore the picture to its pristine condition, as well as for its general preservation, *Stansfield* 3693–3716——The pictures cleaned in 1846 improved in tone as time elapsed after cleaning, and the same result may be anticipated from those cleaned in 1852, *ib.* 3710–3716——Evidence to the effect that the over-glaze or general toning has been removed from all the pictures in the National Gallery cleaned in 1852, with the exception, perhaps, of the small Guercino, *Stevens* 4072–4098——It was never understood that the cleaner was to repair or tone down pictures; the Bacchus and Ariadne of Titian was slightly touched up, *Lord Monteagle* 5039. 5088——Materials used for toning and glazing pictures, *Sir C. Eastlake* 6229–6231.

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See also *Chancellor of the Exchequer.* *Control.* *Management of the Gallery.* *Purchases* (*National Gallery*), 1. *Responsibility*, 2.

Trevelyan, Sir C. E. Letter from Sir C. E. Trevelyan to the Commissioners of the Exhibition of 1851, dated 15 February 1853, transmitting a minute of the Lords of the Treasury,

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Treasury, respecting the purchases of land for carrying out the plan suggested in the second report of the said Commissioners, *App.* 832——Answer of Mr. E. A. Bowring to the foregoing, *ib.* 833.

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TRUSTEES:

1. *Management of the Gallery under the Trustees, considered; Defects of the System.*
2. *Suggestions for the future Management under modified Forms of Trusteeship.*
3. *Proposed Abolition of the System of Trustees.*
4. *Recommendation by the Committee that a Board of Trustees be continued under certain Conditions of Appointment, &c.*
5. *Papers laid before the Committee.*

1. *Management of the Gallery under the Trustees, considered; Defects of the System;*

Terms of the appointment of the original committee of gentlemen; no salary was assigned to them, *Rep.* iv——Gradual change which took place in the constitution of the body; increase in the number of members; change of the name of Committee for that of Trust, *ib.*——Meetings held; resolution passed in 1840 for holding periodical meetings, *ib.* iv, v——*Ex-officio* trustees, *ib.* v——The responsibility in regard to the purchase of pictures now vested entirely in the trustees, *ib.*——The entire responsibility in regard to picture-cleaning also assumed by them since the appointment of Mr. Uwins to the office of keeper, *Rep.* v——Practice of the trustees to abstain from recording their dissent in the minutes, *ib.* ix.

Witness has no recollection of any of the trustees having been present at the cleaning of the nine pictures in 1852, *Seguier* 448-451——When witness was employed at the gallery in 1844 in cleaning, he had no direct communication whatever with the trustees, *Brown* 1158–1166——Proceedings of the trustees at the meeting held 12th November 1852; minute then made approving of the result of the cleaning of the pictures in the previous vacation, *Russell* 3837 (*p.* 311)——Résumé of the proceedings of the trustees in regard to the pictures, more particularly the subject of inquiry, *ib.* 4826 *et seq.*——Further allusion to the meeting of the 12th November; no expression of dissent fell from any of the trustees, *ib.* 4844–4847——The meeting, 12th November, not specially summoned for the purpose of considering the effect of the cleaning; belief that no observations had appeared in the public press on this subject prior to the meeting, *ib.* 4848–4851.

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Witness is one of the surviving original trustees of the National Gallery; circumstances of the original foundation, *Lord Aberdeen* 5266–5270——Suitability of the original constitution of the trust to the earlier stages of the institution, *ib.* 5279–5286——The number of trustees by whom business shall be proceeded with at their meetings, is regulated by the good sense of those present, *Lord Overstone* 5349–5354——The minutes of the trustees' transactions are confirmed at the following meeting to that in which they arise, *ib.* 5355–5357——Under the existing system, the absence of the trustees in the vacation does not embarrass the management of the gallery, the Treasury being its real controller, *ib.* 5358–5365——Manner in which business was transacted in the absence of the trustees from town, *Sir C. Eastlake* 5967–5969.

Part taken generally by the trustees in the business of the gallery, from 1824 to the present time; the management at first was mainly entrusted to the keeper till 1828, gradual increase of late years in the activity and control of the trustees, *Thwaites* 9668–9702——The adoption of the term "Trustees" in lieu of that of "Committee," by which the managing body were first known, took place at a very early period of the institution, *ib.* 9737, 9738.

The defects of the present management are chargeable on the system, rather than on the individual trustees, *Rep.* xiv——No code of rules exists for the government of the trust; witness's idea as to what those duties cast upon the trustees were, *Lord Monteagle* 4959. 4966. 4971–4977——If the trustees had understood that they were expected by Parliament and the country to take an active part in forming a national collection, their conduct would have been much less passive than it has been, *Russell* 8078. 8081–8085.

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TRUSTEES—continued.

2. *Suggestions for the future Management under modified Forms of Trusteeship:*

Recommendation that the trustees be retained as a supervising body over the directors (proposed by witness), whom they should have power to appoint and to dismiss, and that they report to Parliament upon the general conduct of the institution, *Hurlstone* 6736-6739. 6767 *et seq.*

The amount of salary for the five or six trustees proposed by witness, is a question of detail, *Dennistoun* 5761——Class of persons recommended for trustees, *ib.* 5761, 5762——Regulations for them and the establishment might be agreed upon, on the commencement of the system suggested, *ib.* 5763, 5764——The proposed board ought to have the entire control of the Parliamentary grants, *ib.* 5778-5880——The principle rather than the amount of salary would compel an onerous discharge of the board's duties, *ib.* 5781-5786——The proposed board should be appointed by the Treasury in the first instance, *ib.* 5787-5789——The trustee in Parliament, as head of the board, need not be salaried, *ib.* 5790——The danger of disagreement among trustees selected as proposed, would be less than the inconvenience of undivided responsibility, *ib.* 5791——In the event of a combination of the art collections, it would be advisable to adhere to the proposed plan of a board of trustees for the control of the pictures, *ib.* 5882-5886.

Proposed appointment of trustees by the Treasury as an inspecting body; they should not be remunerated, and should be responsible to Parliament; there should be an acting committee of trustees apart from the general body, with certain powers and duties peculiar to themselves, *Foggo* 7233-7242. 7291-7303. 7343-7354.

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3. *Proposed Abolition of the System of Trustees:*

Objections to the trustees being retained in the management of the proposed Fine Arts Institution, *Coningham* 6843-6853——The constitution of the trust is of a very cumbersome character, and the trusteeship should be abolished altogether, *Dyce* 7435. 7437, 7438—Objection to the trustees being still retained as a visiting or inspecting body, in case a director with general powers of management be appointed, *Ford* 7923.

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Opinion that a system of management by a Board of Trustees should be continued, *Rep.* xv——Expediency of diminishing the number of trustees as vacancies occur, *ib.*——The trustees should be appointed by the Treasury, *ib.*——No person should in future become a trustee of the National Gallery in virtue of any office, *ib.*

5. *Papers laid before the Committee:*

Date of the appointment of the several trustees of the National Gallery, *App.* 733——Dates of the meetings held by the trustees of the Gallery in each year, 1828 to 1843, *ib.* 734——Extract from the minutes of the trustees of the Gallery, 10 June 1840, respecting fixed periods for their meetings, *ib.*——Copy of the minutes of the trustees of the Gallery of the year 1844, *ib.* 735——Extracts from the minutes of the trustees of the Gallery, from the 1st Nov. 1852 to the present time, having reference to the cleaning, &c. of pictures, and the management of the Gallery, *ib.* 743.

See also *Cleaner to the Gallery. Cleaning. Director of the Gallery,* 1. *Keeper of the Gallery. Management of the Gallery. Meetings of the Trustees. Minutes of the Trustees. Official Trustees. Periodical Meetings of the Trustees. President of the Royal Academy. Purchases (National Gallery). Quorum of Trustees. Regulations, &c. (National Gallery). Responsibility. Uwins, Mr.,* 2.

Trustees (British Museum). Testimony to the excellent manner in which the trustees of the British Museum have discharged their duties, *Lord Aberdeen* 5326, 5327——There are altogether between 50 and 60 trustees of various classes, *Hawkins* 7674-7676——Objections to the body of trustees as being too numerous, and tending to encumber the management, *ib.* 7712, 7713. 7813-7816——The trustees may act without consulting the opinions of the officers of the museum, *ib.* 7813, 7814——All the officers in the institution are appointed by the three principal trustees, *Oldfield* 8249——Approval of the system of management by trustees and heads of departments under them as the best that can be devised, *Hamilton* 8889. 8975. 8979-8987.

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Turner's Pictures. Remarks relative to the cleaning of Turner's pictures, the Building of of Carthage and Sunrise in a Mist; filthy state of the former picture; explanation as to the necessity of its having been cleaned in a limited time, *Uwins* 153-164——These pictures were in a very filthy state, but were easily washed with soap and water without the surface of the works being affected, *Seguier* 712-718——Care recommended with respect to Turner's pictures; fault found with the cleaning of the Rise of Carthage without its being previously lined, *Munro* 3983, 3984——Inaccuracy of recollection into which Mr. Uwins has fallen in regard to the two Turners put in order at the same time with the pictures before referred to; evidence in correction of his statement, *Russell* 4837 (*p.* 311), 4838——Terms of Mr. Turner's will with respect to these pictures, *ib.* 4838.

Injury likely to arise to Turner's pictures from their being allowed to remain in his house, *Uwins* 287, 288. 327-329——Absurd extent to which the works of this artist are over-rated, *Moore* 2559——Opinion of Turner referred to, showing that he considered his works would be improved by time, *Stansfield* 3727, 3728——Objection to the purchase of Turner's pictures for the nation; extreme inferiority of his works to Claude, *Coningham* 6994-6997.

Turpentine. Recommendation of a mixture in equal parts of turpentine and spirits of wine, for removing the varnish, &c. from pictures; spirits of wine alone are dangerous to the original paint, *Fradelle* 2600-2602. 2693-2695.

Tuscany. Answers to queries on the national collections and museums of fine arts in Tuscany, *App.* 753 *et seq.*

U.

Uffizzii Gallery (*Florence*). Remarks relative to the class of pictures in this gallery, and their arrangement, &c., *Dennistoun* 5904, 5905. 5907——There are from 5,000 to 6,000 pictures in the collection, *Spence* 10109, 10110——Particulars respecting the arrangement of pictures and statues in the Gallery of the Uffizii, *App.* 831.

Ulm and Colmar School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 807, 808.

Umbrian School of Painting. Classified list of the masters of this school, with the names of their principal followers, *App.* 796.

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Urine. The best liquid to use in the occasional washing of pictures is urine, *Nieuwenhuys* 1728, 1729.

Ursula, St., The. See *Claude's Pictures,* III. 3.

Uwins, Thomas, R. A., and George Saunders Thwaites. (Analysis of their Evidence.)—(*Mr. Uwins.*) Keeper of the National Gallery; has held the office since November 1847; 1-4——(*Colonel Thwaites.*) Has been assistant keeper and secretary to the trustees since the formation of the gallery in 1824; 5-7——(*Mr. Uwins.*) Produces a Treasury Minute, dated November 1847, appointing witness to the office of keeper, (vacant by the resignation of Mr. Eastlake,) with a salary of 200 *l.* per annum, 8, 9——On his appointment, witness consulted Mr. Eastlake on the nature of his duties, but received no special instructions whatsoever from the trustees, 10-20——During the vacation witness, of necessity, acts on his own responsibility, and from general instructions; nature of his duties; matters of importance are laid by him before the trustees at their periodical meetings, 14, 15——Until very recently witness was not aware of the existence of a Treasury document, dated 13th March 1824, containing certain instructions to Mr. William Seguier, the first keeper of the gallery, on the subject of picture-cleaning, 16-20——Witness does not reside in the building, but visits it, on an average, four days in the week, 21-27——Colonel Thwaites has apartments on the premises, and is constantly in attendance at all seasons of the year, 28.

With respect to the cleaning of the pictures, witness is merely instructed to employ Mr. John Seguier, and is personally irresponsible in the matter; nor does he consider it any part of his duty to offer an opinion as to the advisability of cleaning; the subject is generally arranged between Mr. Seguier and the trustees, witness merely attending during the process to see that no mischief is done to the pictures, 29-53. 83-92——The Paul Veronese is the only picture ever recommended by witness for cleaning, 32. 46, 47. 309-311——Evidence with respect to the cleaning of nine pictures during the vacation of 1852; names of these pictures; belief that the cleaning has been a considerable improvement, 44-69. 110. 125-149. 286. 309-324. 398, 399——The cleaning of pictures is an exceedingly dangerous and delicate operation; great variety of opinion as to the merits of different processes; each cleaner has his own process, which he would be very reluctant

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to divulge, 70–82——Opinion that six weeks, the length of the vacation, afforded sufficient time for the cleaning of the nine pictures alluded to, 93–100.

Observations relative to the danger of so far removing the old varnish, &c. as to leave the surface of the picture entirely exposed; this danger is greater in the case of some pictures than of others, 101–124——It is very doubtful whether glazings were used at all by the Venetian or other old masters, 113–124——Mr. Seguier, as instructed by the trustees, used simple mastic varnish in the cleaning of the nine pictures, 133–136. 148, 149. 206, 207. 281–283——Circumstance of the old painters having mixed oil with the varnish used by them; advantages of this mixture, 137–147——Remarks relative to the cleaning of Turner's pictures, the Building of Carthage and Sunrise in a Mist; filthy state of the former picture; explanation as to the necessity of its having been cleaned in a limited time, 153–164.

Examination with respect to the occasional cleaning of the pictures by means of a silk handkerchief or of a sponge and water; opinion that no injury has ever arisen from the use of water, 165–178——With respect to injuries to pictures from the dust penetrating through the back of the canvas, no precautions have been taken on this point, the shortness of the vacation preventing the adoption of proper measures, 179, 180. 263–271——Imperfect state of many pictures in the gallery from their having undergone previous cleanings in former times; in some instances the repairs and blemishes are almost imperceptible, 181–189——Difficulty of ascertaining how far the discolouring of a picture arises from internal change in the colours or from the incrustations of varnish or of dirt, 190–192.

(*Colonel Thwaites.*) Witness does not act under any special instructions from the trustees, but is rather under Mr. Uwins; definition of his duties, as communicated by the Treasury on 31 March 1824; the instructions to Mr. W. Seguier in 1824 were not seen till lately by witness, 193–200——(*Mr. Uwins.*) The orders for cleaning the nine pictures emanated from the trustees, but were not given in writing; discretionary power exercised by witness in the matter, and on the occasional cleaning of pictures generally during the vacation, 201, 202. 208–246. 272–274——The responsibility of cleaning the pictures in a proper manner rests entirely with Mr. Seguier, who may, at his own discretion, use whatever means he considers most desirable; he is, however, only responsible to the trustees, 239–262. 275–280——How far it may be desirable to impose greater responsibility on the trustees, 247–255——Injury likely to arise to Mr. Turner's pictures from their being allowed to remain in his house, 287, 288. 327–329.

Opinion that the cleaning must always be entrusted to the judgment of some one picture-cleaner; how far this is the case on the Continent, 289–308. 397——Out of about 300 pictures in the National Gallery, only nine have been cleaned since 1846; 302–304——Agreeable effect produced by time on the general tone of well-painted pictures, 325——The fading of Sir J. Reynolds's works is mainly attributable to improper cleaning, 326——Reference to the opinion of Mr. W. Seguier as to all the pictures in the gallery having been in a very good state when he was keeper, 333–337.

In the cleaning of certain pictures with a wet sponge, witness believes the sponge was squeezed nearly dry, but he was not present on the occasion, 338–340. 386——(*Colonel Thwaites.*) The occasional cleaning, by means of a silk handkerchief, is done by order of witness, as circumstances require, by one of the attendants; since February 1852 the feather brush has not been much used, 341–345. 355–357——(*Mr. Uwins.*) As Colonel Thwaites is present during the occasional cleaning, witness considers that he is responsible for seeing the work properly executed; the orders are given by witness; only one man is trusted with the performance of this duty, 346–354. 368–371.

(*Colonel Thwaites.*) Though considerable dust settles on the frames, there is but little on the face of the pictures from their being slanted forward from the top; there has been no occasion for the use of the handkerchief for the last month or so, 357. 372–377——The frames have been dusted only once during the last three or four weeks; opinion that the dust should be removed from them daily, 358–367——Witness does not understand that he is responsible for the proper performance of the occasional cleaning, 368.

(*Mr. Uwins.*) Necessity for great care in the use of water in cleaning pictures, 380——The nine pictures cleaned by Mr. Seguier were submitted to the trustees by him in a list, as requiring cleaning, 381–384——(*Colonel Thwaites.*) With respect to the recent washing of some pictures with a sponge, witness cannot say whether the sponge was squeezed nearly dry or whether it was saturated with water; the process was not different from what it always has been, 387–395——(*Mr. Uwins.*) The Boar Hunt of Velasquez was cleaned with a sponge in a delicate manner; a tear on the picture existed before the cleaning, 400 404——(*Colonel Thwaites.*) Witness did not observe the tear on this picture prior to the cleaning; a soft cloth as well as a sponge was used, and the water was taken from a bucket, 405–412.

Report, 1852-53—*continued.*

Uwins, Thomas, R.A., and George Saunders Thwaites. (Analysis, &c.)—*continued.*

Uwins, Thomas, R.A. [Second Examination.]—Personal superintendence constantly exercised by witness during the process of cleaning by Mr. Seguier; nature of this process; further approval of the operation, 2725-2754. 2894, 2895——Reasons assigned by witness for not ordering the great accumulation of dust on the backs of the pictures to be removed therefrom; improbability of the operation having been performed without his knowledge, 2755-2775. 2883-2885. 2896-2902——With respect to the cleaning of the nine pictures, a list of them was put into his hands by the trustees, but he never recommended the operation, 2756. 2763——Though witness is responsible generally to the trustees of the gallery and to the public for the protection of the pictures, his only responsibility on the subject of cleaning is to superintend the process, 2764. 2862, 2863. 2877-2879.

Erroneous judgment displayed by Mr. Morris Moore in the course of his comments on the recently cleaned pictures, 2776-2778. 2797*, 2798——Denial of his assertion that the glazing has been partly removed from the surface of the Paul Veronese, 2777, 2778. 2798——Explanation with respect to witness's view of the use of glazing by the old masters; difference of opinion between him and Mr. Moore on this point, 2779-2797. 2880-2882. 2886-2893——Belief that glazing was part of the process of the painter, but that neither the Venetian nor other masters ever finished off their works with it; they rather finished their pictures in thin tints of semi-opaque colour, 2781-2793. 2880-2882. 2886-2893——The Italian terms for glazing, "velare" and "velatura," as defined in the Dictionary of the Academy of Bologna, relate most probably to the preparation of the canvas, 2794-2797——Denial of the assertions of Messrs. Moore and Arney, that certain parts of the original surface of the Queen of Sheba have been completely removed by the cleaning, 2797*, 2798——The works of Sir Joshua Reynolds are not particularly susceptible of injury from cleaning, 2799-2802.

(*Mr. Uwins and Col. Thwaites.*) Non-production before the Committee of the written list of the trustees which specified the nine pictures to be cleaned, 2803-2827. 2859-2861——(*Mr. Seguier.*) Belief that there was no written list; the pictures were recommended for cleaning by witness, and he most probably received verbal instructions through Colonel Thwaites or Mr. Uwins to undertake the operation, 2828-2858.

(*Mr. Uwins.*) The Paul Veronese was the only picture which witness remembers to have ever recommended for cleaning, 2864-2869——Vague nature of witness's instructions on his accession to the office of keeper of the gallery; he cannot now recollect the instructions given him by Sir C. Eastlake, 2870-2876——Authority of witness, by a minute of the trustees, to superintend the occasional cleaning, 2877-2879——Reference to the greater satisfaction felt by the students with the pictures cleaned in 1852 than with their former dirty state, 2903, 2904.

Uwins, Thomas, R.A. [Third Examination], *and John Seguier* [Fourth Examination]. (Analysis of their Evidence.)—(*Mr. Uwins.*) Further statement in refutation of the charges brought by Messrs. Moore and Arney against the cleaning of the Queen of Sheba, 3146-3152. 3159, 3160——(*Mr. Seguier.*) The repairs formerly executed by witness in this picture were on the lower part of it; they are not now visible, 3153, 3154. 3156, 3157——(*Mr. Uwins.*) Evidence to the effect that the Paul Veronese is now in an exceedingly fine state; instead of the shadows having been removed and the picture generally injured, as asserted by Mr. Moore, it has been restored by cleaning to its pristine beauty, 3161-3173——Belief that no glazing was ever used in the Isaac and Rebecca, or, if there was, that it is still there; the aerial perspective has not been in the least affected by the cleaning, 3174.

Witness cannot observe any of the defects pointed out by Mr. Moore in the View in Venice, 3175-3179——Any imperfection in the perspective of the water of the Grand Canal is attributable to the fault of the master rather than to the recent cleaning, 3180-3184——The Plague at Ashdod was always an exceedingly imperfect picture, and, from its being painted on a red ground, which is gradually becoming more perceptible, will in course of time be quite lost as a work of art; the cleaning did not at all alter its condition in this respect, 3185-3200——The injuries imputed to the Guercino are not visible to witness, 3201——Improvements effected in the Annunciation by the late cleaning, which has restored the former beautiful tone of the picture, 3202, 3203——Denial of Mr. Moore's assertion that the original surface of the St. Bavon has been touched, and some of the figures partly rubbed out, 3204, 3205.

Circumstance of some of the pictures in the gallery being the property of the trustees of the British Museum, whose authority, however, was not consulted about their cleaning, 3206-3210——(*Mr. Seguier.*) The removal of the gallery varnish may be safely effected by a judicious use of soap and water, 3211-3215. 3228——The backs of the pictures are very much less dusty now than they were prior to the removal of the dust three years ago, 3216-3220——(*Mr. Uwins and Colonel Thwaites.*) No remonstrance has been made by any of the trustees of the Museum with respect to the over cleaning of their pictures, 3221-3227.

See also *Farrer, Henry.*

Report, 1852-53—*continued.*

Uwins, Mr.

1. *His Competency as Keeper of the Gallery, considered.*
2. *Extent to which Responsible for Cleaning.*
3. *Papers laid before the Committee.*

1. *His Competency as Keeper of the Gallery, considered:*

Comments, in detail, on the inefficiency of the keeper to superintend the cleaning, *Moore* 2384, 2385. 2387-2397. 2409. 2444, 2445. 2453-2458. 2564. 2575, 2576——Remarks on the evidence of Mr. Uwins, controverting that of Mr. Morris Moore, *Rep.* x, xi.

2. *Extent to which Responsible for Cleaning:*

Practice pursued by the trustees as to consulting Mr. Seguier respecting the cleaning of particular pictures; Mr. Uwins' statement, that he was not consulted by the trustees, somewhat surprises witness, *Sir C. Eastlake* 4446-4454——How far Mr. Uwins, in withholding his judgment and advice, may be considered not to have acted up to his duty, *Russell* 4804, 4805——Witness considered that Mr. Uwins was virtually consulted at the meetings of the trustees, *ib.* 4806, 4807——Mr. Uwins' office implied that he should take part in the discussions, *ib.* 4813——Mr. Uwins was present at the discussion, and had full opportunity of objecting, *ib.* 4833-4837.

Mr. Uwins' statement, that with reference to the nine pictures lately cleaned, his opinion was not asked by the trustees, comes upon witness with a great deal of surprise; evidence in proof of a contrary state of things, *Lord Monteagle* 4987-4995——Witness was present at the meeting of 5th July; Mr. Uwins also; evidence showing that Mr. Uwins is responsible for having approved of the cleaning, *ib.* 5050-5064——Evidence of Mr. Uwins quoted with reference to his opinion not having been asked in regard to the nine pictures; surprise of witness at the view taken by Mr. Uwins of his position, *Lord Monteagle* 5101, 5102.

The trustees since the appointment of Mr. Uwins, have assumed the entire responsibility in regard to picture-cleaning, which in Sir C. Eastlake's time had been largely shared by the keeper, *Rep.* v——Remarks on the evidence given by Mr. Uwins, to the effect that he never spoke to the trustees on the subject of picture-cleaning, nor was ever consulted by them, *ib.* ix——Mr. Uwins does not appear to have been consulted respecting the varnishes used in the gallery, *ib.* xii.

3. *Papers laid before the Committee:*

Documents laid before the Committee by Mr. Uwins, 26 April 1853:—Copy of the "Regulations for the care of the Pictures," mentioned in p. 41 of the Return of Minutes of Meetings of Trustees, laid before the House of Commons in Feb. 1853 (Parl. Paper, No. 104), *App.* 748——Copy of the "Existing Regulations" alluded to in p. 49 of the same Return, by which the trustees are precluded from recommending to the Treasury the purchase of the works of living artists, *ib.*——Number and designation of the pictures in the National Gallery, cleaned by the removal of coats of discoloured or decayed varnish, since that collection has been deposited in the present gallery in Trafalgar-square, *ib.*——Number and designation of the officers and servants of various ranks employed in the galleries, with the salaries of each, *ib.* 751——Report of Mr. Uwins relative to the occasional cleaning effected on 2d April 1853, *ib.* 752.

See also *Backs of the Pictures. Cleaning. Keeper of the Gallery*, 4. *Turner's Pictures.*

V.

Vacation. The six weeks of annual vacation allotted in 1852 to the execution of the cleaning of nine pictures has been stated by many witnesses to be inadequate for the safe treatment of so many pictures, *Rep.* xi——Particulars of the pictures dealt with in the recent vacation, *ib.*

Opinion that six weeks, the length of the vacation, afforded sufficient time for the cleaning of the nine pictures in 1852, *Uwins* 93-100; *Seguier* 670-677——With a proper assistant, six weeks was ample time for the operation, *Bolton* 952, 953.

Six weeks was a very insufficient time in which to undertake the cleaning of the nine pictures, *Farrer* 1497. 1504-1514; *Nieuwenhuys* 1681; *Bentley* 1814, 1815. 1854-1859; *Moore* 2492-2497; *Fradelle* 2690-2692; *Munro* 4031, 4032. 4034; *Sir C. Eastlake* 4550——How far the vacation afforded sufficient time for cleaning the pictures; it is not desirable that the process should be confined to the vacation, *Russell* 4924, 4925.

The process of cleaning should be continuous throughout the year, in a room devoted to the purpose, *Dennistoun* 3405——The restriction of the cleaning to the vacation only is an inconvenient practice; witness stated that in a printed letter addressed to Sir R. Peel, *Sir C. Eastlake* 4577, 4578. 4654, 4655——The cleaning takes place in the lower rooms, and always during the vacation; the cleaner had full authority to take more or less time, *Lord Monteagle* 5019-5025.

Report, 1852–53—*continued.*

Vacation—continued.

During the vacation the keeper, of necessity, acts on his own responsibility, and from general instructions; nature of his duties; matters of importance are laid before the trustees at their periodical meetings, *Uwins* 14, 15——In cases of emergency the trustees can always be brought together in the vacation, *Lord Overstone* 5366.

Valencia School of Painters. Classified list of the masters of this school, with names of their principal followers, *App.* 823, 824.

Value of Pictures. The value of any picture should be tested entirely by its intrinsic merits, rather than by its authorship, *Moore* 9999–10001——A perfectly faithful copy may be as valuable as the original work, *ib.* 10001.

See also *Commercial Value of the Pictures.*

Van Eyck. Nature of witness's objections to the purchase by the trustees of a portrait by Van Eyck; finer pictures by the same master have since been sold for half its cost, *Moore* 9748–9755.

Varnish. Various methods in vogue for restoring the brilliancy of the varnish; description of those most commonly in use, *Rep.* viii——The species of varnish generally preferred in this country is mastic varnish; Mr. Seguier has been in the habit of mixing a certain portion of linseed oil therewith, *ib.* xii——The subject of the varnish used does not appear to have ever been under the consideration of the trustees, *Rep.* xii——The change to pure mastic varnish was the result of a suggestion incidentally made by a single trustee to Mr. Seguier, *ib.*——Mr. Uwins does not appear to have been consulted, *ib.*

Conflict of opinions as to the effect of this mixture; its objectionable qualities stated; such objections practically admitted by Mr. Seguier, its use in the gallery having been abandoned, *Rep.* xii——The question of varnishes was one which it was always deemed better to leave to the discretion of the cleaner, *ib.* xii, xiii——No chemical knowledge has at any time been brought to bear with the view of ascertaining the exact composition and quality of the varnishes employed, *ib.* xiii.

Recommendation that no varnish be used in the gallery without the sanction of the director, who shall be responsible for its composition and quality, *Rep.* xiii——Practicability of covering pictures with two coats of varnish, the upper coat being light and delicate and easily removable, considered, *ib.* xiv.

The varnishes used on old paintings are mastic varnish and oil or copal varnish; the former is the more easily removed, *Seguier* 491–502——Successful removal of old varnishes by the application of the same substance as that of which they are composed, *Lawrence*, 3553, 3554——There is great danger in applying varnish to a picture recently painted, *Stansfield* 3680–3682——Witness, as keeper, did not interfere with Mr. Seguier or Mr. Brown in the use of the particular varnishes which they applied; Mr. Seguier has high authority for the use of oil; Mr. Brown used nothing but mastic varnish, *Sir C. Eastlake* 4601–4607. 4610–4612.

Experiments instituted by witness with reference to the value of varnish as a means of protecting the surfaces of pictures from atmospheric effects; these experiments did not extend to the "gallery varnish," *Faraday* 5442–5445——Explanation relative to a varnish described by Armenini as having been used by Correggio and Parmegiano for the preservation of their works; recommended application of this varnish to the pictures in the gallery, *Dyce* 7525–7570. 7639–7643. 7645, 7646.

List of pictures varnished with mastic varnish only, *App.* 747——Pictures which have not been varnished since their reception, but presumed to be varnished with mastic varnish, *ib.*

See also *Amber Varnish. Armenini. Cleaning. Damar Varnish. Faraday, Mr. Florence. Friction. Gallery Varnish. Isinglass. Mastic Varnish. Occasional Cleaning. Oil Varnish. Resinous Varnish. Solvents. Spirits of Wine. Surfaces of Pictures. Turpentine.*

Vasari. See *Restorations of Pictures*, 2.

Vatican, The. Confusion arising from the concentration of heterogeneous works of art in the Vatican, adverted to, as implying a similar confusion in the case of the proposed national collection of fine arts in this country, *Hurlstone* 7208–7213.

Velare. See *Glazing*, 2.

VELASQUEZ:

I. *The Adoration of the Shepherds.*

II. *The Boar Hunt:*

1. Its Value as a Work of Art considered.
2. Circumstances attending its Purchase from Mr. Farrer.
3. Existence of Restorations in the Picture.
4. Contradictory Opinions relative to the Effect of its Cleaning in 1846.
5. Its recent Washing adverted to.

Report, 1852-53—*continued.*

VELASQUEZ—continued.

I. *The Adoration of the Shepherds:*

Objection to the purchase by the trustees of this work, as being of a very inferior description, *Wellesley* 9545, 9546. 9550-9553.

II. *The Boar Hunt:*

1. Its Value as a Work of Art considered:

Pictures such as the Velasquez, recently bought, improve the public taste; suggestion as to lectures on art, *Lord Overstone* 5396-5398. 5401——The Velasquez would attract the attention of a connoisseur, without reference to the celebrity of its painter; reasons for which it was purchased, *ib.* 5403, 5404——Remarks in justification of the purchase, as a very valuable addition to the gallery, *C. B. Wall* 9940.

The Boar Hunt is one of the most unfortunate specimens of the master that could have been selected by the trustees for purchase, *Coningham* 6965-6967——Comments on the price given for the picture, and on the claims of this master to hold the high rank which he has for the present attained to, *Moore* 9834-9865.

2. Circumstances attending its Purchase from Mr. Farrer:

Evidence as to the purchase by the trustees of the Velasquez from Mr. Farrer, who induced them to believe it was about to be sent to the King of Holland, whereas it had just been rejected and returned by him, *Moore* 9845. 9861-9865. 9940——Willingness of witness to take the Velasquez from the trustees at the same price which he paid Lord Cowley for it, viz., 2,000*l.*, *Farrer* 9867——Denial of Mr. Moore's assertion, that witness was guilty of much impropriety in the sale of the picture to the gallery, *ib.* 9867——Grounds for the assertion, that Mr. Farrer acted in a very improper manner in the sale of the Boar Hunt to the trustees; testimony of Mr. C. B. Wall, Mr. Coningham, and Mr. Chambers Hall appealed to in confirmation of this assertion, *Moore* 9868-9911——Explanation of the circumstances connected with the purchase of the Velasquez from witness; part taken by the late Sir R. Peel in the matter, through the instrumentality of Mr. C. B. Wall; the transaction was conducted without any recourse to deceit or imposition, *Farrer* 9912-9936——Instrumentality of witness, as directed by the late Sir Robert Peel, in purchasing the Velasquez for the gallery; how far his account of the transaction is confirmatory of certain contradictory statements on the subject by Messrs. Moore and Farrer, *C. B. Wall, M.P.*, 9937-9940.

3. Existence of Restorations in the Picture:

The Boar Hunt was very much injured long before it came into the National Gallery; damage done to it in the process of re-lining; restorations effected by Mr. Lance, *Sir C. Eastlake* 4477 *et seq.*——Details respecting the restorations effected by witness to the Velasquez alluded to by Sir C. Eastlake (Q. 2447), as having been seriously injured whilst in the hands of a picture-cleaner named Thane, *Lance* 5120-5229. 5253-5264——Letter from witness to the Chairman of the Committee, adverted to, as stating that certain restorations in the Velasquez were not executed by witness; he cannot, however, be positive that these touches have been introduced since the picture was in his hands, *ib.* 7863 7867——Witness cleaned the picture of the Boar Hunt about 35 years ago, when it was in the possession of Sir Henry Wellesley; it was then in an exceedingly fine and pure condition, and had never been restored or re-touched, *Day* 7870-7881——He has lately seen the picture, and considers it in a very harmonious state, but has detected the appearance of modern colouring, *ib.* 7882-7885.

4. Contradictory Opinions relative to the Effect of its Cleaning in 1846:

Justification of the cleaning by witness of the Boar Hunt, in 1846, *Seguier* 948-954——The picture has been improved by the operation, *Eastlake* 4741, 4742——The application of oil varnish has injured the picture, but witness cannot say that the cleaning was not beneficial, *Bolton* 1057.

The tone of the Boar Hunt has been injuriously affected by the cleaning, *Farrer* 1420-1445; *Bromley* 4368-4370——The great charm of the master, his aerial perspective, has been removed, and the picture has been generally injured by the cleaning, *Ford* 3878-3880——Since the cleaning it seems to want air and distance, *Munro* 4041——It has been over-rubbed in many places, and the glazings have been removed, *Cheney* 4336-4343.

5. Its recent Washing adverted to:

The Boar Hunt was washed with a sponge in a delicate manner; a tear on the picture existed before the washing, *Uwins* 400-404——Witness did not observe the tear on this picture prior to its recent cleaning with water; a soft cloth as well as a sponge was used, and the water was taken from a bucket, *Thwaites* 405-412——Profuse manner in which water was applied to this picture when being washed by an assistant of Mr. Seguier, on 2 April 1853; injury likely to arise therefrom, *Moore* 2362-2370. 2535-2549.

See also *Thane, Mr.* *Wilson, Andrew.*

Velatura. See *Glazing*, 2.

Report, 1852–53—*continued.*

Venetian School of Painting. It is by no means certain that the Venetian masters used glazings or transparent colours in finishing off their pictures; there is, however, something very peculiar in Venetian art, *Uwins* 114–124. 203–205——Further remarks to the effect that though glazing was to a certain extent practised by them, it was not used in the actual finishing of their pictures, *ib.* 2779–2793. 2890–2893.

There can be no doubt but the Venetian masters used glazing, *Seguier* 467. 479–482; *Bolton* 977. 980; *Moore* 2435–2443. 2511–2514. 10010; *Hart* 3314–3318——Definition of the process of glazing used by them, *Seguier* 479–481; *Nieuwenhuys* 1687, 1688; *Hart* 3239 *et seq.*; *Sir E. Landseer* 4208–4212——Descriptions of the glazing are given in the works of Marco Boschini and other old writers, and the process is generally well understood, *Hart* 3275–3283. 3314–3318.

The works of the Venetian school are especially susceptible of injury in cleaning on account of the peculiar glazing used by them, *Seguier* 466, 467. 479–482. 831–835. 920; *Bolton* 977–980; *Brown* 1116–1123; *Farrer* 1269–1277. 1536–1542; *Bentley* 1756–1760; *Moore* 2022–2031——Experiments tried by witness conjointly with Sir C. Eastlake some time since on pictures of this school, *Faraday* 5520–5523.

Classified list of the masters of this school, from its commencement to Giovanni Bellini, with names of their principal followers, *App.* 797——From Giovanni Bellini to the followers of Bassano, *ib.* 798, 799——From the followers of Bassano to the close of the 18th century, *ib.* 799.

See also *Glazings.* *Veronese, Paul.*

Ventilation. Sufficiency of the ventilation in the National Gallery, *Hurlstone* 7113——The effluvia within the gallery attributed to defective ventilation, *Foggo* 7388——Inefficiency of the ventilation of the gallery, and injuries arising therefrom, *Russell* 8203–8205; *Plass* 9281–9283——There would be no objection, on the score of ventilation, to the extended building proposed by witness on the site of the present gallery, *Fergusson* 8436. 8439, 8440. 8520——Inconvenience in the gallery from the rain occasionally dropping through the roof, and from the defective ventilation, *Davies* 9323.

Venus and Adonis, The. See *Titian.*

Vernon Collection. See *Graves, Harry, & Co.*

VERONESE, PAUL:

I. *Characteristics of this Master.*
II. *The Consecration of St. Nicholas:*
1. Statements as to its Originality.
2. Its Cleaning recommended by Mr. Uwins.
3. Injuries attributed to the Operation.
4. Evidence in approval of the Cleaning.

I. *Characteristics of this Master:*

Authority of Boschini quoted, as showing the use of water-colours by this master; consequent danger in cleaning his work, *Dyce* 3830–3832——Further quotations from Boschini, as showing that Paul Veronese did not use glazing in his draperies; definition of the same authority of the peculiar process used by this master in finishing off his works, *ib.* 3826–3846. 4237–4244.

Quotations from Armenini, who wrote in 1586, cited as showing the errors of Mr. Dyce in stating that Paul Veronese and other great masters did not actually use glazings in their pictures, *Moore* 10010.

II. *The Consecration of St. Nicholas:*

1. Statements as to its Originality:

Inference from the writings of Boschini, that the Consecration of St. Nicholas is not an original work by Veronese, but probably designed by him, and painted by one of his pupils, *Dyce* 4245–4255——Probable reasons which influenced Mr. Dyce in giving the opinion he has done in regard to this picture not being original; reference to Boschini as being quoted by him too literally, *Sir C. Eastlake* 4594–4600.

2. Its Cleaning recommended by Mr. Uwins:

The Consecration of St. Nicholas is the only picture cleaned upon the recommendation of Mr. Uwins, *Rep.* ix——The Paul Veronese is the only picture in the gallery ever recommended by witness for cleaning, *Uwins* 32. 46, 47. 309–311. 2864–2869——It had previous to the cleaning been coated with oil over the varnish, which accounted for its being so dirty, *Seguier* 2949——Filthy state of the picture before it was cleaned, *Uwins* 3161–3166——It was the only one of the nine pictures that witness would have submitted to the process, *Hart* 3323–3326——The Paul Veronese, and probably some others, required the operation, *Bromley* 4357, 4358.

Report, 1852-53—*continued.*

Veronese, Paul—continued.

II. *The Consecration of St. Nicholas*—continued.

3. Injuries attributed to the Operation:

The picture of the Consecration of St. Nicholas has lost much of its mellowness; the glazing was probably removed on some former occasion, and not by the recent cleaning, *Bolton* 1037-1039——The glazings of the work and its former brilliancy have been removed by the cleaning, *Nieuwenhuys* 1637-1639——The cleaning has been somewhat uneven, but none of the original glazing has been removed by the process; excellent condition of this picture when in the possession of M. de la Hante, *Bentley* 1818-1822——It has been damaged by the removal of part of the glazing, and by a general depreciation of tone in consequence, *Moore* 2202, 2203——Opinions of Dr. Waagen and Mr. John Landseer as to the former fine condition of the picture, *ib.* 2452-2454——The glazing or original surface of the picture has been partly removed by cleaning, and its harmonious effect is quite lost, *Coningham* 3059-3061——Some slight injury has been done by the removal of some of the tints and glazings, *Hart* 3257-3259.

The injuries inflicted by the cleaning, consist chiefly in the removal of nearly all the little dark shadows throughout the pictures; this has been effected by the disturbance of the surface glazings; former engraving of the picture produced in illustration of these injuries, *Lawrence* 3524-3537. 3577-3583——A discoloration in the sky may have been the effect of a former cleaning, *Dyce* 3780——Doubts as to the removal of the glazings from the draperies in the Paul Veronese, *ib.* 3826——Injuries to the sky and cloud, by which their perspective has been affected; uneven character of the cleaning generally; how far time may restore the former appearance of the picture, *Sir E. Landseer* 4135. 4227-4235——The uneven character of the cleaning in 1852, is very observable in the case of the Paul Veronese; recommendation that those parts which have been over-cleaned should be touched slightly in water-colours to reduce their force, *Dyce* 4256, 4257——Opinion that the defect in the sky is not the result of a Pentimento, *ib.* 4256——The Consecration of St. Nicholas has been much less injured than is represented, but the acolyte, in white, to the left of the picture, and the angel, have somewhat suffered, *Cheney* 4303, 4304. 4346, 4347.

4. Evidence in approval of the Cleaning:

Approval of the cleaning by Mr. Seguier of the Consecration of St. Nicholas, *Uwins*, 32 *et seq.* 203-205. 309-319. 330-332.; *Sir C. Eastlake* 4594——Detail of the condition of the work when cleaned and re-varnished by witness; circumstance of his having mixed a little oil with the mastic varnish on account of the repairs requiring to be touched, *Seguier* 553-573——The work has been cleaned very successfully, *Farrer* 1322-1324. 1393-1402——Denial of Mr. Moore's assertion, that the glazing has been partly removed from the surface of the picture, *Uwins* 2777, 2778. 2798——Evidence to the effect that the Paul Veronese is now in an exceedingly fine state; instead of the shadows having been removed, and the picture generally injured, as asserted by Mr. Moore, it has been restored by cleaning to its pristine beauty, *ib.* 3161-3173——Splendid condition of the work when in the possession of M. De la Hante, some 30 or 40 years ago; it is now in an equally perfect state at present, *ib.* 3168-3173.

Witness copied the Consecration of St. Nicholas about 25 years ago, when its appearance was very similar to what it is now, *Hart* 3232-3235——It was the only one of the nine pictures cleaned in 1852 that required the process, and was benefited by it, *Dennistoun* 3360-3362. 3380——Belief that it has not been injured by the operation, *Bromley* 4362-4364——Letters from Mr. Leslie to witness respecting the Paul Veronese, read, in which he approves of the cleaning of that work, *Russell* 4837 (*p.* 308, 309).

Veronese School of Painting. Classified list of the masters of this school, with names of their principal followers, *App.* 800.

Vinci, Leonardo da. This master was not accustomed to put any opaque colours over the glazing of his pictures, *Moore* 2609.

Vision of a Knight, The. See *Raphael*, 2.

Vision of St. Jerome, The. See *Parmegiano.*

Visitors to the British Museum. The attendance of the public in the Museum is never so numerous as to cause inconvenience, *Hawkins* 7743——No inconvenience now arises from an over-crowding of the building; the visitors attend with a more *bonâ fide* object than those who go to the National Gallery, *Oldfield* 8345-8356.

Visitors to the National Gallery. Witness has never seen the gallery too numerously attended, *Dennistoun* 5880, 5881——There is seldom or ever any inconvenience in the gallery from too numerous an attendance of the public, *Foggo* 7357. 7387——Suggestion that a return be procured of the number of persons visiting the gallery on certain days, distinguishing those from the country from the town visitors, *Dyce* 7626, 7627.

Means

Report, 1852-53—*continued.*

Visitors to the National Gallery—continued.

Means by which too numerous an attendance of the public in the gallery might be prevented, *Dyce* 7504-7509. 7624-7626——Proper regulations in the gallery, by means of an efficient staff of attendants or policemen, are quite ample for the purpose of preventing too numerous an attendance of the public, or for the preservation of order and security generally, *Hurlstone* 7072. 7127-7129——Admission by ticket would prevent the crowding of the gallery, but it is very desirable that the public should attend as numerously as possible; and witness has never experienced any inconvenience from too great an assemblage of persons, *ib.* 7073. 7093-7100. 7113. 7122-7131.

Great number of visitors at the Great Exhibition, Kew Gardens, Hampton Court, Windsor Castle, &c., &c., as implying that a numerous attendance may be expected at the National Gallery if removed to Kensington, *Bowring* 8627. 8630. 8638-8643. 8677-8679——Impression that there will be a numerous attendance, at the projected departments at Kensington, of persons desirous of receiving instruction in art, *Bowring* 8653-8664. 8713——If the several departments of art were concentrated on one site, considerable inconvenience might arise from crowds occasionally collecting in one particular department, *Moore* 10035-10039.

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